

विदेह VIDEHA

विदेह उत्सव ओ विमर्श

Videha Utsav & Vimarsh

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

अध्याय १ : विदेह शिशु उत्सव संयुक्त प्रश्नोत्तरी — Videha Quiz

१. According to the system of 'Pancha Gauda', which five Brahmin groups belong to North India?

- (A) Namakarana, Chudakarana, Upanayana, and Samavartana.
- (B) The children are Nathe, Nena, and Bhaiya.
- (C) Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
- (D) Sir Ganganath Jha

२. What is the historical significance of the year 1248 Shaka?

- (A) Karna Kayasthas and Kshatriyas.
- (B) It marks the formal introduction of the Panji management system in Mithila.
- (C) Namakarana, Chudakarana, Upanayana, and Samavartana.
- (D) The children are Nathe, Nena, and Bhaiya.

३. The scholar appointed for the Panji management of Karna Kayasthas was ____.

- (A) The children are Saheb, Nilambar, and Bhanjan.
- (B) Shankar Datta
- (C) Naimishik Dharanath.
- (D) Due to the passage of time and the loss of systematic record-keeping.

४. The Panji system forbids marrying the child of which maternal relative?

- (A) Because the vast majority of historical Panji manuscripts are written exclusively in that script.
- (B) The maternal uncle (mother's brother).
- (C) Panch Gaur (North) and Panch Dravida (South).
- (D) Migrations (Pravas-Apravas).

५. The Panji system classifies Brahmin sub-groups as Uttakal, Kanyakubja, Gauda, Maithil, and ____.

- (A) English.
- (B) Vajasaneyi
- (C) Saraswat
- (D) His children are Ishannath, Viku, and Sanphula.

६. Maithili Brahmins are followers of which two specific Vedas?

- (A) It is an organised, systematic arrangement or treatise on genealogy.
- (B) Yajurveda and Samaveda.
- (C) The children are Nathe, Nena, and Bhaiya.
- (D) Naimishik Dharanath.

७. The division of 'Pancha Gauda' Brahmins includes Utkal, Kanyakubja, Gauda, Saraswat, and ____.

- (A) Maithil.
- (B) Devanagari (transliterated from Tirhuta).
- (C) The children are Saheb, Nilambar, and Bhanjan.
- (D) Tirhuta (Mithilakshara).

८. Which philosopher's work, 'Tantra Vartika', provides an early reference to 'Samuha-lekhya' (collective records) used for preserving caste purity?

- (A) It provides a continuous, comprehensive genealogical record of a large population for over 1500 years.
- (B) Utkal, Kanyakubja, Gauda, Maithil, and Saraswat.
- (C) Kumarila Bhatta.
- (D) The children are Saheb, Nilambar, and Bhanjan.

१. Which professional group in Mithila also maintains a Panji system similar to the Brahmins?

- (A) The children are Nathe, Nena, and Bhaiya.
- (B) Due to regional influences on climate, diet, language, and local customs.
- (C) Genome (Genealogical).
- (D) Karna Kayasthas.

१०. The 'Pancha Gauda' category of Brahmins includes Utkala, Kanyakubja, Gauda, Maithil, and ____.

- (A) The children are Saheb, Nilambar, and Bhanjan.
- (B) Panji-shastra (Genealogical Science).
- (C) The Vindhyachal Mountains.
- (D) Saraswat.

११. Why is the Maithil Panji system considered 'unparalleled' in the world according to the source?

- (A) His children are Ishannath, Viku, and Sanphula.
- (B) Delhi University.
- (C) Because it contains a continuous and comprehensive genealogical web of a whole community spanning over 1000 years.
- (D) The children are Saheb, Nilambar, and Bhanjan.

१२. The 'Panch-Dravida' Brahmins are geographically separated from 'Panch-Gauda' by which mountain range?

- (A) Genetic/Genome Mapping.
- (B) The children are Jivanath, Dhani, and Ghoghna.
- (C) Vindhyachal.
- (D) Chaitra of 2000 CE.

१३. According to section 34, Shantinath, Bhaktinath, and Mohanji are the children of ____.

- (A) Pratyaksha, Anumana, Upamana, and Shabda.
- (B) Vasukinath
- (C) They are Namakarana, Chudakarana, Upanayana, and Samavartana.
- (D) One should not marry within the same 'Pinda' for five generations.

१४. The children of Govindji (alias Shyamnath) mentioned in section 35 are Dilip, Deepak, and ____.

- (A) Kauthuma.
- (B) He is identified as a 'Kavi' (Poet).
- (C) Shishir
- (D) Mithila.

१५. In section 47, Ishwaridatta and Kumarkanth are the children of which individual?

- (A) When the sun is in Leo (Sinha Rashi), roughly from 16th August to 15th September.
- (B) The Vindhyachal Mountains.
- (C) Khuni
- (D) Jayabaar

१६. In section 65, the children of Mayain are identified as Horil, Janaki, and ____.

- (A) Gokulanath.
- (B) 2009 A.D.
- (C) Water, oil, and loose binding.
- (D) Siddhi

१७. Who are the children of Nahiya listed in the Parhi records?

- (A) Kumarila Bhatta.
- (B) Fifteen (15).
- (C) Goshai Jayshiv, Beniram, Kotishwar, Manbodh, and Raghav.
- (D) The Vindhya Mountains.

१८. Who were the children of Kala mentioned in the section 211 record?

- (A) Higher Education (Uchcha Shiksha)
- (B) Chatrapati, Durlabh, and Bhikhia.
- (C) Sheetal (alias Pritam).
- (D) Vindhyachal.

१९. Who were the children of Dinanath mentioned in section 212?

- (A) Malda.
- (B) Pancha Gauda.
- (C) Vishwanath, Shaktinath, and Muktinath.
- (D) The Bihar Legislative Assembly.

२०. Krishmaman, Rudraman, and Karan are the children of which figure?

- (A) Lal.
- (B) Vindhyachal Mountains.
- (C) The Ganges (Ganga).
- (D) Astrologer (Jyotishi).

२१. Vedanand, Bechan, and Duara are identified as the children of whom?

- (A) 12th and 13th centuries
- (B) Water, oil, and loose binding.
- (C) Manne.
- (D) Karu.

२२. In section 218, who were the children of Bhawanidatt?

- (A) Those who were not initially recorded in the Panji registers.
- (B) Because almost all original Panji manuscripts are written in this specific script.
- (C) Amritnath, Gopinath, and Kartinnath.
- (D) Saraswat

२३. Tejnath, Ganesh, and Vishwanath are identified as the children of which figure?

- (A) Due to differences in climate, language, diet, and local cultural influences over time.
- (B) Bacha.
- (C) Gajendra Thakur
- (D) Protect them from water (Jal), oil (Taila), and loose binding (Shithil Bandhan).

२४. Vijaynath, Upendra, and Mahendra are recorded as the children of which individual?

- (A) Norayil Aankhi
- (B) Ratinath.
- (C) Devanagari (transliterated from Tirhuta).
- (D) Pancha-Gauda

२५. Vishweshwar, Jageshwar, and Hari are the children of which individual?

- (A) Seven generations.
- (B) Manne.
- (C) Water, oil, and loose binding.
- (D) BSc, MBA and Bank Officer

२६. Who were the children of Sanphul mentioned in section 228?

- (A) Vidyapati Thakur.
- (B) The declining knowledge of the Tirhuta script among the general community and new scholars.
- (C) Hanumandatt, Bhagwandatt, Shankardatt, and Chandidatt.
- (D) Karna Kayasthas and Kshatriyas.

२७. In section 230, the children of Nath are identified as Bacha, Chhitari, and ____.

- (A) The Vindhyachal Mountains.
- (B) Arun Kumar.
- (C) Harikrishna
- (D) Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.

२८. In section 240 (Samauli to Nanaur), who are the four children of Pitambar?

- (A) Saraswat.
- (B) The Vindhyachal Mountains.
- (C) Sanskrit education.
- (D) Palat, Garib, Khagu, and Machala.

२९. In section 241 (Samauli to Vindhi-Haridev Mishra), who are the five children of Manhar?

- (A) Professor (MA, PhD).
- (B) Maithila.
- (C) Tirhuta (Mithilakshar)
- (D) Dharni, Nayan, Harikrishna, Bana, and Rupnath.

३०. In section 263, who are the children of Thotha?

- (A) Brahmins, Kayasthas, and Kshatriyas.
- (B) Maithil.
- (C) The children are Nathe, Nena, and Bhaiya.
- (D) It eventually became extinct and is no longer actively maintained.

३१. In the Avahal Hariam section, who are the three children of Mishra Yashodhar?

- (A) The children are Jivanath, Dhani, and Ghoghna.
- (B) To maintain intellectual control and force students to memorise the text.
- (C) One hundred and fifty-three.
- (D) Kshatriyas.

३२. In the Rakhwari Hariam section, who are the children of Mishra Chavann?

- (A) The Vindhyachal mountains.
- (B) The Vindhyachal Mountains.
- (C) The children are Saheb, Nilambar, and Bhanjan.
- (D) Visheshwar Chandra.

३३. Who are the four children of Harshdatt mentioned in section 276?

- (A) Vindhyachal.
- (B) They are Theghi, Gunanand, Kantikar, and Giridharika.
- (C) Because almost all historical genealogical records are written exclusively in this script.
- (D) Utkala.

३४. Who are the children of Ram in the Nagram Ghusaut section?

- (A) His children are Ishannath, Viku, and Sanphula.
- (B) Chandogya (Samavedi) and Vajasaneyi (Yajurvedi).
- (C) Because the vast majority of historical Panji records are written exclusively in Tirhuta script.
- (D) The Vindhyachal Mountains.

३५. Who were the three children of Lal?

- (A) Babureiya, Nandipat and Shirika.
- (B) Because the vast majority of historical Panji manuscripts are written exclusively in that script.
- (C) To ensure the maintenance of 'Jati Shuddhata' (caste purity) through genealogical records.
- (D) Vindhya

३६. Name the four children of Shukdev.

- (A) South Toll (Dakshin Toll) and North Toll (Uttar Toll).
- (B) Genome Mapping.
- (C) Brahmins, Kayasthas, and Kshatriyas.
- (D) Kartik, Sudhir, Virendra and Sukhsena.

३७. Ohari's children included Ghoghan, Janardan, Modnath, and ____.

- (A) Sheetal (alias Pritam).
- (B) Genome Mapping.
- (C) Kshatriyas
- (D) Maithil.

३८. What are the names of Vinod Mohan's children?

- (A) Pani.
- (B) Sanket, Swapnil, Saurabh, and Vipasha.
- (C) Five; Seven
- (D) Pancha.

३९. Name the two children of Bharatkant mentioned in the genealogical map.

- (A) Vacaspati Mishra II (Nutan Vachaspati)
- (B) Abhishek and Anshu.
- (C) A vertical division of Brahmins based on their specific Vedic Samhita (Vajasaneyi vs Chhandogya).
- (D) Kumarila Bhatta

४०. Nandkumar, the DGP, is a member of which specific Indian police service?

- (A) Jallaki.
- (B) IPS (Indian Police Service).
- (C) One hundred and fifty-three.
- (D) The children are Nathe, Nena, and Bhaiya.

82. Who are the children of Muktanand, residing in Parvavasi Kanholi Ekahra?

- (A) 12000
- (B) Palat, Garib, Khagu, and Machala.
- (C) Vicky, Rinki, and Bauva.
- (D) Genomic mapping.

83. Mishr Raghu's five children were Das, Bachhru, Nandan, Sundar, and ____.

- (A) 1977 to 1980.
- (B) The Maithil group.
- (C) Maithili Brahmins and Karna Kayasthas.
- (D) Dina

84. Identify the professional title of Arun Kumar Jha mentioned in the later sections.

- (A) Retired Officer of the Jute Corporation of India.
- (B) Shankar Datta
- (C) His children are Ishannath, Viku, and Sanphula.
- (D) He simplified the paternal avoidance rule to skip only six generations, which was accepted by society.

85. Which major region in Bengal became a prominent settlement for the Maithil Brahmin diaspora mentioned in the text?

- (A) Tirhuta (Mithilakshar)
- (B) Gajendra Thakur.
- (C) His children are Ishannath, Viku, and Sanphula.
- (D) Malda.

86. In entry 94, the 'Vartini Vidhwa' is described as the child of whom?

- (A) Dr Vidhan Chandra Singh.
- (B) Water, oil, and loose binding.
- (C) Ganapati Chand.
- (D) Brahmins, Kayasthas, and Kshatriyas.

87. Which scholar is credited with completing a full translation of the 'Tattvachintamani' by the year 2025?

- (A) Water, oil, and loose binding.
- (B) His children are Ishannath, Viku, and Sanphula.
- (C) Kshatriyas.
- (D) V.P. Bhatta

88. In section (12), who are the children of 'Th. Govind'?

- (A) Tirhuta (Mithilakshar).
- (B) Ratidhar, Paran, and Gokulnath
- (C) Mithila (the region eventually became synonymous with the capital's name).
- (D) Regional influences such as climate, language, diet, and attire caused cultural differentiation.

89. Identify the children of 'Mukunda' in section (32).

- (A) Those who were not initially recorded in the Panji registers.
- (B) Lakshminath (alias Dokai), Naitik, Kaminnath, and Chichana
- (C) Palm leaves (Talpatra) or Basaha-patra.
- (D) Utkala, Kanyakubja, Gaur, Maithil, and Saraswat.

४९. In section (41), who are the children of 'Panji Dharmapati'?

- (A) Bodhan, Chhaban, Shobhan, and Panji Kamalnayan Datta
- (B) Simha (Leo), roughly August to September.
- (C) Arun Kumar.
- (D) Dr. Pro. Vednatha

५०. 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.

५१. What is the rule regarding a groom's mother's brother in the Panji system?

- (A) Maharaja Harisimhadeva, following a controversy involving Pandit Harinath Upadhyaya.
- (B) A certificate issued by a Panjkar confirming that the bride and groom are not prohibited relatives.
- (C) A groom cannot marry a girl who is the child of his mother's brother.
- (D) No, it is strictly prohibited.

५२. What social consequence traditionally faced children born from prohibited 'Swajana' marriages?

- (A) To ensure 'Jati Shuddhi' (caste purity) and prevent prohibited degrees of relationship in marriages.
- (B) Seven generations (later modified to six in practice by some authorities).
- (C) They were historically categorised as 'Chandal' and excluded from Aryan social dignity.
- (D) Sapinda

५३. What is the rule regarding the 'Mother's brother's children' in Maithil Brahmin marriage?

- (A) No, it is strictly forbidden.
- (B) Seventh
- (C) Six (revised from seven by some authorities like Mahesh Thakur).
- (D) Marriage with the offspring of the mother's brother is strictly prohibited.

५४. What is the primary purpose of the Panji Prabandh system?

- (A) She must not be the child of the groom's mother's brother.
- (B) A system of genealogical record-keeping established to maintain the purity of castes during marriage.
- (C) To maintain caste purity and regulate marriage eligibility based on lineage.
- (D) Pan Panji.

५५. What must be confirmed about the bride's relationship to the groom's maternal uncle?

- (A) He deemed the 7th generation acceptable for marriage (as opposed to 8th).
- (B) She must not be the child of the groom's mother's brother.
- (C) Sadanand
- (D) Because they share the same ancestors (lineage) despite having different clan names.

५६. Why is marriage prohibited between the Vatsa and Savarna Gotras despite being distinct?

- (A) To maintain caste purity and regulate marriage eligibility based on lineage.
- (B) Uncle (Mousi/Mama children).
- (C) They share the same common ancestors.
- (D) Chhadisht

49. Under what condition is a child considered 'Chandal' in traditional Smriti laws mentioned in the text?

- (A) Definition: The condition of being related within prohibited degrees of kinship, making marriage illegal under local custom.
- (B) Five generations.
- (C) When born from a marriage between 'Svajana' (forbidden blood relatives).
- (D) To maintain genealogical records and verify marriage eligibility based on ancient texts and rules.

50. How many ancestors are included in the 'Uderh' of the groom's maternal side for a marriage check?

- (A) There are five ancestors included.
- (B) The wedding ceremony.
- (C) A groom cannot marry a girl who is the child of his mother's brother.
- (D) Matrimatramaha (Maternal grandmother's maternal grandfather).

51. What is the specific rule regarding marriage and the maternal uncle's children in Mithila?

- (A) A person (often a Panjekar) who facilitates the matching and verification of lineages.
- (B) Marriage with the offspring of the maternal uncle is strictly prohibited.
- (C) Sixteen.
- (D) Chandoga marriages are divided into two parts (Purva and Uttara), whereas Vajasaneyi marriages are performed in a single sequence.

52. The Panji system prevents marriage with the children of the father's sister (Pitri-swasa). True or False?

- (A) Manu and Yajnavalkya Smritis.
- (B) True.
- (C) Sixteen points.
- (D) Siddhant Patra (or Asvajana Patra).

53. Which relation is specifically excluded in Rule 4 of marriage eligibility?

- (A) A relationship sharing common ancestral 'particles', usually spanning up to seven generations.
- (B) Swarjana (prohibited/incestuous within the clan).
- (C) The children of the groom's step-mother's brother.
- (D) Five generations.

54. What is the significance of the 16 'Chhatth' (avoidance points) in Panji analysis?

- (A) They are specific genealogical positions of ancestors used to detect prohibited overlaps in lineage.
- (B) There are five ancestors included.
- (C) A certificate issued by a Panjekar confirming that the bride and groom are not prohibited relations.
- (D) Children of one's maternal uncle, with whom marriage is strictly prohibited.

55. Concept: Sapanthya

- (A) His accidental marriage to a prohibited relative (his first cousin's daughter) due to lack of records.
- (B) Udhedh.
- (C) Children of one's maternal uncle, with whom marriage is strictly prohibited.
- (D) Definition: The state of being related by blood, which must be verified as absent before a Hindu marriage.

56. The Panji system explicitly forbids marriage with the children of which maternal relative?

- (A) They share common ancestors, making them functionally the same lineage for marriage purposes.
- (B) The groom cannot marry the daughter of his maternal uncle.
- (C) The mother's brother (Maternal Uncle).
- (D) A formal permit issued by a Panjekar certifying that the bride and groom are not related within prohibited degrees.

୧୫. In the Panji terminology, what is a 'Kut-mamy'?

- (A) Thirty-two.
- (B) It is a violation of the 'Sapinda' marriage rules specified in the Smritis.
- (C) Children of one's maternal uncle, with whom marriage is strictly prohibited.
- (D) Bacharia, Achhadhara, Jivadhana, Sarvayalal, and Sonelal.

୧୬. According to the rules of 'Sapinda', marriage is prohibited with the children of one's maternal ____.

- (A) Five generations.
- (B) To ensure caste purity and strictly follow marriage eligibility rules (avoiding prohibited relationships).
- (C) Uncle (Mousi/Mama children).
- (D) A formal certificate issued by a Panjkar confirming that a bride and groom are not related.

୧୭. In the marriage rules, the groom must not be the child of the bride's ____.

- (A) Maternal uncle (Mama).
- (B) A register that tracks the descendants and marriages of specific branches of a family tree.
- (C) Neither the bride nor the groom should be within the sixth position from any of the sixteen defined ancestors.
- (D) Because they share the same common ancestors.

୧୮. Under the rules of Maharaja Mahesh Thakur, the paternal side prohibition for marriage was modified from seven to ____ generations.

- (A) The children of the groom's step-mother's brother.
- (B) Udhedh Panji
- (C) Six (6).
- (D) Hridayanand.

୧୯. Why is marriage prohibited between the children of a mother's brother and the mother's sister?

- (A) They are considered 'Matripaksha' (maternal relatives) within the prohibited five-generation degree.
- (B) Siddhant Patra (or Aswajan Patra)
- (C) Five generations.
- (D) 16

୨୦. According to the Panji text, what happens to the children of a marriage that violates 'Svajana' (prohibited relation) rules?

- (A) Asapinda.
- (B) Table 48.
- (C) When born from a marriage between 'Svajana' (forbidden blood relatives).
- (D) They were historically considered 'Chandal' or socially boycotted from Aryan dignity.

୨୧. How does the Panji system view marriage with the daughter of a maternal uncle?

- (A) Thirty-two.
- (B) A formal introduction identifying seven generations of an individual's ancestors.
- (C) Marriage is prohibited with the children of the mother's sister (*Kathamama*).
- (D) It is strictly forbidden as a violation of genealogical purity.

୨୨. What is the difference in marriage timing between the Chhandogya and Vajasaneyi branches?

- (A) 7th
- (B) Five
- (C) The children of the groom's step-mother's brother.
- (D) Chhandogya marriages occur in two parts (East and West), while Vajasaneyi marriages have no such division.

७३. What is the primary purpose of 'Genome Mapping' (Genome Mapping) mentioned in the Maithil Panji context?

- (A) The 'Sapinda' relationship and ancestral lineage of the last 6 generations.
- (B) The 13th Chhadwith.
- (C) Uncle (Mousi/Mama children).
- (D) To ensure the purity of lineage and prevent marriage within prohibited degrees of kinship.

७४. What is the specific prohibition regarding the 'Nimata' (mother's brother's children) in Mithila marriage rules?

- (A) Marriage with the offspring of the mother's brother is strictly prohibited.
- (B) The maternal side (Matripaksha).
- (C) To ensure lineage purity and prevent marriages within prohibited degrees of kinship.
- (D) A detailed introduction of 32 ancestors from both the maternal and paternal sides.

७५. Why is marriage prohibited with the child of a maternal uncle (Mama) in the Maithil system?

- (A) The detailed introduction of seven generations of ancestry required for marriage verification.
- (B) It is a violation of the 'Sapinda' marriage rules specified in the Smritis.
- (C) Whether a specific bride and groom have the legal and religious right to marry based on their ancestry.
- (D) A formal certificate issued by a Panjekar confirming a couple's legal and genealogical right to marry.

७६. What is the specific document issued by a Panjekar certifying that a bride and groom are not related within prohibited degrees?

- (A) Siddhanta Patra (also known as Aswajana Patra).
- (B) Chhandogya marriages involve viewing the star Arundhati after sunset.
- (C) A rule stating that a person must not be within the sixth degree of relationship from specific ancestral lines of the partner.
- (D) Children of one's maternal uncle, with whom marriage is strictly prohibited.

७७. According to the Panji system's marriage rules, a groom must not be the offspring of his maternal uncle's ____.

- (A) Five generations.
- (B) Brother (maternal uncle's children).
- (C) Maternal uncle (specifically 'Nimata' or mother's brother).
- (D) 16.

७८. Under which condition is a shared 'Chhatth' between bride and groom considered acceptable for marriage?

- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
- (B) To act as a genealogist who verifies marriage eligibility and maintains family records.
- (C) If the shared relative appears on the maternal side (Matripaksha) for both.
- (D) She must not be the child of the groom's mother's brother.

७९. The text mentions a specific lineage 'blemish' involving the marriage of a teacher's wife. Which scholar is associated with this entry?

- (A) Marriage is prohibited with the children of the mother's sister (*Kathamama*).
- (B) Ancestral relations (points of lineage).
- (C) Ancestors (Pravara)
- (D) Bhatt Bhushan of Mandi Marha Mul.

८०. How many 'Chhadwith' positions are derived from the maternal side of the bride?

- (A) Thirty-two.
- (B) Eight.
- (C) Uncle (Mousi/Mama children).
- (D) A formal introduction of thirty-two ancestral lines required to verify marriage eligibility.

८१. The Panji Prabandh prohibits marriage with the offspring of which specific maternal relative?

- (A) The groom cannot marry the daughter of his maternal uncle.
- (B) The mother's brother (Maternal uncle).
- (C) Uncle (Mousi/Mama children).
- (D) Chhandogya (Samavedic) Brahmins.

८२. Marriage with the children of a mother's _____ is strictly prohibited in the Panji system.

- (A) The Siddhanta (Panjekar's approval).
- (B) A formal certificate issued by a Panjekar confirming that a bride and groom are not ineligible relatives.
- (C) Brother (maternal uncle).
- (D) It prompted the official state-managed Panji registration to prevent such accidental prohibited marriages.

८३. What distinguishes the Samavedic (Chhandogya) marriage from the Yajurvedic (Vajasaneyi) one?

- (A) Uncle (Mousi/Mama children).
- (B) Chhandogya perform the marriage in two parts (Purva and Uttara), whereas Vajasaneyis have no such division.
- (C) Siddhanta Patra (or Aswajanayapar).
- (D) The Samavedic marriage is divided into 'Purva' and 'Uttara' (after sunset) rituals.

८४. What is the marriage rule regarding the 'Mother's brother's' children?

- (A) Shyamsundar
- (B) Marriage is strictly prohibited with the offspring of the mother's brother.
- (C) To maintain genealogical records for ensuring caste purity and determining marriage eligibility.
- (D) A detailed pedigree chart checking 32 ancestral branches to verify marriage eligibility.

८५. What is the specific rule for marriage eligibility regarding the mother's sister's children?

- (A) Marriage is prohibited with the children of the mother's sister (*Kathamama*).
- (B) The detailed introduction of 32 ancestral lines (maternal and paternal) used to verify marriage eligibility.
- (C) Prashasta (recommended/eligible)
- (D) Manusmriti.

८६. According to the Panji rules, how many generations must be avoided for marriage on the mother's side?

- (A) Chhadwih
- (B) Five generations.
- (C) A groom cannot marry a girl who is the child of his mother's brother.
- (D) 5 generations.

८७. The term for marriage eligibility criteria regarding 'maternal brother's children' is that they _____.

- (A) Must not be the same as the groom/bride.
- (B) Five generations.
- (C) Gunanand
- (D) Details of thirty-two ancestors.

८८. What are the names of the children of Shrikant's son, Dinesh?

- (A) The final part of the marriage occurs after sunset after viewing the Arundhati star.
- (B) To ensure the purity of lineage and avoid prohibited degrees of relationship in marriages.
- (C) Belonging to the same paternal lineage or Gotra.
- (D) Mithilesh (Lili), Vipin, Ashutosh, and Mantu.

८९. Sundarnath had two sons; who are they?

- (A) Panjkar.
- (B) Vipin and Naveen.
- (C) Swarjana (prohibited/incestuous within the clan).
- (D) Uncle (Mousi/Mama children).

९०. Balram Jha had children from two marriages; where was his first marriage located?

- (A) Uteá, h Panji.
- (B) Bhargama.
- (C) Siddhanta (or Aswajanaputra).
- (D) Five generations.

९१. Who are the three sons of Naresh in the 'Rahtmina' village branch?

- (A) Thirty-two ancestors (Battiis Kul).
- (B) Gotra or Pravara.
- (C) Vipin, Ajeet, and Ranjeet.
- (D) The children of the groom's step-mother's brother.

९२. What is the 'Adho-gami' nature of the Panji status?

- (A) Shrotriya.
- (B) Shrotriyas are highly ranked and registered; Jaywars are lower ranked or unregistered.
- (C) The child was traditionally considered 'Chandala' and excluded from Aryan social rites.
- (D) Status generally declines (moves downward) if one marries into a lower-ranked Panji family.

९३. A marriage resulting in a 'Chandala' child is defined in Smritis as a marriage with a ____.

- (A) The child is traditionally considered a 'Chandala' and the family loses its social dignity.
- (B) Swajana (closely related relative).
- (C) It refers to the specific lineages and their relative social standing within the Shrotriya category.
- (D) Washerman's

९४. In the Srotriya category, how many paternal generations must be avoided for a valid marriage?

- (A) The introduction of 'Shakha Panji' and the formalisation of social hierarchies like Shrotriya.
- (B) The child is traditionally considered a 'Chandala' and the family loses its social dignity.
- (C) Seven generations.
- (D) Shrotriya.

९५. What is the status of a child born from a 'Swajana' (related) marriage according to ancient Smritis?

- (A) Maharaja Madhav Singh.
- (B) They were historically considered 'Chandal' and excluded from Aryan dignity.
- (C) A classification system used to determine social status based on marriage alliances.
- (D) In British India it became a sub-caste, whereas in Nepal it remained a reference to a 'Vedic education stream'.

९६. According to the text, what is the status of a child born from a 'Svajana' (prohibited) marriage?

- (A) Maharaja Madhav Singh.
- (B) Formalised genealogical records (Panji)
- (C) The child was historically considered a 'Chandal' and excluded from Aryan social limits.
- (D) Jaywar.

१७. What is the status of a child born from a 'Swa-jana' marriage (marriage within prohibited degrees)?

- (A) Shrotriya.
- (B) Non-Shrotriya Brahmins (Yogya and Panjibaddha).
- (C) Jaibar
- (D) The child is traditionally considered a 'Chandala' and the family loses its social dignity.

१८. Which classification of Maithil Brahmins is traditionally divided into eight 'Chaurals' (categories)?

- (A) It records historical flaws or social 'blemishes' that occurred within a family lineage.
- (B) Shrotriya.
- (C) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.
- (D) Pubari refers to the Shrotriya Brahmins, while Pachhwari refers to the lower tiers.

१९. How did the Panji records handle children born to 'Devadasis' in historical Mithila?

- (A) Rajak (Washerman).
- (B) Shrotriya, Yogya, and Panjibaddh.
- (C) They were recorded in the 'Dushan Panji' but their descendants often remained part of the social fabric.
- (D) Three Rigvedic ancestors.

१००. Which Mula is associated with the 'Srotriya' family residing in 'Sarisab'?

- (A) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.
- (B) Sarisab Mula (Shandilya Gotra).
- (C) The Nepal part of Mithila.
- (D) Due to marriages into lower-tier families leading to a gradual decline in rank (Adhogami).

१०१. According to the Panji system, how many maternal and paternal generations must be avoided to qualify for a 'Shrotriya' marriage?

- (A) Eight.
- (B) Three
- (C) Five generations on the mother's side and seven generations on the father's side.
- (D) The child was traditionally considered 'Chandala' and excluded from Aryan social rites.

१०२. According to the Panji theory, a child born from a 'Svajana' (prohibited) marriage is traditionally labelled as ____.

- (A) Dushana Panji (specifically the sections documenting social history).
- (B) Six generations.
- (C) Shrotriya, Yogya, and Panjibaddh.
- (D) Chandala (in a ritual/social sense)

१०३. The term 'Jaywar' refers to Brahmins who are ____.

- (A) It is an branch of the Khana Mula that attained high status in later periods.
- (B) The child was historically considered 'Chandala' and excluded from Aryan social rites.
- (C) The 'best' or first-tier original ancestral villages (roots) in the Panji hierarchy.
- (D) Not officially registered in the formal Panji hierarchy (Panjibaddh).

१०४. List the three main hierarchical categories of Maithil Brahmins established during the Panji division.

- (A) They are divided into eight 'Chauwala' (categories) and 32 specific Panjis.
- (B) The child was historically considered 'Chandala' and excluded from Aryan social rites.
- (C) Shrotriya.
- (D) Shrotriya, Yogya, and Panjibaddha.

१०५. The term 'Laukika' refers to which type of Panji specifically?

- (A) The child was traditionally considered 'Chandal' or socially excommunicated.
- (B) The Shrotriya Panji.
- (C) Lineage blemishes resulting from marriages or associations with the Koch royal family.
- (D) The Srotriya Brahmins.

१०६. What is the penalty mentioned for marrying a 'Svajana' (prohibited relative) in ancient times?

- (A) 185 (32 for Srotriyas and 153 for Yogya/Panjibaddha).
- (B) It has largely become extinct over time.
- (C) Panjibaddh.
- (D) The couple was socially boycotted and their children were considered 'Chandala'.

१०७. What is the status of a child born from a 'Svajana' (prohibited) marriage according to ancient Smritis?

- (A) The First Category (Prathama Shreni).
- (B) They are the specific social branchings and rankings within the Shrotriya tier.
- (C) The relative social standing or honor of a family based on their past marriage alliances.
- (D) The child was traditionally considered 'Chandala' and excluded from Aryan social rites.

१०८. Which Brahmin sub-group is categorised as 'Pachhwari Paith'?

- (A) The Non-Shrotriya Brahmins (Yogya and Panjibaddh).
- (B) Gajendra Thakur
- (C) The child was socially categorised as 'Chandal' and excluded from Aryan social status.
- (D) Dushana Panji (specifically the sections documenting social history).

१०९. In the Mithila hierarchy, what is the term for the 'marriage-eligible' category below Shrotriya?

- (A) They were treated as outcastes and their children were considered 'Chandala' in status.
- (B) Maharaja Madhava Singh (c. 1760 AD).
- (C) Yogya
- (D) Seven generations

११०. How does the Panji define a 'Panjibaddh' Brahmin?

- (A) One whose name and complete genealogy are formally entered into the Panji records.
- (B) Non-Shrotriya Brahmins (Yogya and Panjibaddha).
- (C) The child is traditionally considered a 'Chandala' and the family loses its social dignity.
- (D) Maharaja Madhav Singh.

१११. What is the primary reason the Panji system was not maintained among Kshatriyas over time?

- (A) They are considered too closely related, and offspring of such unions were historically likened to 'Chandalas'.
- (B) Not related within the prohibited degrees of blood (Sapinda).
- (C) Changes in political status and the loss of systematic scholarly patronage.
- (D) The child is considered 'Chandal' and the family is excluded from the Aryan social order.

११२. According to the text, what happened to a person who married a 'Swajana' (forbidden relative)?

- (A) The lineage status generally declines (Adhogami).
- (B) Shrotriya.
- (C) Dushana Panji.
- (D) They were treated as outcastes and their children were considered 'Chandala' in status.

११३. What term was used to describe those Brahmins who were not formally recorded in the Panji registers?

- (A) The child was socially categorised as 'Chandal' and excluded from Aryan social status.
- (B) Jaibar
- (C) The Panji marks the lineage as 'Ajnyaat' (unknown), effectively creating a break or 'Dushan' (flaw) in the record.
- (D) It has largely become extinct/obsolete.

११४. According to the text, a child born from a marriage with a 'Svajana' (close relative) was traditionally considered a ____.

- (A) Devdhar
- (B) Thirty-two Panjis.
- (C) Maharaja Madhav Singh.
- (D) Chandala (outcaste)

११५. The 'Panji Prabandh' system was established to prevent the status of ____ being conferred upon children of improper marriages.

- (A) Chandal
- (B) A record of deviations, 'defects', or breaches in social/caste norms within a lineage.
- (C) Jaywar (or Jaibar).
- (D) Maharaja Madhav Singh.

११६. The introduction of the 'Shakha Panji' led to the emergence of social evils such as ____.

- (A) A registered Brahmin who is lower in status than a Shrotriya but higher than a basic Panjibaddh.
- (B) Child marriage and polygamy (due to hypergamy and lineage status).
- (C) Maharaja Madhav Singh (around 1760 AD).
- (D) Srotriya, Yogya, and Panjibaddh.

११७. Which Brahmin subgroup is colloquially referred to as 'Pachhwari-paat'?

- (A) Shrotriya, Yogya, Panjibaddh, and Jaywar.
- (B) Non-Shrotriya Brahmins (Yogya and Panjibaddha).
- (C) The child was historically considered 'Chandala' and excluded from Aryan social rites.
- (D) Lt. Colonel Gunakar.

११८. According to the Panji rules for Shrotriya Brahmins, how many generations must be avoided on the father's side for marriage?

- (A) Seven.
- (B) They are recorded in the Dushan Panji to maintain genealogical honesty while allowing for eventual integration.
- (C) Lineage blemishes resulting from marriages or associations with the Koch royal family.
- (D) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.

११९. What type of marriage was considered so severe that the offspring were labelled 'Chandala' and excluded from Aryan dignity?

- (A) Flaws or incidents of 'impurity' within a lineage to prevent their recurrence.
- (B) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.
- (C) The offspring is traditionally considered outcaste (Chandal status in historical texts).
- (D) Marriage within the prohibited 'Svajana' (close kin) boundaries.

१२०. What is the status of a child born from a marriage with a 'Svajana' (prohibited relative)?

- (A) It refers to the classification of lineages based on social status and historical associations.
- (B) Panjibaddha.
- (C) The child was traditionally considered 'Chandal' or socially excommunicated.
- (D) The broad group of Brahmins excluding the Shrotriya category.

१२१. Into which four hierarchical categories were Maithil Brahmins divided following the Panji system's implementation?

- (A) The child was socially categorised as 'Chandal' and excluded from Aryan social status.
- (B) Srotriya, Yogya, and Panjibaddha.
- (C) Shrotriya, Yogya, Panjibaddha, and Jaibar.
- (D) The inherent quality or status of a lineage, often subject to change based on marriage choices (Adhogami or descending status).

१२२. Identify the three main social hierarchical categories of Maithil Brahmins created through the Panji system.

- (A) Child marriage and polygamy (due to hypergamy and lineage status).
- (B) Shrotriya, Yogya, and Panjibadh.
- (C) He is accused of hiding the 'Dooshan Panji' and misleading other historians about Gangesha's origins.
- (D) The offspring are considered 'Chandala' and the parents are ostracised from the Arya dignity.

१२३. How many total 'Laukik' or Shrotriya Panjis are recorded?

- (A) 32 Panjis.
- (B) The child was historically considered a 'Chandal' and excluded from Aryan social limits.
- (C) A 'Yavani' (foreigner or Muslim woman), specifically named Daulat Jahan.
- (D) 7 generations.

१२४. According to Smriti laws, a child born from a marriage between prohibited relations (Svarjana) is historically termed ____.

- (A) A classification referring to non-Srotriya Brahmins (lower rank).
- (B) Shrotriya Brahmins.
- (C) Chandala.
- (D) 32

१२५. Which social category represents the highest tier of Maithil Brahmins in the Panji hierarchy?

- (A) The child is traditionally considered a 'Chandala' and the family loses its social dignity.
- (B) Shrotriya.
- (C) Eight categories.
- (D) The broad group of Brahmins excluding the Shrotriya category.

१२६. Under which Maharaja's reign were the 'Shrotriya' and 'Yogya' classifications further rigidified?

- (A) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.
- (B) Maharaja Madhav Singh.
- (C) 32
- (D) It provides evidence of historical social anomalies, such as inter-caste marriages or widow remarriages.

१२७. What triggered Maharaja Harisimhadeva to formalise the Panji system?

- (A) 153
- (B) Lineage flaws, historical errors, or negative traits associated with specific ancestors.
- (C) The accidental marriage of a high-ranking scholar, Pandit Harinath Upadhyay, to a prohibited relative.
- (D) The child was traditionally considered 'Chandal' or socially excommunicated.

१२८. How does the Panji recordsystem treat children born from prohibited or 'Swajana' marriages?

- (A) Through the 'Dushana' (blemish) or 'An-Swayanjanya' records which trace the descendants of such unions.
- (B) She belonged to the 'Charmkarini' (tanner) community.
- (C) They were historically categorised as 'Chandala' or socially excluded from the Aryan dignity.
- (D) 32

१३९. The record of high-ranking families that maintained strict ritual purity and were listed in the 'Laukika' is the _____.

- (A) Shrotriya Panji.
- (B) A Brahmin whose family lineage was not formally recorded in the organized Panji system.
- (C) A high-ranking Pandit unknowingly married his first cousin, causing a social scandal.
- (D) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.

१३०. What is the status of a child born from a marriage between prohibited relatives (Svajana)?

- (A) Six generations.
- (B) The child was historically considered 'Chandala' and excluded from Aryan social rites.
- (C) Shrotriya, Yogya, and Panjibaddha.
- (D) A genealogical flaw or stain in the lineage that might affect marriage status.

१३१. How many 'Chauris' (sub-categories) exist within the Shrotriya Panji?

- (A) The child is considered 'Chandal' and the family is excluded from the Aryan social order.
- (B) To record flaws or 'blemishes' in a lineage, such as prohibited marriages or social transgressions.
- (C) Jaywar.
- (D) Eight (8).

१३२. What is the penalty mentioned in ancient smritis for children born of 'Swajana' (prohibited) marriages?

- (A) Dushan Panji
- (B) Jaibar
- (C) They were historically categorised as 'Chandala' and excluded from Aryan social rites.
- (D) The second highest rank in the Maithil social order, below Shrotriya but above Panjibaddh.

१३३. The Panji records identify specific 'Dushana' (blemishes) like 'Dasiputra' or 'Anyajatini'. What do these terms imply?

- (A) The rank is 'Adhogami' (descending) and eventually the high status is lost.
- (B) The child was traditionally considered 'Chandala' and excluded from Aryan social rites.
- (C) Lineages resulting from marriages with servant classes or outside the caste group.
- (D) Seven generations.

१३४. In the Panji system, what happens if a person marries a 'Svajana' (forbidden relative)?

- (A) D.G.P. (Director General of Police).
- (B) The child was socially categorised as 'Chandal' and excluded from Aryan social status.
- (C) Those other than the Shrotriya (primarily the Panjibaddh and Yogya).
- (D) The offspring are traditionally considered outcasts ('Chandala' status) and the family loses social standing.

१३५. What is 'Pachhwari Pa' in the Maithil Brahmin hierarchy?

- (A) A classification referring to non-Shrotriya Brahmins (lower rank).
- (B) The child is considered 'Chandal' and the family is excluded from the Aryan social order.
- (C) The specific lineage branch or social rank within the Shrotriya category.
- (D) Jaibar

१३६. What is the 'Dushana Panji' used to record?

- (A) The couple was socially boycotted and their children were considered 'Chandala'.
- (B) One hundred and fifty-three (153).
- (C) Shrotriya, Yogya, and Panjibaddh.
- (D) Lineage flaws, defects, or instances where ancestral purity was compromised.

१३७. What does the Panji record indicate about marriages involving 'Devadasis'?

- (A) Shrotriya.
- (B) The inherent quality or status of a lineage, often subject to change based on marriage choices (Adhogami or descending status).
- (C) 185 total; 32 for Shrotriya and 153 for Yogya/Panjibaddh.
- (D) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.

१३८. According to the Panji system, what happens to the status of a child born from a 'Svajan' (prohibited) marriage?

- (A) Yogya
- (B) It refers to a historical connection to a temple dancer, which is recorded as an anomaly ('Dushan') in the genealogy.
- (C) Five generations for both (though father's side differs).
- (D) The child is considered 'Chandal' and the family is excluded from the Aryan social order.

१३९. What is the status of a child born from a marriage between 'Swajana' (forbidden relatives)?

- (A) The highest-ranking ancestral villages, including Kharaure, Khauare, and Budhabare.
- (B) Five generations.
- (C) Five generations must be avoided on the maternal side and seven on the paternal side.
- (D) They were historically considered 'Chandal' (socially outcaste).

१४०. The Panji system considers a person 'Svajana' if they share blood relations. What is the status of children from such a marriage?

- (A) D.G.P. (Director General of Police).
- (B) They were traditionally viewed as 'Chandala' or social outcasts from the Aryan à¤à¤à¤à¤ à¤à¤à¤à¤ (dignity).
- (C) Pachhwari Paat.
- (D) They are the highest hierarchical group within the Maithil Brahmin community.

१४१. What was the specific social consequence for a child born from an 'unauthorised' (Svajana) marriage?

- (A) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.
- (B) Those who were not registered in the formal Panji records.
- (C) Eight.
- (D) The child was socially categorised as 'Chandal' and excluded from Aryan social status.

१४२. How does the Panji system treat children of a marriage that violates 'Sapinda' rules?

- (A) Panjibaddh (à¤à¤à¤à¤ à¤à¤à¤à¤ à¤à¤à¤à¤)
- (B) Jaibar.
- (C) Dushana.
- (D) They were traditionally considered 'Chandala' (outcast) and excluded from the Aryan social order.

१४३. Sanjay Kumar, the son of Lakshminarayan, held what specific rank in the police force?

- (A) Shrotriya.
- (B) The child is traditionally considered a 'Chandala' and the family loses its social dignity.
- (C) Flaws or lapses in lineage, such as irregular marriages or social transgressions.
- (D) CID Inspector.

१४४. What is the profession of Bhavanand, the son of Kartikeya in the Shrotriya lineage?

- (A) Engineer-in-Chief for the Government of Bihar.
- (B) Child marriage and polygamy (due to hypergamy and lineage status).
- (C) Dushan Panji.
- (D) Mansukh, Hiran, and Horila.

१४५. 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').

१४६. According to the text, the 'Shrotriya' status was often obtained through what means under the Darbhanga Maharajas?

- (A) The non-Shrotriya Brahmins (Yogya and Panjibaddh).
- (B) Through 'upgradation orders' that were effectively proof of upgradation for cash.
- (C) Child marriage and polygamy (due to hypergamy and lineage status).
- (D) The classification into Shrotriya, Yogya, and Panjibaddha categories.

१४७. The son of Th. Nihari is recorded as ____.

- (A) The child was traditionally considered 'Chandala' and excluded from Aryan social rites.
- (B) Rankmani (or Krishna).
- (C) Shrotriya.
- (D) They were categorised as 'Jaywar'.

१४८. Who are the children of 'Khantar' as per section (27)?

- (A) Laukik.
- (B) Babunath, Ranknath, Hridaynath, Vaiyakaran, and Matinath
- (C) Seven generations must be avoided on the paternal side.
- (D) Jaika Vanshaj.

१४९. List the seven distinct types of Panji (genealogical records) found in Mithila.

- (A) Mool, Shakha, Gotra, Patra, Dooshan, Utredh, and Aswajanyapatra.
- (B) Blackbook.
- (C) The western group, generally referring to Yogya and Panjibaddh Brahmins.
- (D) The child is traditionally considered a 'Chandala' and the family loses its social dignity.

१५०. Around what year did the 'Shrotriya' sub-caste emerge in British India as a distinct group within Maithil Brahmins?

- (A) 1800 CE.
- (B) Child marriage and polygamy (due to hypergamy and lineage status).
- (C) It specifically chronicled only the high-ranking 'Satkulin' Brahmin lineages of that period.
- (D) Shrotriya.

१५१. What was the original meaning of the term 'Shrotriya' before it became a sub-caste in 1800 CE?

- (A) They were treated as outcastes and their children were considered 'Chandala' in status.
- (B) Seven generations.
- (C) It referred to a specific stream of Vedic education.
- (D) Non-Shrotriya Brahmins (Yogya and Panjibaddha).

१५२. The prohibition of marriage with a 'Kath-mama's' child refers to the child of a ____. DOOSHAN PAÑJĪ DATA TABLES — Genealogical Village_IAST Appears_In_Entry_IDs

- (A) Step-maternal uncle. Deviation Records Notes
- (B) Medieval (Post-Karnat)
- (C) Jaibar.
- (D) A system of social status or points based on ancestral pedigree.

१५३. What was the significance of the 1326 AD gathering in Mithila regarding the Panji?

- (A) Vidyakanth, Shambhu, Mayakanth, Gayakanth, and Udaykanth.
- (B) It was the formal 'Panji Prabandh' assembly where scholars decided to centralise and regulate genealogical records.
- (C) Panji Shastra Martand
- (D) Manranjan and Kouskidatta.

१५४. Name the two major Vedic branches (Shakhas) followed by Maithil Brahmins.

- (A) Manranjan and Kouskidatta.
- (B) Jayadev.
- (C) Yajurveda (Madhyandina Shakha) and Samaveda (Kauthuma Shakha).
- (D) Kanhaiya

१५५. During which historical period was the Panji Prabandha system formally established for Brahmins, Kayasthas, and Kshatriyas?

- (A) Shankarnath.
- (B) Karnat, Gujrat, Tailang, Dravid, and Maharashtra.
- (C) Manranjan and Kouskidatta.
- (D) The late medieval period, specifically the early 14th century.

१५६. The children of Kamalanath trace their maternal grandfather (Dau) to which individual from Sodarpur?

- (A) Ramakant
- (B) The Madhyandini Shakha.
- (C) Maharaja Samar Singh.
- (D) Baduji, the son of Thithar.

१५७. Who were the four children of Panji Jai Shiv in the Khangur branch?

- (A) Maharaja.
- (B) Gangadutt and Bhikshuk
- (C) 1360 AD
- (D) Balbhadra, Bhaiyan, Jhonti, and Chhabina.

१५८. In the context of the Haripur records, who are the children of Savurdutta?

- (A) Musahad and a daughter married into the Panichobh lineage.
- (B) M.Sc.
- (C) Mitranath Jha.
- (D) Devesh and Rajesh.

१५९. Who were the children of Ummadatt as listed in section 208?

- (A) Kune and Vadan
- (B) Kamladatt, Chenga (Gauridatt), and Shambhudatt.
- (C) Krishnadev, Haridev, Bhavdev and Shivdev
- (D) It is the traditional date for the 'Panji Prabandha' (management) start in Mithila.

१६०. In section 209, who are the children of Lokai?

- (A) Avadh, Ramesh, Hrishikesh, and Jaynarayan
- (B) He was a famous social worker and Mukhiya.
- (C) Medieval Mithila.
- (D) Kishori, Chhabin, Madan, and Raghunath.

१६१. Who were the children of Shitaladatt mentioned in section 217?

- (A) Vajasaneyi
- (B) Karnat, Gurjar, Tailang, Dravid, and Maharashtra.
- (C) Raghubar, Nena, Ninu, and Devidatta.
- (D) Jitendra, Amarendra, and Shailendra

१६२. In the branch records for Samauli (238), who are the three children of Pradyumna?

- (A) Babu Ramapati Singh.
- (B) Varna-Ratnakara
- (C) Kunjbihari and Brajbihari.
- (D) Rajiv Lochan, Kamal, and Ghoghana.

१६३. Identify the three children of Kauskidatta in section 252.

- (A) Kedarnath, Raghunath, and Umanath.
- (B) Gulbadan, Manmohan, and Museka.
- (C) Kamladatt, Chenga (Gauridatt), and Shambhudatt.
- (D) 450 A.D. to 2009 A.D.

१६४. In the lineage of Narottam, who are identified as the children of Sadan?

- (A) They are Sundar and Shyamji.
- (B) Chandramohan.
- (C) Babulal.
- (D) Girijananda.

१६५. Who are the children of Madan mentioned in section 277?

- (A) Jeevanath.
- (B) Vabh Chandradhari Singh.
- (C) Padmapani.
- (D) The children are Bachru, Hrishikesh, Heera, and Kalaka.

१६६. Who are the children of Ratnapati mentioned in the text?

- (A) Genome Mapping
- (B) Gangadhar
- (C) They are Bhai, Baburaiya, Khadganath, and Lala.
- (D) Dharnidhar

१६७. Who are the children of Musahadh mentioned in the text?

- (A) Mush
- (B) Mukund, Madhav, and Madhusudana
- (C) Maithili language in the Tirhuta (Mithilakshar) script.
- (D) A widow ('Vartini Vidhwa').

१६८. Who are the children of Bhagvatnarayan in the Shashipur lineage?

- (A) Raghuvansh, Yaduvansh, and Harivansh
- (B) Maithili.
- (C) Vidyanand, Krityanand, Sudisht, Rajendra, Yogendra, and Vijendra
- (D) Manranjan, Dalbhanjan, and Shringi.

१६१. Who are the children of Shridatt in the Shivpatti lineage?

- (A) Madhyandina
- (B) Vijayadatta.
- (C) Gangadhar is the son of Radhakant.
- (D) Nuk, Jhuluk, Brajnath, Modnarayan, Kirtidath, and Chandridatt

१७०. In the Rajanpura Kanhauli lineage, who are the children of Bhavan?

- (A) Bach, Devnath, and Keshavnath
- (B) Shaka 1248 (corresponding to 1326 AD).
- (C) Ishwardatta.
- (D) Devnarayan

१७१. Who are the children of Ghananand?

- (A) Ravinath, Raghunath, and Lakshminath.
- (B) Radhakanth.
- (C) Manik, Shivan, Shambhu, and Yaddu
- (D) Bhagvandatt, Gopal, and Raja

१७२. Who were the three children of Satyadev?

- (A) Shakha Panji.
- (B) Sunil, Anil and Hemna.
- (C) Sahitya Saroj.
- (D) Kalikadatta.

१७३. Identify the three children of Chandrashekhar (alias Harmadi).

- (A) Devdatt, Bhavanidatt and Nena.
- (B) Kalikadatta and Shubhapati.
- (C) Sitaram
- (D) BhavĀ nidatta.

१७४. Who was the son of Gangadatt in the Shripur region?

- (A) Water (Jala), Oil (Taila), and loose binding (Shithila Bandhana).
- (B) Haridev.
- (C) The children are Bachru, Hrishikesh, Heera, and Kalaka.
- (D) Manranjan, Dalbhanjan, and Shringi.

१७५. Mahadev's son was Nagarjanand. Who were Nagarjanand's three children?

- (A) Sushil Kumar.
- (B) Yugeshwar, Rameshwar and Kameshwar.
- (C) Karnat dynasty
- (D) Nirranjan, Rajesh, and Amita.

१७६. Name the four children of Aditu mentioned in the Phulbari lineage.

- (A) Diwakar and Madhukar.
- (B) 1326 AD (Shaka 1248).
- (C) Balbhadra
- (D) Sudhakar, Buddhikar, Chatar, and Indra.

१७७. Who was the maternal grandfather (Dau) of the children of Anil Kumar, according to the records?

- (A) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
- (B) Phanidhar, Lakshmidhar, Chunni (Shridhar), Jyotishi Kalyanidhar, and Parshuram.
- (C) Pandit Harinath Upadhyay accidentally married his first cousin due to a lack of recorded family history.
- (D) Sohagmadar Baidyanath Mishra

१७८. In the Dharmapur lineage, who was the father of Bandhu, Kaushkidutt, and Bholadutt?

- (A) Dharni
- (B) Tirthanath and Nidhinath
- (C) Sadupadhyay Gunakar Jha.
- (D) Kameshwar (Umapati).

१७९. In the Sakarma branch, who are the sons of Bhola Nath?

- (A) Ramanath and Lakshman.
- (B) Harikrishna, Chintamani, and Karu.
- (C) Kumarila Bhatta in his work 'Tantra Varttika'.
- (D) The children are Bachru, Hrishikesh, Heera, and Kalaka.

१८०. Who are the children of Anupnath in the Belasam Budhwal lineage?

- (A) Chandogas have four specific samskaras (naming, tonsure, initiation, graduation), while Vajasaneyis include Vedarambha (starting Vedic study).
- (B) Kheenkhu
- (C) Bambam, Aditya and Vikku.
- (D) Durgadatta, Gauridatta, and Hridayeshwar.

१८१. Janardan's three children mentioned at the start of the Mandar (Madre) section are Khetan, Bhavai, and ____.

- (A) Gauripati.
- (B) Shramardhar and Krishnadhar.
- (C) Madhyandina
- (D) Devnatha

१८२. Harinarayan's three children in the Shripur Chauri lineage were Bhaiya, Hira, and ____.

- (A) 1987-07-01 00:00:00
- (B) Narsingh.
- (C) Liladatta
- (D) Maharaja Harisimhadeva.

१८३. Who is the maternal grandfather of the children of Shambhunath (son of Sinsheshwarnath)?

- (A) Ravesh.
- (B) Kamalnayan.
- (C) Baldev, son of Satyadev.
- (D) Shankaradutta.

१८४. Who are the two sons of Yadunandan, son of Mansaram?

- (A) Badrinath
- (B) Manranjan and Kouskidatta.
- (C) Bachruka.
- (D) Chudamani.

१८५. Which village is the 'dau' for Th. Jagadish's children in the Shishpur branch?

- (A) Indranand.
- (B) Tatisaut.
- (C) Sadanand
- (D) Khelanand.

१८६. Identify the children of 'Th. Chedi' mentioned in the Simsinghwar branch.

- (A) He was a BA-qualified teacher and a social worker.
- (B) Kamalakant, Bhairavkant, Shobhakant, and Jagadisha
- (C) It is written on palm leaves (Talpatra) and is one of the best-preserved early records.
- (D) B.A. Hindi Visharad.

१८७. Who are the children of 'Mangu' (alias Kashikant)?

- (A) Rambhadra Singh.
- (B) Sanjeev and Rajeev.
- (C) Madankant, Sadankant, Modkant, Pramodkant, Vijayindrakant, Kumudkant, Bhagwatikant, and Bharatikant
- (D) Juraun.

१८८. Who are the children of 'Panji Jayshiv'?

- (A) Panji Balibhadra, Bhaiyan, Jhanti, and Chhabina
- (B) B.P.S.
- (C) Sanjay and Santosh.
- (D) Vijendra and Ramendra.

१८९. Who are the children of 'Radhanath' listed in the Khangur branch?

- (A) Gopalji (alias Krishnachandra), Yadavji, Vishwambhar, and Kedarnath
- (B) Ramanath and Devanath.
- (C) Amritnath
- (D) Britain.

१९०. What does the term 'Sutau' specifically indicate when describing children?

- (A) Pautra
- (B) Alok and Ashish
- (C) Mother
- (D) Two sons.

१९१. Under the Panji rules, why is a person forbidden from marrying the child of their step-mother's brother?

- (A) Diwakar
- (B) Jaiya Jaiya (associated with land/titles).
- (C) 27 January 1930
- (D) They are considered a 'Swa-jana' (self-kin) relative under Smriti law.

१९२. Under the Panji rules, can a person marry the child of their step-mother's brother?

- (A) Leravnath's father is Phajinath.
- (B) Shri Prakash.
- (C) No, this is explicitly prohibited.
- (D) BA and BEd

१९३. How does the Panji system treat the children of an 'Unknown mother' (Agyat Matrika) historical record?

- (A) Nariun.
- (B) Shailendra Narayan Chaudhary.
- (C) Harikrishna and Satlakha
- (D) After several generations (usually six), the lineage is often considered purified and accepted into society.

१९४. Under Panji rules, can a person marry the child of their mother's brother?

- (A) Harikant.
- (B) Jhajhu.
- (C) No, it is strictly prohibited.
- (D) Naroo

१९५. Identify the son of MM Jagannath mentioned in the genealogy of Section 51.

- (A) Raghupati.
- (B) Chamaklall
- (C) Sabhyapati (Dani) and Kaushikidatt
- (D) Ramkrishna.

१९६. Who are the two sons of Leshpati mentioned in the lineage?

- (A) The children are Judawan, Prabhunath, and Dinanath.
- (B) Narottam
- (C) Raghunath and Shivnath
- (D) Deshual

१९७. Who is identified as the son of Vavik?

- (A) Dih.
- (B) His children are Bhikhan, Bhairav, and Bhulna.
- (C) Sandahpur.
- (D) Yogik

१९८. Bhup Singh's son is recorded as ____.

- (A) Vishnu Singh
- (B) Babulal, Bihari Lal, Mayanath, and Yashodhara.
- (C) Balakrishna and Gopalakrishna
- (D) Kidhar

१९९. Identify the son of Vabh Gopinath Singh associated with the village 'Mahuai'.

- (A) Vabh Kirti Singh.
- (B) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata
- (C) Panchanand
- (D) Gondika.

२००. Who was the father of the scholar Manbodh (Jyotirvid)?

- (A) Nishikant
- (B) Sonmani from the Pali lineage.
- (C) The children are Judawan, Prabhunath, and Dinanath.
- (D) Behait Khandala.

२०१. Who is the son of Lakshman in the Sodarpur lineage?

- (A) Dhanpati.
- (B) Kidhar
- (C) Durganath, Dayanath and Dwarikanath.
- (D) Narayan.

२०२. Who was the son of 'Narayan Datta'?

- (A) Narottam
- (B) Hemdatta.
- (C) The children are Judawan, Prabhunath, and Dinanath.
- (D) Rupnath.

२०३. In entry 189, the siblings Pramod, Subodh, and Balabodh are the children of which father?

- (A) B.Tech.
- (B) Parashuram.
- (C) Heera
- (D) Vabh Akeshwar Singh.

२०४. Who were the two sons of Satyanarayan recorded in the Ekahara lineage?

- (A) Sanjeev and Sameer.
- (B) Taranath, Bhola (Tulanath), and Nena (Harinath).
- (C) Kidhar and Purushottam
- (D) Mithranath.

२०५. Who is the father of the children Fakiran and Nanu in section 44?

- (A) Raghunath
- (B) Dharu and Krishnapati.
- (C) Suryanand, Shobhanand, and Jivanand
- (D) Machir

२०६. Which original village is 'Ratneshwar' associated with in the Mahia branch?

- (A) Mandar.
- (B) Chintamani and Jaymani.
- (C) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata
- (D) Kulanand

२०७. Who is the father of the children Mahesh and Parameshwaridatta in the Kodariya records?

- (A) Kailakh.
- (B) Chhotku.
- (C) Baburaiya and Atmaram.
- (D) Diwan Bhavanidatta.

२०८. In the Phuldaha records, who is the father of the daughter (or child) named Neena?

- (A) Dharanidhar
- (B) Jagannath and Shivnath.
- (C) Nas Khoul
- (D) Bhikari.

२०९. Who is the son of Shulapani's child, Bachran, in the Haripur records?

- (A) Goni.
- (B) Ramakant and Tulakant.
- (C) Chedilal and Shakuntal.
- (D) Bhairav.

२१०. Tarakant and Saraswatikant are identified as the children of which person?

- (A) Ganesh.
- (B) Sudishtnarayan
- (C) Yashodhar
- (D) Bholanath

२११. Who are the children of Tarapat in the Samauli to Jhanjharpur branch?

- (A) Kriparam, Mahanand, and Dayanand.
- (B) Ashok (BA, LLB), son of Digambar.
- (C) Narayani.
- (D) Jivanath, Ratanu, and Chilaka.

२१२. In section 252, who is the father of Kauskidatta and Venidatta?

- (A) Vishwanath is the son of Amaru.
- (B) Kalanath.
- (C) Gaurinath.
- (D) Dharmapati (or Baccha)

२१३. Identify the children of Leravnath mentioned in the text.

- (A) Mangali.
- (B) Dukhmachan
- (C) The text mentions his daughter as being from Khauval and another from Beluanch.
- (D) Shilanand and Mayakant

२१४. Who are the children of Nena mentioned in the lineage of Thotha?

- (A) Chhokar.
- (B) Bahingu
- (C) The children are Judawan, Prabhunath, and Dinanath.
- (D) Harishwar.

२१५. Identify the children of Yoganath in the Mangrauna lineage.

- (A) Shankar.
- (B) Dr Rani.
- (C) His children are Bhikhan, Bhairav, and Bhulna.
- (D) Naresh Mohan.

२१६. In the Kalika Dutt lineage, who are the three children of Kalika Dutt mentioned?

- (A) Vaiya. Shobhanath.
- (B) Nand Kishore.
- (C) They are Barinath, Kedarnath, and Bhawnath.
- (D) Parashuram

२१७. In the Dih Bayasikala lineage, who are the children of Gang?

- (A) Amritnath
- (B) Shalindhar.
- (C) Bhairavdutt.
- (D) Abhiram, Dhani, and Bachru

२१८. Who was the son of Ramanath, a resident of Rupauli?

- (A) Daranath and Teknath.
- (B) Yogamaya (notably listed as a child/descendant context).
- (C) Indramohan.
- (D) Yogmani

२१९. Identify the four children of Babureiya, the son of Lal.

- (A) Munindranarayan.
- (B) Lalitnath.
- (C) His nickname was Mithu.
- (D) Dularaiya, Anand, Jaynath and Neelkanth.

२२०. Shatanjivâ€™s sons are listed as Narpatit, Nanuka, and ____.

- (A) Ganesh Jha.
- (B) Vishweshwar.
- (C) Shambhunath Singh.
- (D) Kouskidatt.

२२१. Who are the two sons of Amritnath mentioned in the lineage of Suburdatt?

- (A) Khushilal
- (B) Sirsiya.
- (C) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata
- (D) Ramkrishna and Devnath.

२२२. In the 'Srinagar' branch, who are the two sons of Amritlal?

- (A) Anuplal and Garidhu
- (B) Ramdatta.
- (C) Kidhar
- (D) Chandra-kant

२२३. In the Ramnagar North Tol lineage, who were the two sons of Jyotirvid Pyarelal?

- (A) Jhumaklal
- (B) Yogamaya (notably listed as a child/descendant context).
- (C) Lakshminath and Vishwanath
- (D) Vijendra.

२२४. Who were the four sons of Jyotishi Ratinath in Jayanagar?

- (A) MA and BL (Bachelor of Laws).
- (B) Phanilal
- (C) Vishwanath, Shilanath, Muktinath, and Vidyanath.
- (D) Sabhyapati (Dani) and Kaushikidatt

२२५. Who are the two sons of Jagan?

- (A) Kidhar and Purushottam
- (B) He was a Rural Bank Manager.
- (C) Kachua.
- (D) Anandi

२२६. In the lineage of Kidhar, who is the father of Dwarikanath?

- (A) Palasi
- (B) Umanath.
- (C) Hariram.
- (D) Kidhar

२२७. Who are the two sons of Kidhar identified from the Belunch branch?

- (A) Murlidhar, Shantidhar, and Digambar.
- (B) Ishwardatt and Saburdatt
- (C) Amarnath
- (D) Durganath, Devnath, Vindhyanath, and Jagannath

२२८. Who are the sons of Kidhar from the Mahuva Khauval branch?

- (A) Tarakant.
- (B) Shankardatta.
- (C) Hanumandatt and Pyarelal
- (D) Bhanu.

२२९. Which professional designation is held by Dr Shyamsunder in the Purnea lineage?

- (A) Kouskidatt.
- (B) Taranand and Chandranand
- (C) MBBS, D.H. Superintendent.
- (D) Paramgarh.

२३०. Who were the four children of Mathuranand in the Kothipur lineage?

- (A) Achyut Vaibhav.
- (B) Nandmohan, Durganand, Kedarnath, and Pritimohan.
- (C) Parmanandpur
- (D) Sushil and Sunil.

२३१. Who were the five children of Vishwanath in the Saurath Ramnagar branch?

- (A) Soni, Baidyanath, Jagan, Jagatnath, and Kalanath.
- (B) Mahesh.
- (C) Nityananda, Tirthamani, Babumani, Vasudeva, and Shambhunath.
- (D) Bhavanath and Naresh

२३२. Who is the son of Baidyanath whose children are Amit and Sumit?

- (A) Mithilesh.
- (B) Vavik
- (C) Vishwanath.
- (D) Indranand, Taranand and Gajananda

२३३. Babu's two sons were Mangani Ram and ____.

- (A) Kouskidatt.
- (B) Narendra.
- (C) Bholā
- (D) Babuni

२३४. Who was the son of Shyamlal and father of the daughters from Katai?

- (A) Vishnudev, Shivdev, Shankar, Shubhankar, and Shambhu.
- (B) Dunilal.
- (C) Yogamaya (notably listed as a child/descendant context).
- (D) Subhash and Prakash.

२३५. According to the Sultanpur (Jamua) records, who are the four sons of Umrao?

- (A) Shyaml Kishore, Bal Kishore, Naval Kishore and Jugal Kishore.
- (B) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata
- (C) Raghav.
- (D) Lakshminarayan, the son of Vedanarayan from Luam-surgan.

२३६. In the Kamalpur records, who are the two sons of Shulapani?

- (A) Ghora.
- (B) Motinandan
- (C) Ravinath, Shambhunath, Nakcchedi, and Mohana.
- (D) Sabhyapati (Dani) and Kaushikidatt

२३७. Who are the two sons of Kaushikidatt?

- (A) Aryabhata.
- (B) Umakant
- (C) Bhavanidatt and Shyamlal
- (D) Mukunda.

२३८. Name the three sons of Achmit.

- (A) Nandipati and Chatrapati.
- (B) Tanuklal, Bacchi, and Sundarlal.
- (C) The children are Judawan, Prabhunath, and Dinanath.
- (D) Purnea.

२३९. In the Sultanpur Desh records, who are the two sons of Tirthanand (Bachcha)?

- (A) Jhantu
- (B) Nityanand and Ruranand.
- (C) Ugranand
- (D) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata

२४०. Who is the son of Jaydev?

- (A) Lakshminarayan.
- (B) The children are Judawan, Prabhunath, and Dinanath.
- (C) Bulan.
- (D) Shrihari, Ratipati, Achyuta, Vishnupati, and Shivpati

२४१. Who is the father of the brothers Ratnapani and Kouskidatt?

- (A) Vishnu.
- (B) Kulman.
- (C) Bateshwar, Jateshwar, and Gopeshwar
- (D) Balakrishna

२४२. Who is the maternal grandfather of the children of Satishchandra in the Haripur Pali line?

- (A) Vijay Kumar, Vinay Kumar, Sanjay Kumar, and Vikas Kumar.
- (B) Shripati from Mahindrapur Pandua.
- (C) Premkant
- (D) Kauthuma

२४३. Who are the two sons of Kripannath in the Brahmapura lineage?

- (A) Sushil Kumar and Arun Kumar.
- (B) Krishna, Kamala, Balarama, and Shyama.
- (C) His nickname was Mithu.
- (D) Kidhar

२४४. Who were the four sons of Hanuman Dutt in the Paoli lineage?

- (A) Gondu
- (B) Shankar is the son of Devakinandan.
- (C) Krishnanand.
- (D) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata

२४५. Name the father of the children Sanjay, Anita, Sushila, and Kiran in the Dharmanand lineage.

- (A) Sevanath.
- (B) Dharmanand.
- (C) Mithila.
- (D) Aryabhata.

२४६. The text lists 'Kanhaiya' as the son of which individual?

- (A) Krishnanand
- (B) His children are Bhikhan, Bhairav, and Bhulna.
- (C) Kamdev
- (D) Kanha.

२४७. According to the text, the child of a 'Chamarkarini' (leatherworker) and 'Gangesha's father' was born how many years after the father's absence?

- (A) Narhari and Janardan.
- (B) Santlal.
- (C) Five years.
- (D) Lawyer (Vakil).

२४८. In the genealogy of Jivanath (Section 14), who was the maternal grandfather (dau) of his children?

- (A) Baidyanath.
- (B) Sundar of Pali.
- (C) Bhudhar.
- (D) Ram, Lakshman, Bhoganand and Nityanand.

२४९. The lineage of 'Vavani' (Section 69) lists the children of Singhwar as Krishnachandra, Devchandra, Udaychandra, and ____.

- (A) Lakshmikar.
- (B) Narendra (alias Munika).
- (C) Shakha Panji
- (D) Nunulal and Ganesh

२५०. Identify the children of 'Bhayalal' (son of Sarvanarayan).

- (A) Thaknu (alias Bhavanand), Baccha (alias Vedanand), and Mangu (alias Kashikant)
- (B) Abhinandan.
- (C) Naraun
- (D) Mukund.

२५१. Who are the children of 'Th. Lal' in the Katka branch?

- (A) Veni
- (B) Jayaram, Durbhiksh, and Hemnath
- (C) Dhirmath and Bhavanath.
- (D) Nena, Veni, Jhingur, Babulal, and Gena

२५२. In the lineage of 'Th. Chethdoo', who are his children?

- (A) Pritinath.
- (B) Baburaiya
- (C) Damarunath.
- (D) Sanphul, Manphul, and Naharphul

२५३. Name the children of 'Kedarnath' in the Khangur branch.

- (A) Premkant
- (B) Jagaur Mandar.
- (C) Hemnath, Kumudnath, Ganganath, Baidyanath, Jagannath, and Shantinath
- (D) Maternal grandson (daughter's son).

२५४. Who are the sons of 'Panji Shyam Ram'?

- (A) Chhandogya (Samaveda) and Vajasaneyi (Yajurveda).
- (B) Kidhar and Purushottam
- (C) Jayakant and Vijayakant alias Sukumar.
- (D) Panji Gane, Panji Khokhe, and Nare

२५५. In section (44), who is the son of 'Bhagirath'?

- (A) The children are Judawan, Prabhunath, and Dinanath.
- (B) Lala (लाला).
- (C) Machi
- (D) Gaurikant and Shashikant.

२५६. Identify the children of 'Fakiran' in the Khangur Kikror branch.

- (A) Tandavala
- (B) Kali Mandir Chowk
- (C) Nandkishor and Yugalkishor
- (D) Babunath

२५७. The historical figure Vidyapati Thakur belonged to which Mul?

- (A) Kumarila Bhatta (in 'Tantra Varttika').
- (B) The children are Judawan, Prabhunath, and Dinanath.
- (C) Bisaphi (branch of the Mandar Mul).
- (D) He was a retired District School teacher and an author.

२५८. According to the text, the child of a 'Chamarkar' (leatherworker)['Gangesha's father'], Gangesha was born how many years after the Brahmin father's death/ absence?

- (A) Five years.
- (B) Horil
- (C) Jappu and Banmali.
- (D) Sanjay, Santosh, and Ashutosh.

२५९. 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

२६०. 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

२६१. 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

२६२. 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

२६३. What does the 'Dooshan Panji' (Black Book) primarily record, according to Chapter 8's special studies?

- (A) Only high-caste Shrotriya marriages
- (B) Lineage flaws, inter-caste marriages, unions with Muslims, children of unknown maternal origin, and even the unconventional birth of Gangesha Upadhyaya
- (C) List of all Panjikars
- (D) Property deeds of Darbhanga Raj

२६४. 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

२६५. What is the central theme of Bechan Thakur’s play ‘Baap Bhai 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

२६६. Shanti Lakshmi Chaudhary’s ‘bāla ghazal’ (children’s ghazal) is a Videha innovation. What is its primary pedagogical purpose?

- (A) To teach Persian prosody
- (B) To introduce children to the ghazal form with simpler vocabulary and accessible imagery
- (C) To replace traditional lullabies
- (D) To train children in classical Sanskrit metres

२६७. 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

२६८. Anmol Jha’s CCRT research report notes that Maithili children’s literature has historically underrepresented girl protagonists and female authors. The chapter connects this to which broader project of the Videha Parallel History?

- (A) The promotion of Sanskrit only
- (B) The recovery of the ‘parallel’ women’s tradition and the need for gender-inclusive literary archives
- (C) The rejection of all children’s literature
- (D) The focus on Dalit issues exclusively

२६९. Q169. In “Survey of Books, Plays, Stories, Verse and Epilogue” (around page 219), which statement is supported by the book?

- (A) A. The passage presents a purely urban, courtly story with no connection to common people or social change.
- (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. Govardhan Das was a poor child whose parents died while he was young.

२७०. Q83. In “Rajdeo Mandal: The Fiction Writer and Hamar Tol” (around page 35), which statement is supported by the book?

- (A) A. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.
- (B) B. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (C) C. The passage presents a purely urban, courtly story with no connection to common people or social change.
- (D) D. RAJDEO MANDAL: MAITHILI WRITER (Now with Supplement I & II) || 37 decided that only children's literature (short stories) would be recited, and this event was held in...

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

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

२७२. 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

२७३. 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

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

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

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

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

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

- (A) It connects the computers of many organisations, universities, and government and private institutions
- (B) After that, Meghan Prasad worked for fiction
- (C) A blog for children's literature called "Nena- Bhutka" came on the internet from 2009, created by Gajendra Thakur
- (D) If I have 1000 people in my list and I visit all people's posts (whether I like-comment or not), then my post too will definitely reach all those people

२७७. In “Some Technical Notes About This Book”, which statement is supported by the discussion of Mithilesh Kumar Jha?

- (A) Those who are genuine scholars do give credit, among whom is one Mithilesh Kumar Jha
- (B) Bengali Wikipedia has proudly announced who did the first work for it
- (C) A blog for children's literature called "Nena- Bhutka" came on the internet from 2009, created by Gajendra Thakur
- (D) I will define it through the medium of the village Chandaalchaukari (village gathering spot)

२७८. In “Maithili's Firsts on the Internet - A Brief List”, which statement is supported by the discussion of Gajendra Thakur?

- (A) This blog started in August 2011, whose proof is the first post's link
- (B) A blog for children's literature called "Nena- Bhutka" came on the internet from 2009, created by Gajendra Thakur
- (C) On this portal there was also news on business, spirituality, and other subjects
- (D) From around 2019, there was a commotion between Vinay ji and Bhavnath ji on Vinay ji's claimant posts regarding various reasons and the shape and form of letters

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

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

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

- (A) Pornography - this is the internet's biggest danger, and especially for children
- (B) But the language of all of these was mainly English, not Maithili
- (C) English to Maithili Dictionary (XW infotech) Released Date - 20 Nov 2016 13
- (D) "Garam Chhai" - a blog of this name was created by Indrakant Lal ji in March 2007, on which there are a total of ten posts

२८१. What does this section most clearly suggest about Internet?

- (A) It is not the case that news on a blog is not news and news on a portal becomes news
- (B) Beyond all these, parents can also take preventive measures at their own level - such as setting a fixed internet time for children, and openly telling children about the bad aspects of the internet
- (C) From 2005 to 2007, there was not a single literary website, though there were around 10-15 other general websites
- (D) Apan Mithila For information related to Mithila (not literature), Pranav Jha created a site called "Apan Mithila" in 2004, but the website provider closed

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

- (A) Maithili Ghazal Bhandar - Admin: Kundan Kumar Karna
- (B) To build a connection between Maithili ghazal and ghazals of other Indian languages, a "World Ghazal Writers Introduction Series" was started
- (C) Not just children but youth and married people are also caught in this trap
- (D) When the fundamental characteristic is not preserved, what use is saving the script?

२८३. What does this section most clearly suggest about Pallav Mithila?

- (A) Before Unicode, different computers had different fonts, and therefore another font's content would only display when that target font was installed on the computer
- (B) Beyond this, it is also notable that for the first tool for writing Mithilakshar on mobile, it was Vinay ji who made it in 2019
- (C) Beyond this, no children's literature centred website has come to my attention
- (D) In 2003 a printed book had written about Pallav Mithila - what more knowledge would these people need?

२८४. According to “Maithili Internet Activity by Maithils”, which statement is accurate?

- (A) Here the thing to keep in mind is that Facebook gives people's suggestions based on location, educational institution, interests, work, etc. - it could be anyone
- (B) In this article Gajendra ji discussed "Bhalsarik Gachh," after which the delusion of those nursing the "first" illusion broke, and as a result those people published incorrect facts claiming they started so many years ago
- (C) A-Aa has the good fortune of giving birth to the new genre of Maithili children's ghazal and nurturing it
- (D) But when you see Maithili Wikipedia, the names from 2014 onwards will be found in references - meaning Gajendra Thakur's name went, and the names of Rajesh Ranjan ji who worked for Maithili wiki in the final period also went

२८५. What does this section most clearly suggest about Dharendra Premrishi?

- (A) Videha's issue 111 is entirely a children's ghazal special issue, issue 126 a devotional ghazal special issue, and issue 142 a ghazal criticism-review special issue
- (B) Mithila (- (On the pattern of Wikipedia, or slightly different from it, this site is focused solely on Mithila
- (C) Dharendra Premrishi also built one in January 2003 - it is mentioned in a book published on a Nepali web journal, and that book was also published in 2003
- (D) Suffering from the disease of declaring oneself first without reading and knowing, such servants of Maithili have spread widely)

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

- (A) Beyond these two, Windows Mobile operating system is also good, operated by Microsoft
- (B) In Maithili, the Wikipedia you are reading articles on right now - the credit for that belongs to Videha's editor Gajendra Thakur
- (C) Indian youth of the 10-30 age group are using the internet more
- (D) Beyond all these, parents can also take preventive measures at their own level - such as setting a fixed internet time for children, and openly telling children about the bad aspects of the internet

२८७. According to "Language and Literature Section", which statement is accurate?

- (A) Videha's issue 111 is entirely a children's ghazal special issue, issue 126 a devotional ghazal special issue, and issue 142 a ghazal criticism-review special issue
- (B) Whether you say it this way or that way, it remains first person
- (C) It is very possible that in Mithilakshar's changing form in ten years, C- DAC might need to update again, and then it will give that work to the Mithilakshar- expert of that time
- (D) Making a font for Mithilakshar (Tirhuta) was still remaining, and two people from Nepal publicly made it

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

२९६. What does this section most clearly suggest about Similarly?

- (A) With this facility people give readers various information about their blog
- (B) Similarly, there are different names for every language
- (C) Who created this blog is unknown, but from comments it can be understood that it is some Thakur ji (perhaps Vijay Thakur who also has blogs like Maithili Darpan and Tatkaal)
- (D) A-Aa has the good fortune of giving birth to the new genre of Maithili children's ghazal and nurturing it

२९७. What does this section most clearly suggest about Facebook?

- (A) 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
- (B) It would be a very good thing to know that a Maithili website existed from 1999. anger
- (C) So based on evidence until now, there is no hesitation in accepting that Videha's group is Maithili's first presence on Facebook as a group
- (D) Beyond this, no children's literature centred website has come to my attention

२९८. 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

२९९. What is the central concern of the News Section?

- (A) Only children's drawings
- (B) Only Vedic chanting
- (C) Only artificial intelligence models
- (D) Maithili news and communication activity on the internet

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

- (A) But in the present time, what is needed is to enroll one's children in schools to study through the Maithili medium, which no one is doing
- (B) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once
- (C) This book has been divided into three sections
- (D) First, I will name the novel 'Sahasrabadhani' in Braille script

३०१. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Please?

- (A) Please understand similarly for other grammatical rules
- (B) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12
- (C) Day and night, remaining lost, with the company of friends, I did not do any of my own work
- (D) For this, it is necessary to encourage children's literature that touches child psychology

३०२. 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

३०३. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Research?

- (A) And weight is... up to 80 kilos...!" - "And how many children?" - "Sir, five!
- (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”
- (C) You have made an attempt to critique it in some new way
- (D) It contains sections on household duties, farming, travel, vegetation, various topics, and yearly predictions

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

- (A) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23
- (B) These Ishtis are the basis for all other types of Yajnas
- (C) The condition of this problem, the speed and direction of government efforts, along with the author's perspective on the means of survival, are well understood
- (D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

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

- (A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy
- (B) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

३०६. 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- Kirititva” edited and published by me in 2020

३०७. 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

३०८. 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

३०९. What does this section most clearly suggest about Maithili Digital Journalism?

- (A) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3
- (B) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'
- (C) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23
- (D) Currently, in present-day Mithila, Gajendra Thakur is the only one who can do this work

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

- (A) In the second photo, back from left - Madhulika Mishra, Ravi Mishra, front from left - Ridhan and Ayya Picture-9 & 10 First photo from left - Tulika and Sarvesh Kumar Jha
- (B) When there's no vision, then an attractive cover and uniform spellings are of no use
- (C) Beautiful Picture Stories for Children - Durganand Mandal 7
- (D) We all remain busy in our own work, both of us, son, daughter

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

- (A) For the information of readers, Videha had published a special issue on the Mithila Students' Union (MSU) on 01 June 2023, Issue 371
- (B) The villages to which his progeny migrated and settled from the time of the Beej Purush up to the compilation period were called the branches (Mulgram) of that Mul
- (C) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur
- (D) If you see some educated and degree-holding people talking among themselves in Maithili, they will definitely speak in Hindi with the children

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

- (A) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction
- (B) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels
- (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26
- (D) The Library Episode (Continued): Much has been discussed earlier, no need to repeat

३१३. 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

३१४. Which section is associated with Siyaram Jha 'Saras'?

- (A) The Maithili Children's Poetry Stream
- (B) Interview with Preeti Thakur, the First Maithili Picture Story Writer
- (C) Litterateur Gajendra Thakur: Personality and Works
- (D) The Village Director Who Turned the Crank: K.N.T

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

- (A) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table
- (B) I do this job, what I get, how much I get - what is that to you?
- (C) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (D) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

- ३१६. 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
- ३१७. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?**
- (A) Where Chuhamal was from the Dhudhvanshi Dusadh caste, on the other hand, Reshma was a daughter of the Bhumihaar Brahmin caste
 - (B) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal
 - (C) It can happen anytime in the same sequence, day or night
 - (D) A novel, stories, children's literature, criticism, essays, or poetry?
- ३१८. What does this section most clearly suggest about The Village Director Who Turned the Crank?**
- (A) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world
 - (B) Leave behind something valuable for the next generation, something that has meaning and utility for everyone
 - (C) A blog for children's literature on the internet came under the name “Nena-Bhutka”, which has been around since 2009 and was created by Gajendra Thakur
 - (D) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists
- ३१९. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?**
- (A) Why are you asking all this? “-”Look, you probably get a salary of five-ten thousand
 - (B) The book is attractive, interesting, and impresses the child's mind
 - (C) Just as women are continuously advancing in every field of society, today's women are contributing invaluable to the development of Maithili and Mithila from their own levels
 - (D) I am indebted that Gajendra Babu wrote a review on this book
- ३२०. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?**
- (A) The screenshot of the comment is being given at the end
 - (B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur
 - (C) From this, Maithili readers can study rare Maithili texts without any expense and inconvenience
 - (D) The children, Om and Aastha, are of calm nature; that is an additional advantage
- ३२१. What does this section most clearly suggest about Rameshwar Singh and?**
- (A) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre
 - (B) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room
 - (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) In such a situation, what is the market and significance of the comics genre?
- ३२२. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?**
- (A) This same cradle will witness promises, silently fulfilling promises
 - (B) These two used to cycle around all the neighbouring villages and became quite popular
 - (C) A blog for children's literature on the internet came under the name “Nena-Bhutka”, which has been around since 2009 and was created by Gajendra Thakur
 - (D) Gajendra ji has an authentic study of both streams of Maithili literature

३२३. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

- (A) In the context of any society, the landscape of a progressive future takes shape from a deep evaluation of present difficulties
- (B) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories
- (C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media
- (D) As far as I remember, in 1962, the library was registered and from the same year, government grants (for book purchase) started coming, and in 1963, a radio set, speaker, etc. were received from the Central Government

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

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

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

- (A) For example, if the patriarch of a family was fond of collecting books, it becomes a problem for his wife
- (B) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century
- (C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

३२६. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

- (A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once
- (B) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere
- (C) Some Official and Social Terminology Available in Panji-Prabandh: Details of some official and social terminology available in Panji-Prabandh were compiled after exploring JPG images of 11,000 Panji palm leaves
- (D) I have full faith that the above-mentioned two story collections will not only attract children but people from all sections of society will also have the desire to browse through them once

३२७. Which point best matches the argument of “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”?

- (A) Preeti Thakur's two illustrated story collections, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha'
- (B) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children
- (C) Along with this, through him, within just a decade, about 400 new writers and established writers came forward
- (D) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21

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

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

३३९. Which point best matches the argument of “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”?

- (A) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency
- (B) Among those stories, the famous ones are stories of demons, stories of princes, stories from the Ramayana and Mahabharata, stories of Gonu Jha, etc
- (C) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila
- (D) In Upendra Thakur's 'History of Mithila', the names of Kameshwar Thakur's brothers are: Kameshwar, Harshan (Harishan), Tripur, Tivari, Salakhan (Salakshan), and Gauda.⁵ In Genome Mapping (p

३३०. What does this section most clearly suggest about 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'?

- (A) In this, mention of the original village (Mulgram) began
- (B) My best wishes are that the story writer continues to perfume the treasure of Maithili literature with such graceful, simple, and fluent compositions
- (C) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshestram Antarmanak, p
- (D) Now see, the three children's exam results kept coming first every day, now what has happened to them

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

- (A) This work by Preeti ji is commendable for children's literature
- (B) One line: "What concern was bigger than mother, O son?"
- (C) The Library Episode: Now, the most important thing from a social perspective!
- (D) In Mithila, it has a uniform pattern, a separate script for writing (Tirhuta script), and at least 10 types of information about the boy or girl's side are available

३३२. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

- (A) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr
- (B) The commencement of this novel has been done from Kalit's childhood
- (C) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased
- (D) The pictures in the discussed book are cultured

३३३. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

- (A) Gajendra Thakur has kept 'Sahastrabadhane' safe from such excesses. [17] Some critics may have the sight of 'Nostalgia' in this novel
- (B) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind
- (C) Harasinghdev's Panji had a scientific basis and was purely a record of genealogical identity
- (D) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

३३४. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

- (A) The book is attractive, interesting, and impresses the child's mind
- (B) That same person, when he goes to a metropolis like Delhi, gets cheated himself on the way
- (C) Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 8
- (D) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers

३३५. Which section is associated with Durganand Mandal?

- (A) Litterateur Gajendra Thakur: Personality and Works
- (B) Gonu Jha and Other Maithili Picture Stories
- (C) Beautiful Picture Stories for Children
- (D) An Interview with Gajendra Thakur

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

- (A) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent
- (B) In the name of progressivism, many people turned away from it and stopped visiting the Panjikars
- (C) Otherwise, one would have to wash one's hands of such ancient words
- (D) Gajendra Thakur Ji Ajit Kumar Jha Writing something about Mr

३३७. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

- (A) Certainly, its lack was felt in Maithili literature for a long time
- (B) As a result, at that time, many writers developed through the courtesy of Mithila Mihir
- (C) This is the reason that through the medium of Videha e-journal, many new writers/creators got a platform in Maithili, from which they can publish their compositions very easily
- (D) A direct proof of this is presented by the first picture story in Maithili - 'Gonu Jha Aan Maithili Chitrakatha' (2008)

३३८. What does this section most clearly suggest about Today?

- (A) Mihir had blacklisted certain struggling writers (like Ramlochan Thakur, Narendra, Agnipushpa, Kunal, etc.)
- (B) When I passed by that way, I would see them regularly, but I had no comment on their study-teaching style
- (C) Today, along with Dharmaraj, Jyoti Panjiyar is also worshipped
- (D) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

३३९. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

- (A) Singing or begging for the blind, seeing the future of dwarfs in circuses, closing all doors of education and progress for transgenders, we have accepted as if natural
- (B) Therefore, Panjikars should abandon the idea of oppressing society with the burden of their ignorance and follow the words of the sages with all their might, not their own made-up formulas
- (C) There was a time when there were handwritten books, and then came the era of print media, and if you ask the truth, there is still a craze for it even now, but for people of the old times
- (D) Preeti Thakur's two picture storybooks (first 'Gonu Jha Aan Maithili Chitrakatha', second 'Maithili Chitrakatha') were published for the first time in Maithili literature by Shruti Publication, New Delhi

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

- (A) I will respectfully preserve their suggestions for another edition of this book and for other future editing work. बनहीमे म
ुँगिया जनमम िल बनही लतरि िल हे
- (B) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back
- (C) As a result, at that time, many writers developed through the courtesy of Mithila Mihir
- (D) By placing her picture stories before the Maithil society, Mrs

३४१. 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

३४२. What does this section most clearly suggest about Similarly?

- (A) Similarly, other stories that Preeti ji has illustrated and placed before us
- (B) Many of us were happy that our language was given legal existence
- (C) In giving shape to this plan, Kripanand ji's influential personality acted as the precise key, because he was not just a close neighbour, but a constant companion
- (D) In terms of such person-centric special issues, the work being done by Videha magazine since 2015 is noteworthy

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

- (A) Helping a Student: In 1961, my father, respecting my wish and stubbornness, got me enrolled, bypassing Bharat and Kathia High School (now situated in Bhairabsthan), into the eighth class at Jhanjharpur-Kejriwal School
- (B) There are many periods where historians become silent
- (C) Someone has to come forward to operate such a system
- (D) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body

३४४. In “Beautiful Picture Stories for Children”, which statement is supported by the discussion of Beautiful Picture Stories for Children?

- (A) Even today, China and Japan have pictographic scripts
- (B) Thakur's effort is praiseworthy, a courageous step, and a novel experiment
- (C) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between
- (D) Did Subhash ji not write compositions in these 26- 27 years, or was anyone in Maithili eager to support Subhash ji?

३४५. What does this section most clearly suggest about Beautiful Picture Stories for Children?

- (A) This difficult task was accomplished by Shri Gajendra Thakur ji
- (B) That is, in love, caste and creed have nothing to do with it; love is just love
- (C) Arunee, after eating two-three morsels, got up
- (D) Due to such cheating, people often view a 'Bihari' person with suspicion at eight places

३४६. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

- (A) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas
- (B) The proclamation that Ghazal has its own grammar came from Videha
- (C) Doing deep exploration, you are composing each picture one by one and are immersed in that enthusiasm
- (D) Which were once common, now were becoming almost extinct, she reintroduced them

३४७. What does this section most clearly suggest about Beautiful Picture Stories for Children?

- (A) Answer - Yes, I used to read Nandan, the picture series in Parag, as well as Amar Chitra Katha, etc
- (B) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built
- (C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined
- (D) For the coming generations, such compositions will prove not only entertaining but also inspiring

३४८. What does this section most clearly suggest about Raja Salhes?

- (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) Munnaji: Did the Brahmin class misuse Maithili for their own benefit, or did they impoverish Maithili?
- (C) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade
- (D) In such a situation, what is the market and significance of the comics genre?

३४९. Which point best matches the argument of “Maithili Picture Stories”?

- (A) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair
- (B) She doesn't hesitate to complain now and then, "You keep bringing books and piling them up, and I keep dusting them all day, don't I...?"
- (C) There was a pang shaking the inner self: what next?
- (D) If children's literature is written in Tatsam, what is its purpose?

३५०. In “Maithili Picture Stories”, which statement is supported by the discussion of Children's Literature?

- (A) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen
- (B) With the critic remaining free from prejudice, the dignity of the literary work is not violated
- (C) If this work gets messed up, understand that the situation would be like being washed away in a stream
- (D) The child lacks awareness because children's literature hasn't been written in Maithili

३५१. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) Whatever little exists, how many children understand its meaning?
- (B) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled
- (C) With a new form, novel thinking, and a positive outlook
- (D) As a result, the work was either lost or decayed

३५२. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) If I ask any parent why they don't speak with their children in their own dialect, the answer is that when the child goes to school, they won't understand Hindi and English, so they are being taught from now
- (B) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere
- (C) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation
- (D) In Vidyapati's Likhanavali, which was probably written during his stay in Nepal, Chandela and Chauhan are described

३५३. In “Folk Deities of Mithila”, which statement is supported by the discussion of Folk Deities of Mithila?

- (A) In this direction, one should be grateful for Gajendra ji's effort
- (B) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking
- (C) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?
- (D) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

३५४. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) His efforts in preserving the Maithili script and arousing curiosity towards their mother tongue in children through the medium of picture-stories are directive
- (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed
- (C) Therefore, discussion of such festivals is necessary for the modern generation
- (D) To promote children's literature, there was a wide column called *Nena Bhutaka Chaupari*

३५५. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children
- (B) In 2009, the first play in Maithili by a female creator was written
- (C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive
- (D) This important Devanand Panji was published by Gajendra Thakur along with two other scholars, Nagendra Kumar Jha and Panjekar Vidyanand Jha, in 2009 AD under the title “Genome Mapping (450 AD to 2009 AD) - Mithila Ka Panji Prabandh”

३५६. According to the section “Folk Deities of Mithila”, which statement is accurate?

- (A) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!
- (B) When there is discussion, it is possible that the inspiration to stay connected with this kind of culture may awaken in migrant children
- (C) What Yognath Jha ji did is a matter of copyright infringement, wherein he published a book edited by someone else under his own name
- (D) Seeing your work among the youth, I have often felt delighted; for that reason, I wanted to have a detailed discussion with you on this

३५७. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) How much effort and time must have gone into preparing pictures for stories like Moti Sayar, Lalbaba Baba, Gareeban Baba, Bihula, Sita and the Parrot, Ayachi Mishra, Pakshadhar Mishra, and Ugna, only the author can tell
- (B) 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
- (C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive
- (D) Shri Gajendra Thakur ji's Invaluable Contribution for Maithili: Videha e-Journal Rabindra Narayan Mishra When we all were children, then Mithila Mihir was very much in circulation

३५८. In “Folk Deities of Mithila”, which statement is supported by the discussion of Folk Deities of Mithila?

- (A) The author has already honestly admitted that she gave story form in her own words to what she heard from the mouths of elders in her childhood
- (B) From the viewpoint of guiding modern Maithili writing, this book of his is of high quality
- (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) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative

३५९. What does this section most clearly suggest about Through?

- (A) The memory power of children of the technical age is greater, so for them all, I left this chapter
- (B) Through this, criticism of the creator is also possible
- (C) Among Musahars, there were two ideal men, Deena and Bhadri
- (D) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?

३६०. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) But even today, you and I, with the speed with which we treat physical ailments, are not that aware of mental illness
- (B) Currently, anyone who is making efforts in this direction or planning to do so should first see this, take an example, and proceed further
- (C) The condition of other castes - some Yadavs, Mallahs, Dhobis, Hajjams, Pathans, Rams, Mandals, Kamars, Sonars, etc. - was even worse!
- (D) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili

३६१. What does this section most clearly suggest about The Early History of Maithili Picture Stories (From 2002 to 2016)?

- (A) This Copyright law also punishes those people who steal material from others' books and write it in their own name
- (B) Videha: Sadeha: 1 (Tirhuta) (Selected from issues 1 to 25 of Videha e-magazine) Ed
- (C) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature"
- (D) The tendency of the people has always been to reach the depth of the truth

३६२. What does this section most clearly suggest about China and Japan?

- (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) The book is attractive, interesting, and impresses the child's mind
- (C) Even today, China and Japan have pictographic scripts
- (D) But from the list provided by me, it is absolutely clear that picture stories existed in Maithili before Devanshu Vats

३६३. What does this section most clearly suggest about British?

- (A) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment
- (B) Then, during British rule, when newspapers became prevalent, political-social cartoons began
- (C) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960
- (D) But all genres of literature should remain alive

३६४. According to the section "The Early History of Maithili Picture Stories (From 2002 to 2016)", which statement is accurate?

- (A) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripin, Mandap, Vedi, etc
- (B) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'
- (D) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

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

- (A) That is, democracy fails to provide security to honest people
- (B) The Videha team also does the important work of uploading the complete literary works of some writers onto Google
- (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it
- (D) The good thing was that even when he wasn't there, or couldn't come during any holiday, Nityanand Thakur ji would take on the responsibility, and the work wouldn't get delayed

३६६. According to the section "The Early History of Maithili Picture Stories (From 2002 to 2016)", which statement is accurate?

- (A) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960
- (B) This misfortune of his has become a fortune for all of us, that people from other regions know us because of great men like Mahakavi Vidyapati, Gonu, and Raja Salhes from this land of Mithila
- (C) I myself am healthy and I want to keep my children healthy in body and mind as well
- (D) This letter was called 'Asvajana Patra' or 'Siddhanta Patra'

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

- (A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha
- (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature"
- (C) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there
- (D) In addition to books, there are also 377 issues of Videha e- magazine (published so far), which is published in six scripts including Devanagari, Tirhuta, Kaithi, Newari, Braille, and IPA

३६८. According to the section "The Early History of Maithili Picture Stories (From 2002 to 2016)", which statement is accurate?

- (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the "dawn of Maithili picture stories"
- (B) Gunakara Vaidika Pitamvara, from Sihauli Mandamar - Vaidika Vishvambhara suta M
- (C) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion
- (D) I thought on the phone that this book of Preeti ji deserved a children's award

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

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

३७०. 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

३७१. Which point best matches the argument of "Interview with Preeti Thakur, the First Maithili Picture Story Writer"?

- (A) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language
- (B) But in this, it also has to be seen that the groom and girl are not of the same Gotra and same Pravar
- (C) What precautions should a writer, especially a children's literature writer, take when entering the comics genre?
- (D) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?

३७२. In "Interview with Preeti Thakur, the First Maithili Picture Story Writer", which statement is supported by the discussion of Kindle?

- (A) If a child reads a book, whether it is a print book or on a computer/Kindle, people are happy about it
- (B) Looking at it that way, a total of five people have been evaluated in this book
- (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision
- (D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal

३७३. What does this section most clearly suggest about Answer?

- (A) In Maithili literature, 'Gonu Aan Chitrakatha' is a new type of composition, so I consider it appropriate to evaluate it properly
- (B) The flood of Mithila, which becomes a disaster for the local residents, a description of this problem and government efforts has been done well
- (C) Accordingly, this poet was a resident of Rudrapur village under Andharathadhi police station, and his period of presence was 1878-1952 AD
- (D) Answer - It should be something children like, the pictures, and also the language

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

- (A) Various works of this type have been very important for Mithila and Maithili
- (B) If that 16th or any individual falls on the maternal side (of the groom), then the right exists
- (C) Graphic novels are read by both children and adults
- (D) According to Kumar Vanshawali, the sons of Harshan were Shivai and Gonan

३७५. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

- (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (B) Along with the story of the somewhat unknown Chhechhan Maharaj, the picture story of Kalidasa and his birth in the Yadava clan, his true identity was revealed
- (C) Followers of the Madhyandina branch of the Yajurveda, called “Vajasaneyi”
- (D) The first effort for Google Translate was made by Gajendra Thakur in 2011, and Google approved it in May 2022

३७६. 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) Keep increasing your digital book collection, without any cost
- (B) The tongue gets taste and it's also beneficial for the body
- (C) The Panji determines the limits of one's own kin (swajan)
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

३७७. 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

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

- (A) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6
- (B) On the Videha site, along with Maithili, a collection of English books is also available
- (C) Gajendra Thakur, Nagendra Kumar Jha, and Panjkar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages
- (D) Answer - My husband is useless at making pictures, but he sometimes gives ideas

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

- (A) There is no lack of writers and poets in Maithili, but worrying about the reader class is natural
- (B) Another very important book is 'AN INTRODUCTION TO THE MAITHILI LANGUAGE OF NORTH BIHAR' by linguist George Grierson
- (C) So, it would be appropriate to consider storylines related to folk legends like Chalan Bhadhani Dedh Bitna, Jehan Karni, Chari Batauhi, Bagiya Ka Gaachh, etc., as relevant to child psychology
- (D) 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' Dr

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

- (A) He discussed his personality and work in his literature - 'Nit Navla' by Subhash Chandra Yadav
- (B) Isn't it necessary for the present youth and future generations to understand and comprehend the age-old traditional, cultural characteristics, and historical heritage of our Mithila?
- (C) In the novel 'Sahasrabadhanee', the story of two generations of government servants and a father and son, struggling with the corruption pervasive in the country's government system, is told
- (D) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

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

- (A) Covering one part leaves another uncovered, and vice-versa!
- (B) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5
- (C) One flaw that I noticed on the Videha site needs correction
- (D) By science in a different way, and by literature and spirituality in different ways

३८२. What does this section most clearly suggest about The Videha Digital Library?

- (A) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood
- (B) He was hidden or neglected in the history of Maithili literature
- (C) It seems the hobby of writing is outweighing the hobby of reading
- (D) The oldest lexicons in the West were created in the Akkadian Empire, containing Sumerian-Akkadian word lists (found in Ebla, modern Syria), dating to around 2300 BCE

३८३. In “The Founder of Maithili Digital Journalism: Gajendra Thakur”, which statement is supported by the discussion of Because the?

- (A) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18
- (B) And in this discourse of lack, Brahmins-Kayasthas were certainly included, and the entire Brahmin- Kayastha writers and politicians were also included, and they are more guilty
- (C) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available
- (D) Otherwise, their native village is Mehath, near Jhajharpur

३८४. What does this section most clearly suggest about Research?

- (A) This gave me a lot of satisfaction and inspiration, after which I occasionally started writing stories, poems, and articles in Maithili
- (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering
- (C) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs
- (D) Aksharamushtika (Children's Story - Fairy Tale Collection) Gajendra Thakur 2010 50 ISBN NO.978-93-80538-60-0

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

- (A) In response to such statements, I have said many times that it is not surprising that writers and critics cut off from their traditions say such things
- (B) Apart from this, outside Mithila, this inscription has also been found in the Baidyanath temple in Kaimur district
- (C) This appeal was published in Videha issue 3, 1 February
- (D) It's a matter of joy that this play reflects child and female psychology

३८६. Which section is associated with Binayanand Jha?

- (A) An Interview with Gajendra Thakur
- (B) Gajendra Thakur's Contribution to Panji Literature
- (C) Interview with Preeti Thakur, the First Maithili Picture Story Writer
- (D) The Maithili Children's Poetry Stream

३८७. 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 Panjikar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'

३८८. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

- (A) Bo Mew Bah (Translation - Children's Picture Story, Children's Literature), (2022) 11
- (B) Dharendra's lifetime, in 1994, the magazine 'Sankalp' edited by Kedar Kanan published a Dharendra special issue
- (C) Arranging content in such a short time, editing it on time, and uploading it on its web portal for its readers is no small feat
- (D) One was written by Mangrauni's Panjikar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji'

३८९. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

- (A) In the initial phase of the internet, under the circumstances then, mainstream writers might have considered it a secondary medium, and not now
- (B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion
- (C) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain
- (D) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

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

- (A) The present author has noticed some factual errors in Genome Mapping, which have historical significance
- (B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone
- (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33
- (D) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

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

- (A) Finding a meaningful interpretation of Haiku is extremely difficult, but I understand that if such Haiku are written, then all the children who speak Maithili with their mother, family, and relatives will definitely understand them
- (B) 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
- (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant
- (D) In 2008, a children's literature composition in Maithili was created by the proficient critic of Maithili, Mr

३९२. Which point best matches the argument of “What is Panji-Prabandha?”?

- (A) Katyayan The remaining thirteen gotras are as follows: 1
- (B) Father was honest; those contractors and engineers threatened to crush him with a roller, threatened to kill the children
- (C) "Kaushalya Rani and also Sumitra Rani wrote the Kohbar
- (D) The entire volume is printed in parallel in Devanagari and Mithilakshar scripts

३९३. Which point best matches the argument of “What is Panji-Prabandha?”?

- (A) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary
- (B) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu
- (C) And the fact that this facility became available to everyone in literature so easily, for that, everyone should give their blessings and good wishes to this son of Mithila
- (D) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

३९४. Which section is associated with Dr. Kailash Kumar Mishra?

- (A) Maithili Picture Stories
- (B) Special Issues in Maithili Magazines
- (C) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture
- (D) The Maithili Children's Poetry Stream

३९५. What does this section most clearly suggest about Gotra?

- (A) Its meaning being the writer's or editor's fault is not the matter, because I myself have already created a tradition by writing reviews of the poetry of Saraswat and Vishnukant Mishra
- (B) Beautiful Picture Stories for Children Durganand Mandal Mrs
- (C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad
- (D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

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

- (A) Hunger, and the waves of the mind arising due to hunger, and because of that, where and where a person migrates to, and how at that place too, frost falls on hope
- (B) Vaidika Vishvambhara, from Mandor - Vaidika Vishvambhalara, Kamala suto Krishnadeva Maho Gunakarau (109/04) Vaidika (109/04) Pitamvara:, from Mandar - Bhairava ddau
- (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it
- (D) Seven Gotras are well-organized, well- known, and in majority

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

- (A) For the sake of practice, parrot-like repetition began
- (B) Comics are meant for children, but children are often stopped from reading comics
- (C) Videha was able to generate trust among all, and included those people who kept getting connected to Videha over various periods and gave it strength
- (D) Nand's transparent thinking, talking directly with his wife, not addressing in the third person

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

- (A) How castes were formed is also told through stories
- (B) The Utedh is done only according to the Mul; they are called middle-class householders
- (C) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?
- (D) While reading the book, many mysteries keep unfolding

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

- (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (B) This should be called not a book but a grand project
- (C) Silently, we were feeling grateful and sending good wishes to all those people whose efforts made this work possible
- (D) I will always remain grateful to him for this

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

- (A) Publications of Shruti Publication - Till now, a total of more than 100 books have been printed by Shruti Publication
- (B) This is the same Gangesha, the father of Navya-Nyaya
- (C) Its discussion becomes possible much later, so that the concerned lineage could survive its ill effects
- (D) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories

४०१. 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

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

- (A) You have made an attempt to critique it in some new way
- (B) He keeps himself away from any kind of cultural-literary politics
- (C) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind
- (D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

४०३. 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

४०४. What is the central importance of making Dushan Panji public?

- (A) It replaced children's literature
- (B) It abolished all Maithili scripts
- (C) It brought a sensitive genealogical record into wider cultural and scholarly view
- (D) It created a new folk deity

४०५. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

- (A) Fly Come Back Again Tada!, (Children's Literature), (2022) 33
- (B) To understand the facts, however, reading the entire book is necessary
- (C) I spent a whole day trying to locate the original manuscript but couldn't find it
- (D) Along with Tirhuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

४०६. What does this section most clearly suggest about Gradually?

- (A) Answer - Earlier they used to be stopped, but now children have started playing video games
- (B) Another reason for its decline was the end of the patronage of the Darbhanga Raj
- (C) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them
- (D) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I?

४०७. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

- (A) The commencement of this novel has been done from Kalit's childhood
- (B) Then he said - Now write down the names of the next generation
- (C) Along with this, he presented the introduction of Lochana's Ragatarangini
- (D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

४०८. According to the section “Gajendra Thakur: Preserver of Mithila's Heritage”, which statement is accurate?

- (A) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal
- (B) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4
- (C) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others
- (D) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby

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

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

४१०. What does this section most clearly suggest about Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries?

- (A) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books
- (B) A reference source in print or electronic form containing words arranged alphabetically, including their form, pronunciation, function, etymology, meaning, and syntax, and ideally illustrative usage
- (C) In Panji-Prabandh, this became the foremost rule that marriage without a Siddhanta is considered unscriptural
- (D) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit

४११. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of BCE Urra-hubullu?

- (A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century
- (B) The speciality of the special issues focused on creators is that all those on whom special issues have been published so far deserved them
- (C) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories
- (D) After the birth of my son in 2000, when he started talking, the thought came to my mind

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

- (A) Upon studying Sahastrabadhane, a description from the latter half of the nineteenth century up to the present time has been given
- (B) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories
- (C) Gajendra ji has verbatim proven his criticism, but did not raise any question mark on Maya Babu's world of composition
- (D) I had only heard the names of so many stories, and all of them were brought to life in this book

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

- (A) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty
- (B) I read some stories - the translations are very good
- (C) Children's Poetry - In this, along with preaching, there should be the capacity to delight the mind, which maintains curiosity
- (D) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism - Mukesh Dutt 27

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

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

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

- (A) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king
- (B) There are many such dynasties and the contemporary condition of the people on which historians maintain silence
- (C) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha

४१६. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir and Videha Web Magazine?

- (A) I thought on the phone that this book of Preeti ji deserved a children's award
- (B) Often, after becoming proficient in some genre, writers go to public platforms, but you remain absent from platforms
- (C) At the entrance level, Manipadma ji's this story was given in Maithili
- (D) The script that was once included in the curriculum gradually disappeared

४१७. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir?

- (A) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07
- (B) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21
- (C) Beautiful Picture Stories for Children - Durganand Mandal 7
- (D) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir

४१८. Which point best matches the argument of “Special Issues in Maithili Magazines”?

- (A) Maithil Brahmins are primarily followers of only two Vedas: one group is the followers of the Madhyandina branch of the Yajurveda; the second follows the Kauthuma branch of the Samaveda
- (B) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre
- (C) This means that the notification asking readers for suggestions concludes by April-May every year
- (D) This story cannot be given historical recognition because in history and science, God is only a natural force, not a legal entity

४१९. Which point best matches the argument of “Special Issues in Maithili Magazines”?

- (A) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (B) Patra: Patra Panji has been in practice for about 500 years
- (C) After the death of Prabhas Kumar Chaudhary (22 February 1998), the magazine 'Sandhan' edited by story writer Ashok was published the same year as a special issue on him
- (D) I don't have precise knowledge of when and which magazine focused on a literary figure was published, however, I will mention what I know

४२०. 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

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

- (A) But the aforementioned special issues of Karnamrita were printed after the death of the concerned person
- (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23
- (C) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization
- (D) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok

४२२. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

- (A) And second, having gone there, why did it sleep?
- (B) One hears praise of its rich traditions everywhere, but it is unfortunate for Mithila that mere discussion of preservation meets with disinterest
- (C) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

४२३. What does this section most clearly suggest about Never?

- (A) Under no circumstances would a Maithil wish to hear criticism for accepting marital relations like brother-sister, uncle-niece, maternal uncle-niece, etc
- (B) Never did I pluck a bilva leaf, never did I plant a flower
- (C) Two or three illustrated children's story collections written by his wife, Shrimati Preeti Thakur, also printed and published
- (D) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

४२४. What does this section most clearly suggest about Otherwise?

- (A) Brahmanical means the litterateurs of the Maithil Brahmins and Karn Kayasthas, and in new brahmanical, there is the literature of non-Brahmins and non-Karn Kayasthas
- (B) I have said before and am saying here too: my first book was also published by this “Shruti Publication” in 2011
- (C) Otherwise, if you see, there were many great warriors of Kurukshetra - each brave warrior was a famous expert in their own field and genre - someone in commanding many Akshauhini armies, then someone in archery, etc. etc
- (D) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children

४२५. Which point best matches the argument of “Gajendra Thakur's Kurukshetram Antarmanak”?

- (A) For those who are lovers of Mithilakshar, for them all, this remains a rare gift
- (B) Videos in Maithili Sign Language are also available on the Videha site
- (C) In 2008, a children's literature composition in Maithili was created by the proficient critic of Maithili, Mr
- (D) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhs have been digitized by Gajendra Thakur, but much still remains

४२६. 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

४२७. According to the section “Gajendra Thakur and His Novels”, which statement is accurate?

- (A) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning
- (B) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal
- (C) In the introduction, I had read his story 'Kathak Banala Lok'
- (D) After much persuasion and requests, the officials of the government institutions agreed

४२८. What does this section most clearly suggest about Children's Poetry?

- (A) Videha: Sadeha: 1 (Devanagari) (Selected from issues 1 to 25 of Videha e-magazine) Ed
- (B) Such were the President's Award-winning teachers in those days!
- (C) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07
- (D) Gajendra Thakur has contributed in various genres like essays-articles-criticism, poetry, tales, epic, children's poetry, etc

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

- (A) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila
- (B) The record- keepers would go around and ask the head of each family for their introduction and write it down
- (C) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe
- (D) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23

४३०. According to the section “Sahastrabadhane: In My View”, which statement is accurate?

- (A) While reading the book, many kinds of thoughts kept coming
- (B) Later, a second edition of this book was made on Bloom Library in 2022, which can be seen by visiting bloomlibrary.org
- (C) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23
- (D) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess

४३१. What does this section most clearly suggest about Sahastrabadhane?

- (A) Occasionally, some book is still given even now
- (B) A four-year-old child who does not even know letters can also understand the story through the medium of pictures
- (C) The plot has the fragrance of Mithila's soil and water
- (D) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhane', or am I mistaken in understanding its symbolic meaning!!!

४३२. According to the section “Sahastrabadhane: In My View”, which statement is accurate?

- (A) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!
- (B) 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
- (C) I read some stories - the translations are very good
- (D) The price of its first volume was kept at 5000 and the second volume at 12500

833. What does this section most clearly suggest about Sahastrabadhane?

- (A) Maithili's first free digital library is on Videha, and about 1500 books are available on it
- (B) The natural expectation of the reader is that the episode related to this should come in some detail
- (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21
- (D) I can't handle this thankless task." Many people are troubled by termites

838. Which point best matches the argument of "Sahastrabadhane: In My View"?

- (A) As a result, at that time, many writers developed through the courtesy of Mithila Mihir
- (B) Information about the available content is available on the webpage itself
- (C) Why the originator or creator or user of this word or term considered a comet to be like a thousand brooms is a matter of research and investigation
- (D) Shri Gajendra Thakur ji's Invaluable Contribution for Maithili: Videha e-Journal Rabindra Narayan Mishra When we all were children, then Mithila Mihir was very much in circulation

839. What does this section most clearly suggest about Sahastrabadhane?

- (A) If a policeman or government clerk became corrupt due to a bribe, then why did the critic not become corrupt by writing fawning reviews?
- (B) Munnaji: Doesn't composing in so many genres simultaneously create stress?
- (C) Nand also has an aversion to corruption, and in the form of various losses, he pays its price
- (D) Beautiful Picture Stories for Children - Durganand Mandal 7

836. Which point best matches the argument of "A Letter for Kurukshetram Antarmanak"?

- (A) In today's time, its knowledge and experience have become very necessary
- (B) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9
- (C) The second is 'Mayanand Mishra's Pratham Shail Putri Cha, Mantraputra, Purohit and Stridhan', which is based on Vedic-era history
- (D) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

839. According to the section "A Letter for Kurukshetram Antarmanak", which statement is accurate?

- (A) Possibly, the silent viewpoint of society's path-guide has been made the central point of the poem
- (B) I understand that in this book, priority has been given to the perspective for the amalgamation of literature
- (C) Literature has many genres, among which story is one, and within that, picture stories are prominent for children's literature
- (D) While reading, it seems that we have entered another world

836. In "A Letter for Kurukshetram Antarmanak", which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

- (A) But seeing oneself with that much calmness and seriousness is not an easy thing
- (B) A novel, stories, children's literature, criticism, essays, or poetry?
- (C) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work
- (D) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance

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

- (A) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok
- (B) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me
- (C) In his own literature, full attention is not being paid to linguistic errors
- (D) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood

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

- (A) There is no genre of literature in which he has not written
- (B) Among these, I must specially mention two works
- (C) Shashidhar Kumar's children's poems connected to nature and science are very entertaining and informative
- (D) In this line, a description of that anguish of separation is found

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

- (A) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it
- (B) The article by Siyaram Jha 'Saras' in this book evaluates Gajendra Thakur ji's father, Kripanand Thakur ji, from a social level
- (C) Children born, brought up, and raised in cities can at least see pictures of the above-mentioned objects
- (D) Vidyapati's Videsiya - Pia Desantar - some new facts have come to light in this

842. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Children's Literature?

- (A) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work
- (B) These ten classes of Brahmins are: Utkal, Kanyakubja, Gauda, Maithil, Saraswat, Karnata, Gurjar, Tailang (Telugu), Dravid, and Maharashtriya
- (C) Time has not changed, this village of mine has not changed." Certainly, by composing so many children's poems, you have made a commendable effort to fill the treasury of children's literature
- (D) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here

843. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Directions?

- (A) In this book, there is a collection of three types of stories: long stories, short stories, and very long stories
- (B) Directions for staging have been given in a good manner
- (C) The subject is completely new: a children's literature picture story
- (D) Language suitable for the story has been used in a balanced manner

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

- (A) Now see, the three children's exam results kept coming first every day, now what has happened to them
- (B) Munnaji: When and how/from where did the inspiration for composition come for the first time?
- (C) Certainly, this effort of yours is new for literature, and also evidence of industriousness
- (D) By continuously publishing this magazine in Maithili, he has greatly benefited the writers and readers of Maithili

845. 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

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

- (A) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger
- (B) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given
- (C) But in the present time, what is needed is to enroll one's children in schools to study through the Maithili medium, which no one is doing
- (D) Has any incident happened in your personal life as a reason for writing, due to which you have considered yourself ashamed or proud?

४४७. What does this section most clearly suggest about Shri Subhash Chandra Yadav ji?

- (A) Whatever little exists, how many children understand its meaning?
- (B) His protagonist Arunee, while roaming the Patna zoo, can ask that "We had come to roam the zoo
- (C) If there is, then refute the written opinion with evidence (not with talk)
- (D) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled

४४८. What does this section most clearly suggest about Kurukshetram Antarmanak?

- (A) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism
- (B) Baangak Bangauda (Children's Poetry Collection) Gajendra Thakur 2009 ISBN NO.978-93-80538-61-7 18
- (C) It is natural that in such a stagnant society, there is no place for inquisitiveness
- (D) I have seen with my own eyes that breaching the defence of these two Thakurjis (K.N.T./S.N.T.) was almost impossible for any strong team

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

- (A) Thakur's effort is praiseworthy, a courageous step, and a novel experiment
- (B) Answer - It should be something children like, the pictures, and also the language
- (C) I remember when I was searching for question papers, etc., of Maithili for the BPSC, this material was first available to me through Videha
- (D) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings

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

- (A) Nevertheless, the preservation of whatever part of the authentic Panji Gajendra Thakur ji has done remains significant
- (B) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it
- (C) All of us were overwhelmed by the graciousness of his ideal family
- (D) How can Maithili's condition and direction get a new impetus from this?

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

- (A) If the skin of the feet rots, then new ones will come
- (B) This is literally true because no one had the courage to place a turban on the head of the original pioneer
- (C) A novel, stories, children's literature, criticism, essays, or poetry?
- (D) The Panjikars might think that someone will come again and pay

४५२. 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

४५३. What does this section most clearly suggest about Arunee?

- (A) In the instrumental culture of Rajasthan, in the centrality of the relevance of a spectator instrument, the poet's feeling seemed unclear
- (B) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade
- (C) I also want to mention one thing that while typing an article or correcting a typed article, in haste, my own spelling and style creep in
- (D) The work Gajendra Thakur has done for the preservation of the rare Panji is commendable

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

- (A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear
- (B) In the 1942 AD movement, Panchanan Jha and Puran Mandal together sacrificed their lives in Jhajharpur, but that was not recorded; in 2009 AD, Jagdish Prasad Mandal made that event the basis of his story 'Pachhtaba'
- (C) Small and Big (Translation - Children's Picture Story, Children's Literature) (1st Edition 2002, Revised Edition 2022) 2
- (D) Forbidding, forbidding, all demons are tired, who would not fight in sleep?

४५५. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Now the?

- (A) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further
- (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) Now the question arises: which genre should Galpa-Guccha be considered?
- (D) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

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

- (A) Whereas if children's literature is not refined, then in the near future, the form of the mother tongue may dissolve
- (B) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned
- (C) In this, an analysis of all types of fish, their size, color, and form has been done
- (D) An essential piece of information for the reader is that due to a mistake of mine, in some places in this book, the period mark has been replaced by the English full stop

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

- (A) For Bharati-Mandan, we had sent compositions from Purnia in 2001-02 to Kedar Kanan / Taranand Jha “Tarun”, which later got published
- (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (C) Govinda Jha or the Brihat Maithili Shabdkosh by Jayakant Mishra, the Mithila Shabda Kalpadruma by Matinath Mishra 'Matang', or Alice Davis's Basic Colloquial Maithili: A Maithili-Nepali- English Vocabulary
- (D) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

४५८. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Indian National Congress?

- (A) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit
- (B) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby
- (C) This was an earlier misconception spread to prove it as a dialect of Hindi, mainly with the aim of increasing the official numbers of Hindi speakers
- (D) Some books by other authors too, like Shri Jagdish Prasad Mandal ji, but most were self-written

४५९. What does this section most clearly suggest about Nand's?

- (A) Meaning there was no trace of Kishai's mother-in-law's lineage
- (B) Father was honest; those contractors and engineers threatened to crush him with a roller, threatened to kill the children
- (C) Nand's transparent thinking, talking directly with his wife, not addressing in the third person
- (D) Jinegik Jeet (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-10-5 10

४६०. 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

४६१. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) This introduction is first in Devanagari script and then in Tirhuta, both in the Maithili language
- (B) Companion audit indicates the work done between presented composition and screening of subsidy applications
- (C) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort
- (D) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

४६२. What does this section most clearly suggest about Kurukshetram Antarmanak?

- (A) Rathak Chakka Ulati Chalai Baat (Poetry Collection)- Ramvilas Sahu ISBN NO.978-93-80538- 69-3 63
- (B) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region
- (C) My autobiography, 'Bhor se Sanjh Dhari', travel episodes ('Swarg Etehi Achhi'), many stories have all been getting published in it
- (D) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p

४६३. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) Because I have no aversion to writing, wherever it may lead, and nor is there any stress in creating new writing
- (B) 7.121) His poetic language is extremely expanded and wide, which he has used
- (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) In 'Gonu Jha Aan Swargkatha', a Thakur wants to defeat Gonu but fails himself

४६४. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it
- (B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. - "Yes, student
- (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmānak, p
- (D) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License

४६५. In “The Maithili Children's Poetry Stream”, which statement is supported by the discussion of Winter?

- (A) The pain of child laborers also comes to the fore, like: "Winter has come again The bones are cracking Bihari!!
- (B) Many were dragged into controversies and then took the so-called path of decline
- (C) In all these stories, some things are expressed through words, and some things the pictures themselves tell
- (D) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99

४६६. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy
- (B) But Yognath Jha ji published that part of Genome Mapping in his own name with some modifications
- (C) If he had wished, he could have earned more name and fame in Maithili literature on the strength of his own literary works
- (D) If I bowl, I will get tired If I bat, I will get hit?

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

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

४६८. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) He said - Right now, the pages of your lineage are being turned
- (B) He had no parallel in astonishing others with his intellect and cleverness
- (C) A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagedra Kumar 28
- (D) 7.84) and “a pipe attached to the elephant's mouth” (Kurukshetram Antarmānak, p

४६९. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) He gets appropriate answers to his various curiosities there, due to which he continuously prefers to stay near them
- (B) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me
- (C) The question arising is natural that then why am I writing?
- (D) So, regarding education, it was an extraordinary problem in those days

४७०. What does this section most clearly suggest about Grandfather?

- (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the “dawn of Maithili picture stories”
- (B) The poet has analyzed this restlessness of the child in this way: "Grandfather, what should I do first Bowling or batting?"
- (C) In the poem titled 'Putra Prapti', there is a discussion about the cheating tricks of a priest from our community in Ludhiana
- (D) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta

४७१. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur
- (B) What is the reason that the counting of that program held in Delhi does not happen?
- (C) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.³ Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati
- (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p

४७२. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed
- (B) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency
- (C) The rest are also proficient in other languages
- (D) An unforgettable work done by him on Maithili history and tradition is making the Maithili marriage Panjis public under the name Genome Mapping

४७३. Which section is associated with Abha Jha?

- (A) Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries
- (B) The Maithili Children's Poetry Stream
- (C) Shri Gajendra Thakur: In My View
- (D) Stories Penetrating to the Depths of Social Disparity

४७४. What does this section most clearly suggest about Shabdashastram'?

- (A) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading
- (B) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line
- (C) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

४७५. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Otherwise?

- (A) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers
- (B) The followers of the Madhyandina branch of Yajurveda are called “Vajasaneyi”, similarly, the followers of the Kauthuma branch of Samaveda are called Chhandogya
- (C) Even between Arunee and Nand, similarity can be seen effortlessly." Superficially, humans are of different tendencies
- (D) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade

४७६. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it
- (B) It is natural, 'where the sun does not reach, the poet went there'
- (C) Although the level of this thought-based story is very high and the presentation is distinct, yet, like a dense cloud of thoughts, the lightning of interest has been covered
- (D) Gajendra Thakur's Contribution to Panji Literature - Binyanand Jha 5

४७७. 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!

४७८. What does this section most clearly suggest about Atamahatya'?

- (A) Why has the sweet narrative come to such a state?
- (B) Information about the available content is available on the webpage itself
- (C) Thousands of Maithili-speaking people residing in the country and abroad are benefiting from this magazine
- (D) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment

४७९. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) In this direction, though much work has supposedly been done, in the group of modern-generation creators of actual children's literature, a pioneer is Mrs
- (B) But in brahmanical literature, the honor-enhancement of the dominationist and the honor-destruction of the caste or person of the oppressed-crushed society is done
- (C) All will remain in this Delhi, to fight with Delhi, to make it New Delhi
- (D) Dhaangi Baat Banebaak Daam Agoobaar Pene Chhan (Ghazal Collection)- Gajendra Thakur ISBN NO.978-93-80538-51-8 60

४८०. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) Its distribution system, from village home to city, is almost found collapsed
- (B) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing
- (C) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili
- (D) A thousand copies of the hardbound were sold individually

४८१. According to the section “Stories Penetrating to the Depths of Social Disparity”, which statement is accurate?

- (A) At a time when there is a complete lack of Kaithi readers, Thakur ji has done a great service by bringing the Panjis in Kaithi script before everyone
- (B) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre
- (C) Here, the purpose of giving all three types of stories in one place could possibly be that the author also had in mind the clarification of the pride that exists over short stories and very long stories; this can be guessed
- (D) Gajendra Thakur: My wife, Preeti Thakur, supports me; she also remains engaged in illustrating Maithili picture stories

8८२. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) The sales of many works in Maithili literature could not happen as much in the entire Maithil society, but that much sale of 'Chameli Rani' happened only in Janakpur
- (B) Children from five surrounding villages came here for class four, out of which roughly 50% would pass seventh grade and move on, the remaining 50% would get involved in farming, cattle herding, or go straight to Calcutta!
- (C) In the Chhandogya Upanishad (4/4), when the life teacher asks Satyakama about his Gotra, his intention is regarding Satyakama's family or father's name
- (D) The English translations of these both stories are also included in the book, and proof of their popularity is their publication in various newspapers and magazines and their display at international film festivals

8८३. According to the section “Litterateur Gajendra Thakur: Personality and Works”, which statement is accurate?

- (A) Suddenly the mind has become restless, understanding my state, how will I do my work?
- (B) He transcribed the inscriptions written on 1100 (eleven hundred) palm leaves - Basaha leaves, written in the Tirhuta script of the Maithili language, into the Devanagari script
- (C) Dinabandhu Jha, and now significant works have come before us, such as the Kalyani Kosha by Pt
- (D) So, it would be appropriate to consider storylines related to folk legends like Chalan Bhadhani Dedh Bitna, Jehan Karni, Chari Batauhi, Bagiya Ka Gaachh, etc., as relevant to child psychology

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

- (A) This number is very low; the reason is that many creators or their family members, in the cycle of royalty, do not want to keep their books before readers through this medium
- (B) Comics are meant for children, but children are often stopped from reading comics
- (C) Raman Jha in his book 'Parijat Manjari'. --- Gonu Jha and Other Maithili
- (D) Citing a manuscript of Dushan Panji, the scholar writes that it contained written documents of Brahmins' marriages with other castes, especially Dalits and Muslims, or remarriage after the husband's death

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

- (A) The children, Om and Aastha, are of calm nature; that is an additional advantage
- (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here
- (C) Videha is the first Maithili magazine that is published in more than one script
- (D) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur

8८६. According to the section “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is accurate?

- (A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once
- (B) Now see, the three children's exam results kept coming first every day, now what has happened to them
- (C) The internet came to India on 15 August 1995, and the presence of the Maithili language on the internet is considered to have happened in 2000 AD
- (D) But all this remained unrecorded until two years ago

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

- (A) Along with this, by acquainting the readers with the places, you did a commendable job
- (B) Now many people are found saying that the Panjikars do not cooperate in giving the Panji, which is perhaps a result of the work of the Genealogical Society
- (C) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95
- (D) When he sent the printed copy, I saw my five children's names printed in both Devanagari and Mithilakshar scripts

४८८. What does this section most clearly suggest about Ham Puchhai Chhi?

- (A) Bo Mew Bah (Translation - Children's Picture Story, Children's Literature), (2022) 11
- (B) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14
- (C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media
- (D) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

४८९. What does this section most clearly suggest about Indradhanushi Akas?

- (A) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59
- (B) In most Maithil Brahmin families, the consumption of fish is mandatory from marriage to shraddha
- (C) In such a situation, whatever information I got, I have written the name of that book below that article
- (D) Showing new, new charming scenes, you have attempted to acquaint the children with a new world

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

- (A) In literature, Preeti ji's role is seen in creating illustrated stories, children's literature, and working behind the scenes for 'Videha'
- (B) They will add glory to the history of Maithili literature
- (C) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98
- (D) Before starting the criticism series here, the vocabulary of all four is being given along with synonyms for new words

४९१. What does this section most clearly suggest about A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha?

- (A) In addition, in other books, the total expenditure was about 17,000 copies of books
- (B) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages
- (C) Naturally, the articles included in this book are based on this division
- (D) This work by Preeti ji is commendable for children's literature

४९२. 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

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

- (A) But you, apart from this, give space to everyone-what thought does this express?
- (B) The subject is completely new: a children's literature picture story
- (C) The boy's side's seven generations are certainly there
- (D) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization

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

- (A) When he sent the printed copy, I saw my five children's names printed in both Devanagari and Mithilakshar scripts
- (B) Possibly, that period also gave me time and determined my direction
- (C) For example, if the patriarch of a family was fond of collecting books, it becomes a problem for his wife
- (D) What is the purpose of nurturing and publishing so many genres simultaneously?

४९५. What does this section most clearly suggest about Chit-Chat?

- (A) In summary, I am happy to say that the long journey of 'Videha' and the labour of Gajendra Thakur are commendable
- (B) With this novel, Gajendra Thakur, I understand, is creating a separate path
- (C) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!
- (D) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources

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

- (A) For researchers and students preparing for competitive examinations, this is doing the work of a huge library
- (B) And with this thought, Shruti Publication started, which prints books without taking money and the copyright remains with the author
- (C) If the Akademi had established this award a few years earlier, it's possible that the Maithili position might have remained vacant because in some years, no children's literature was written in Maithili
- (D) So my education in English literature became the basis for my articles on the influence of English literature on Maithili literature

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

- (A) So, the number twelve is either erroneous or a printing mistake
- (B) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come
- (C) Videha Sadeha-9 (Videha Shishu Utsav - Infant, Child and Adolescent Literature) (Selected from issues 51 to 100 of Videha e-magazine) - Ed
- (D) Short, short scenes and segments have come forward in a poetic form

४९८. 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

४९९. What does this section most clearly suggest about Assistant Engineer?

- (A) Taking both history and literature as a basis for its criticism, you have presented it well
- (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed
- (C) Indeed, literature cannot ignore the tendencies and purposes of an era
- (D) It's a matter of joy that this play reflects child and female psychology

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

- (A) If we leave aside the village children, the mother tongue of childhood in Maithili families is definitely changing
- (B) Why just Maithili, in all language journalism/university teaching, admission in language subjects happens with low marks, so such encroachment is more
- (C) The proclamation that Ghazal has its own grammar came from Videha
- (D) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively

५०१. Which point best matches the argument of “An Interview with Gajendra Thakur”?

- (A) The mainstream writers who come to Videha following the path of the parallel stream are respected
- (B) Ramawatar Yadav has edited many Newari script texts
- (C) I liked one of Preeti Thakur ji's children's books very much
- (D) It's a matter of joy that this play reflects child and female psychology

५०२. 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

५०३. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) Senior elders used to handle discipline and proper seating arrangements for men and women
- (B) The mental images people had regarding the contexts of these stories seem to have become manifest here
- (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant
- (D) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5

५०४. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) Not being in order causes inconvenience to the reader
- (B) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95
- (C) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18
- (D) But there is a complete lack of readers for these assets

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

- (A) These (pointing to the briefcases in their hands), sir, we have brought something for you!“ -”Okay-okay!
- (B) If the reader wishes, they can consider it as one book, but we have given separate order
- (C) The medium of higher education was English, then how did such an attachment to Mithila/Maithili develop?
- (D) His efforts in preserving the Maithili script and arousing curiosity towards their mother tongue in children through the medium of picture-stories are directive

५०६. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

- (A) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4
- (B) Nutan Media- How modern media is functioning, that has been revealed
- (C) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang
- (D) The decade before and after this AD was the decade of the most corruption in Bihar

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

- (A) I didn't know that Prem Shankar ji was his friend
- (B) That is true!“ All three were staring at the Saheb's face. -”Yes, then you might have to resort to theft and dacoity
- (C) A direct proof of this is presented by the first picture story in Maithili - 'Gonu Jha Aan Maithili Chitrakatha' (2008)
- (D) Sound of Instruments (Translation - Children's Picture Story, Children's Literature) (1st Edition 2019, Revised Edition 2022) 7

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

- (A) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1
- (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23
- (C) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time
- (D) But readers will definitely welcome this book, and the new writer class will also get a new direction

५०९. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9
- (B) If even a slight expansion of Arvind ji's critical activities is found in the preface of Swatantracheta book, then the world of Maithili criticism will surely evaluate it someday in the future
- (C) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference
- (D) Videha Sadeha-5 (Maithili Very Long Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

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

- (A) Videha does this work using the technique of Transliteration
- (B) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals
- (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33
- (D) But these pictures, in their various silent styles, will definitely converse with the children

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

- (A) The Girl Who Couldn't Stop Her Laughter (Children's Literature), (2022) 24
- (B) Now you all might be wondering how much return Nagendra Kumar Jha got from this, so I leave that to you all
- (C) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it
- (D) But in today's time, people are unaware of Adikavi Vidyapati Nayee

५१२. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

- (A) By writing picture stories on these fading subjects, Preeti ji has done a very good deed
- (B) This is a thick volume, in a single binding, large format
- (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26
- (D) Shrotriya people are also called Pubari Par (eastern side) and the rest Pachbari Par (western side)

५१३. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Kurukshetram Antarmanak?

- (A) If the child does not acquire proper knowledge of it, it will be difficult to acquire it later
- (B) Shambhudas (Three Long Stories: Maituggar, Shambhudas and Phansi)- Jagdish Prasad Mandal ISBN NO.978-93-80538-74-7 66
- (C) However, some institutions are definitely making efforts to restore them
- (D) Sahasrabadhanee_Brail-Maithili (First Maithili Braille Book), (2009) Original (Maithili): Kurukshetram Antarmanak Devanagari Version, Tirhuta Version, Braille Version 1

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

- (A) If it's stored in your file, you can take out a book and start reading whenever you feel like it, anywhere, anytime
- (B) Rita's First Day at New School, (Children's Literature), (2022) 39
- (C) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?
- (D) For many consecutive years before and after, this school used to compete with Watson High School, Madhubani; Zila School, Darbhanga; and M.L

५१५. 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?

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

- (A) Maithili speakers residing on the western border of Bihar also speak Bhojpuri, and those in Patna-Ranchi-Gaya- Munger areas know Magahi, in addition to Hindi
- (B) For publishing the unique work titled Genome Mapping, all those who helped him, including Panjiar Vidyanand Jha, are worthy of reverence
- (C) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1
- (D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

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

- (A) Gonu Jha Aaur Aan Maithili Chitrakatha - First Maithili Picture Story (Children's Literature), (2008) 2
- (B) Baangak Bangaura (Children's Poetry Collection), (Children's Literature), (2012) 24
- (C) Feeling anxious.“ ”Have to go for training tomorrow, right?
- (D) Videha and Gajendra Dhanakar Thakur Gajendra Thakur is not Videha, nor was or is Videha Gajendra

५१८. What does this section most clearly suggest about Jagdish Prasad Mandal?

- (A) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27
- (B) Through his continuous effort, at least one such person also got the main prize, otherwise, in that, the role of an activist of the International Maithili Parishad was also good
- (C) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5
- (D) But even after so much has happened, I will say that this is only the beginning

५१९. In “Contributor Introductions”, which statement is supported by the discussion of Saras'?

- (A) That is, according to scriptural rules, the boy has the marital right to the girl
- (B) During this struggle, she does not widen it only for herself, but indirectly shows the path of hope to every person who loses and gives up in the vicious cycle of the justice system
- (C) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr
- (D) But it is also necessary to keep in mind that an innocent child does not have any affection for complex literature

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

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

५२१. In “Contributor Introductions”, which statement is supported by the discussion of Contributor Introductions?

- (A) Other lexicons of this type, composed more or less based on the Amarakosha, include (reference Malhar Kulkarni - TDIL website): 1
- (B) Dinabandhu Jha, and now significant works have come before us, such as the Kalyani Kosha by Pt
- (C) cloves bloom at midnight, hey... " "Who will cut with scissors, mother, the decorative border..." Now, let us all step back
- (D) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

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

- (A) But in the present time, what is needed is to enroll one's children in schools to study through the Maithili medium, which no one is doing
- (B) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once
- (C) This book has been divided into three sections
- (D) First, I will name the novel 'Sahasrabadhani' in Braille script

५२३. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Please?

- (A) Please understand similarly for other grammatical rules
- (B) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12
- (C) Day and night, remaining lost, with the company of friends, I did not do any of my own work
- (D) For this, it is necessary to encourage children's literature that touches child psychology

५२४. 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

५२५. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Research?

- (A) And weight is... up to 80 kilos...!" -"And how many children?" -"Sir, five!
- (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”
- (C) You have made an attempt to critique it in some new way
- (D) It contains sections on household duties, farming, travel, vegetation, various topics, and yearly predictions

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

- (A) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23
- (B) These Ishtis are the basis for all other types of Yajnas
- (C) The condition of this problem, the speed and direction of government efforts, along with the author's perspective on the means of survival, are well understood
- (D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

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

- (A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy
- (B) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

५२८. 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

५२९. 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

५३०. 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

५३१. What does this section most clearly suggest about Maithili Digital Journalism?

- (A) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3
- (B) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'
- (C) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23
- (D) Currently, in present-day Mithila, Gajendra Thakur is the only one who can do this work

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

- (A) In the second photo, back from left - Madhulika Mishra, Ravi Mishra, front from left - Ridhan and Avya Picture-9 & 10
First photo from left - Tulika and Sarvesh Kumar Jha
- (B) When there's no vision, then an attractive cover and uniform spellings are of no use
- (C) Beautiful Picture Stories for Children - Durganand Mandal 7
- (D) We all remain busy in our own work, both of us, son, daughter

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

- (A) For the information of readers, Videha had published a special issue on the Mithila Students' Union (MSU) on 01 June 2023, Issue 371
- (B) The villages to which his progeny migrated and settled from the time of the Beej Purush up to the compilation period were called the branches (Mulgram) of that Mul
- (C) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur
- (D) If you see some educated and degree-holding people talking among themselves in Maithili, they will definitely speak in Hindi with the children

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

- (A) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction
- (B) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels
- (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26
- (D) The Library Episode (Continued): Much has been discussed earlier, no need to repeat

५३५. 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

५३६. Which section is associated with Siyaram Jha 'Saras'?

- (A) The Maithili Children's Poetry Stream
- (B) Interview with Preeti Thakur, the First Maithili Picture Story Writer
- (C) Litterateur Gajendra Thakur: Personality and Works
- (D) The Village Director Who Turned the Crank: K.N.T

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

- (A) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table
- (B) I do this job, what I get, how much I get - what is that to you?
- (C) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (D) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

५३८. 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

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

- (A) Where Chuhamal was from the Dhudhvanshi Dusadh caste, on the other hand, Reshma was a daughter of the Bhumihaar Brahmin caste
- (B) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal
- (C) It can happen anytime in the same sequence, day or night
- (D) A novel, stories, children's literature, criticism, essays, or poetry?

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

- (A) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world
- (B) Leave behind something valuable for the next generation, something that has meaning and utility for everyone
- (C) A blog for children's literature on the internet came under the name "Nena-Bhutka", which has been around since 2009 and was created by Gajendra Thakur
- (D) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

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

- (A) Why are you asking all this? " - Look, you probably get a salary of five-ten thousand
- (B) The book is attractive, interesting, and impresses the child's mind
- (C) Just as women are continuously advancing in every field of society, today's women are contributing invaluable to the development of Maithili and Mithila from their own levels
- (D) I am indebted that Gajendra Babu wrote a review on this book

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

- (A) The screenshot of the comment is being given at the end
- (B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur
- (C) From this, Maithili readers can study rare Maithili texts without any expense and inconvenience
- (D) The children, Om and Aastha, are of calm nature; that is an additional advantage

५४३. What does this section most clearly suggest about Rameshwar Singh and?

- (A) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre
- (B) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room
- (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) In such a situation, what is the market and significance of the comics genre?

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

- (A) This same cradle will witness promises, silently fulfilling promises
- (B) These two used to cycle around all the neighbouring villages and became quite popular
- (C) A blog for children's literature on the internet came under the name “Nena-Bhutka”, which has been around since 2009 and was created by Gajendra Thakur
- (D) Gajendra ji has an authentic study of both streams of Maithili literature

५४५. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

- (A) In the context of any society, the landscape of a progressive future takes shape from a deep evaluation of present difficulties
- (B) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories
- (C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media
- (D) As far as I remember, in 1962, the library was registered and from the same year, government grants (for book purchase) started coming, and in 1963, a radio set, speaker, etc. were received from the Central Government

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

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

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

- (A) For example, if the patriarch of a family was fond of collecting books, it becomes a problem for his wife
- (B) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century
- (C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

५४८. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

- (A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once
- (B) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere
- (C) Some Official and Social Terminology Available in Panji-Prabandh: Details of some official and social terminology available in Panji-Prabandh were compiled after exploring JPG images of 11,000 Panji palm leaves
- (D) I have full faith that the above-mentioned two story collections will not only attract children but people from all sections of society will also have the desire to browse through them once

५४९. Which point best matches the argument of “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”?

- (A) Preeti Thakur's two illustrated story collections, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha'
- (B) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children
- (C) Along with this, through him, within just a decade, about 400 new writers and established writers came forward
- (D) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21

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

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

५५१. Which point best matches the argument of “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”?

- (A) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency
- (B) Among those stories, the famous ones are stories of demons, stories of princes, stories from the Ramayana and Mahabharata, stories of Gonu Jha, etc
- (C) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila
- (D) In Upendra Thakur's 'History of Mithila', the names of Kameshwar Thakur's brothers are: Kameshwar, Harshan (Harishan), Tripur, Tivari, Salakhan (Salakshan), and Gauda.⁵ In Genome Mapping (p

५५२. What does this section most clearly suggest about 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'?

- (A) In this, mention of the original village (Mulgram) began
- (B) My best wishes are that the story writer continues to perfume the treasure of Maithili literature with such graceful, simple, and fluent compositions
- (C) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshestram Antarmanak, p
- (D) Now see, the three children's exam results kept coming first every day, now what has happened to them

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

- (A) This work by Preeti ji is commendable for children's literature
- (B) One line: "What concern was bigger than mother, O son?"
- (C) The Library Episode: Now, the most important thing from a social perspective!
- (D) In Mithila, it has a uniform pattern, a separate script for writing (Tirhuta script), and at least 10 types of information about the boy or girl's side are available

५५४. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

- (A) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr
- (B) The commencement of this novel has been done from Kalit's childhood
- (C) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased
- (D) The pictures in the discussed book are cultured

५५५. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

- (A) Gajendra Thakur has kept 'Sahastabadhanee' safe from such excesses. [17] Some critics may have the sight of 'Nostalgia' in this novel
- (B) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind
- (C) Harasinghdev's Panji had a scientific basis and was purely a record of genealogical identity
- (D) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

५५६. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

- (A) The book is attractive, interesting, and impresses the child's mind
- (B) That same person, when he goes to a metropolis like Delhi, gets cheated himself on the way
- (C) Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 8
- (D) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers

५५७. Which section is associated with Durganand Mandal?

- (A) Litterateur Gajendra Thakur: Personality and Works
- (B) Gonu Jha and Other Maithili Picture Stories
- (C) Beautiful Picture Stories for Children
- (D) An Interview with Gajendra Thakur

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

- (A) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent
- (B) In the name of progressivism, many people turned away from it and stopped visiting the Panjikars
- (C) Otherwise, one would have to wash one's hands of such ancient words
- (D) Gajendra Thakur Ji Ajit Kumar Jha Writing something about Mr

५५९. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

- (A) Certainly, its lack was felt in Maithili literature for a long time
- (B) As a result, at that time, many writers developed through the courtesy of Mithila Mihir
- (C) This is the reason that through the medium of Videha e-journal, many new writers/creators got a platform in Maithili, from which they can publish their compositions very easily
- (D) A direct proof of this is presented by the first picture story in Maithili - 'Gonu Jha Aan Maithili Chitrakatha' (2008)

५६०. What does this section most clearly suggest about Today?

- (A) Mihir had blacklisted certain struggling writers (like Ramlochan Thakur, Narendra, Agnipushpa, Kunal, etc.)
- (B) When I passed by that way, I would see them regularly, but I had no comment on their study-teaching style
- (C) Today, along with Dharmaraj, Jyoti Panjiyar is also worshipped
- (D) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

५६१. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

- (A) Singing or begging for the blind, seeing the future of dwarfs in circuses, closing all doors of education and progress for transgenders, we have accepted as if natural
- (B) Therefore, Panjikars should abandon the idea of oppressing society with the burden of their ignorance and follow the words of the sages with all their might, not their own made-up formulas
- (C) There was a time when there were handwritten books, and then came the era of print media, and if you ask the truth, there is still a craze for it even now, but for people of the old times
- (D) Preeti Thakur's two picture storybooks (first 'Gonu Jha Aan Maithili Chitrakatha', second 'Maithili Chitrakatha') were published for the first time in Maithili literature by Shruti Publication, New Delhi

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

- (A) I will respectfully preserve their suggestions for another edition of this book and for other future editing work. बनहीमे म ँगिया जनमम िल बनही लतरि िल हे
- (B) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back
- (C) As a result, at that time, many writers developed through the courtesy of Mithila Mihir
- (D) By placing her picture stories before the Maithil society, Mrs

५६३. 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

५६४. What does this section most clearly suggest about Similarly?

- (A) Similarly, other stories that Preeti ji has illustrated and placed before us
- (B) Many of us were happy that our language was given legal existence
- (C) In giving shape to this plan, Kripanand ji's influential personality acted as the precise key, because he was not just a close neighbour, but a constant companion
- (D) In terms of such person-centric special issues, the work being done by Videha magazine since 2015 is noteworthy

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

- (A) Helping a Student: In 1961, my father, respecting my wish and stubbornness, got me enrolled, bypassing Bharat and Kathia High School (now situated in Bhairabsthan), into the eighth class at Jhanjharpur-Kejriwal School
- (B) There are many periods where historians become silent
- (C) Someone has to come forward to operate such a system
- (D) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body

५६६. In “Beautiful Picture Stories for Children”, which statement is supported by the discussion of Beautiful Picture Stories for Children?

- (A) Even today, China and Japan have pictographic scripts
- (B) Thakur's effort is praiseworthy, a courageous step, and a novel experiment
- (C) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between
- (D) Did Subhash ji not write compositions in these 26- 27 years, or was anyone in Maithili eager to support Subhash ji?

५६७. What does this section most clearly suggest about Beautiful Picture Stories for Children?

- (A) This difficult task was accomplished by Shri Gajendra Thakur ji
- (B) That is, in love, caste and creed have nothing to do with it; love is just love
- (C) Arunee, after eating two-three morsels, got up
- (D) Due to such cheating, people often view a 'Bihari' person with suspicion at eight places

५६८. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

- (A) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas
- (B) The proclamation that Ghazal has its own grammar came from Videha
- (C) Doing deep exploration, you are composing each picture one by one and are immersed in that enthusiasm
- (D) Which were once common, now were becoming almost extinct, she reintroduced them

५६९. What does this section most clearly suggest about Beautiful Picture Stories for Children?

- (A) Answer - Yes, I used to read Nandan, the picture series in Parag, as well as Amar Chitra Katha, etc
- (B) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built
- (C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined
- (D) For the coming generations, such compositions will prove not only entertaining but also inspiring

५७०. What does this section most clearly suggest about Raja Salhes?

- (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) Munnaji: Did the Brahmin class misuse Maithili for their own benefit, or did they impoverish Maithili?
- (C) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade
- (D) In such a situation, what is the market and significance of the comics genre?

५७१. Which point best matches the argument of “Maithili Picture Stories”?

- (A) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair
- (B) She doesn't hesitate to complain now and then, "You keep bringing books and piling them up, and I keep dusting them all day, don't I...?"
- (C) There was a pang shaking the inner self: what next?
- (D) If children's literature is written in Tatsam, what is its purpose?

५७२. In “Maithili Picture Stories”, which statement is supported by the discussion of Children's Literature?

- (A) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen
- (B) With the critic remaining free from prejudice, the dignity of the literary work is not violated
- (C) If this work gets messed up, understand that the situation would be like being washed away in a stream
- (D) The child lacks awareness because children's literature hasn't been written in Maithili

५७३. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) Whatever little exists, how many children understand its meaning?
- (B) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled
- (C) With a new form, novel thinking, and a positive outlook
- (D) As a result, the work was either lost or decayed

५७४. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) If I ask any parent why they don't speak with their children in their own dialect, the answer is that when the child goes to school, they won't understand Hindi and English, so they are being taught from now
- (B) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere
- (C) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation
- (D) In Vidyapati's Likhanavali, which was probably written during his stay in Nepal, Chandela and Chauhan are described

५७५. In “Folk Deities of Mithila”, which statement is supported by the discussion of Folk Deities of Mithila?

- (A) In this direction, one should be grateful for Gajendra ji's effort
- (B) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking
- (C) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?
- (D) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

५७६. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) His efforts in preserving the Maithili script and arousing curiosity towards their mother tongue in children through the medium of picture-stories are directive
- (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed
- (C) Therefore, discussion of such festivals is necessary for the modern generation
- (D) To promote children's literature, there was a wide column called *Nena Bhutaka Chaupari*

५७७. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children
- (B) In 2009, the first play in Maithili by a female creator was written
- (C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive
- (D) This important Devanand Panji was published by Gajendra Thakur along with two other scholars, Nagendra Kumar Jha and Panjkar Vidyand Jha, in 2009 AD under the title “Genome Mapping (450 AD to 2009 AD) - Mithila Ka Panji Prabandh”

५७८. According to the section “Folk Deities of Mithila”, which statement is accurate?

- (A) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!
- (B) When there is discussion, it is possible that the inspiration to stay connected with this kind of culture may awaken in migrant children
- (C) What Yognath Jha ji did is a matter of copyright infringement, wherein he published a book edited by someone else under his own name
- (D) Seeing your work among the youth, I have often felt delighted; for that reason, I wanted to have a detailed discussion with you on this

५७९. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) How much effort and time must have gone into preparing pictures for stories like Moti Sayar, Lalbaba Baba, Gareeban Baba, Bihula, Sita and the Parrot, Ayachi Mishra, Pakshadhar Mishra, and Ugna, only the author can tell
- (B) 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
- (C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive
- (D) Shri Gajendra Thakur ji's Invaluable Contribution for Maithili: Videha e-Journal Rabindra Narayan Mishra When we all were children, then Mithila Mihir was very much in circulation

५८०. In “Folk Deities of Mithila”, which statement is supported by the discussion of Folk Deities of Mithila?

- (A) The author has already honestly admitted that she gave story form in her own words to what she heard from the mouths of elders in her childhood
- (B) From the viewpoint of guiding modern Maithili writing, this book of his is of high quality
- (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) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative

५८१. What does this section most clearly suggest about Through?

- (A) The memory power of children of the technical age is greater, so for them all, I left this chapter
- (B) Through this, criticism of the creator is also possible
- (C) Among Musahars, there were two ideal men, Deena and Bhadri
- (D) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?

५८२. Which point best matches the argument of “Folk Deities of Mithila”?

- (A) But even today, you and I, with the speed with which we treat physical ailments, are not that aware of mental illness
- (B) Currently, anyone who is making efforts in this direction or planning to do so should first see this, take an example, and proceed further
- (C) The condition of other castes - some Yadavs, Mallahs, Dhobis, Hajjams, Pathans, Rams, Mandals, Kamars, Sonars, etc. - was even worse!
- (D) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili

५८३. What does this section most clearly suggest about The Early History of Maithili Picture Stories (From 2002 to 2016)?

- (A) This Copyright law also punishes those people who steal material from others' books and write it in their own name
- (B) Videha: Sadeha: 1 (Tirhuta) (Selected from issues 1 to 25 of Videha e-magazine) Ed
- (C) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature”
- (D) The tendency of the people has always been to reach the depth of the truth

५८४. What does this section most clearly suggest about China and Japan?

- (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) The book is attractive, interesting, and impresses the child's mind
- (C) Even today, China and Japan have pictographic scripts
- (D) But from the list provided by me, it is absolutely clear that picture stories existed in Maithili before Devanshu Vats

५८५. What does this section most clearly suggest about British?

- (A) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment
- (B) Then, during British rule, when newspapers became prevalent, political-social cartoons began
- (C) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960
- (D) But all genres of literature should remain alive

५८६. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

- (A) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripam, Mandap, Veda, etc
- (B) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'
- (D) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

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

- (A) That is, democracy fails to provide security to honest people
- (B) The Videha team also does the important work of uploading the complete literary works of some writers onto Google
- (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it
- (D) The good thing was that even when he wasn't there, or couldn't come during any holiday, Nityanand Thakur ji would take on the responsibility, and the work wouldn't get delayed

५८८. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

- (A) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960
- (B) This misfortune of his has become a fortune for all of us, that people from other regions know us because of great men like Mahakavi Vidyapati, Gonu, and Raja Salhes from this land of Mithila
- (C) I myself am healthy and I want to keep my children healthy in body and mind as well
- (D) This letter was called 'Asvajana Patra' or 'Siddhanta Patra'

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

- (A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha
- (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature”
- (C) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there
- (D) In addition to books, there are also 377 issues of Videha e- magazine (published so far), which is published in six scripts including Devanagari, Tirhuta, Kaithi, Newari, Braille, and IPA

५९०. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

- (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the “dawn of Maithili picture stories”
- (B) Gunakara Vaidika Pitamvara, from Sihauli Mandamar - Vaidika Vishvambhara suta M
- (C) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion
- (D) I thought on the phone that this book of Preeti ji deserved a children's award

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

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

५९२. 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

५९३. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

- (A) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language
- (B) But in this, it also has to be seen that the groom and girl are not of the same Gotra and same Pravar
- (C) What precautions should a writer, especially a children's literature writer, take when entering the comics genre?
- (D) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?

५९४. In “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is supported by the discussion of Kindle?

- (A) If a child reads a book, whether it is a print book or on a computer/Kindle, people are happy about it
- (B) Looking at it that way, a total of five people have been evaluated in this book
- (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision
- (D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal

५९५. What does this section most clearly suggest about Answer?

- (A) In Maithili literature, 'Gonu Aan Chitrakatha' is a new type of composition, so I consider it appropriate to evaluate it properly
- (B) The flood of Mithila, which becomes a disaster for the local residents, a description of this problem and government efforts has been done well
- (C) Accordingly, this poet was a resident of Rudrapur village under Andharathadhi police station, and his period of presence was 1878-1952 AD
- (D) Answer - It should be something children like, the pictures, and also the language

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

- (A) Various works of this type have been very important for Mithila and Maithili
- (B) If that 16th or any individual falls on the maternal side (of the groom), then the right exists
- (C) Graphic novels are read by both children and adults
- (D) According to Kumar Vanshvali, the sons of Harshan were Shivai and Gonan

५९७. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

- (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (B) Along with the story of the somewhat unknown Chhechhan Maharaj, the picture story of Kalidasa and his birth in the Yadava clan, his true identity was revealed
- (C) Followers of the Madhyandina branch of the Yajurveda, called “Vajasaneyi”
- (D) The first effort for Google Translate was made by Gajendra Thakur in 2011, and Google approved it in May 2022

५९८. 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) Keep increasing your digital book collection, without any cost
- (B) The tongue gets taste and it's also beneficial for the body
- (C) The Panji determines the limits of one's own kin (swajan)
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

५९९. 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

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

- (A) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6
- (B) On the Videha site, along with Maithili, a collection of English books is also available
- (C) Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages
- (D) Answer - My husband is useless at making pictures, but he sometimes gives ideas

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

- (A) There is no lack of writers and poets in Maithili, but worrying about the reader class is natural
- (B) Another very important book is 'AN INTRODUCTION TO THE MAITHILI LANGUAGE OF NORTH BIHAR' by linguist George Grierson
- (C) So, it would be appropriate to consider storylines related to folk legends like Chalan Bhadhani Dedh Bitna, Jehan Karni, Chari Batauhi, Bagiya Ka Gaachh, etc., as relevant to child psychology
- (D) 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' Dr

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

- (A) He discussed his personality and work in his literature - 'Nit Navla' by Subhash Chandra Yadav
- (B) Isn't it necessary for the present youth and future generations to understand and comprehend the age-old traditional, cultural characteristics, and historical heritage of our Mithila?
- (C) In the novel 'Sahasrabadhanee', the story of two generations of government servants and a father and son, struggling with the corruption pervasive in the country's government system, is told
- (D) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

- ६०३. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?**
- (A) Covering one part leaves another uncovered, and vice-versa!
 - (B) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5
 - (C) One flaw that I noticed on the Videha site needs correction
 - (D) By science in a different way, and by literature and spirituality in different ways
- ६०४. What does this section most clearly suggest about The Videha Digital Library?**
- (A) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood
 - (B) He was hidden or neglected in the history of Maithili literature
 - (C) It seems the hobby of writing is outweighing the hobby of reading
 - (D) The oldest lexicons in the West were created in the Akkadian Empire, containing Sumerian-Akkadian word lists (found in Ebla, modern Syria), dating to around 2300 BCE
- ६०५. In “The Founder of Maithili Digital Journalism: Gajendra Thakur”, which statement is supported by the discussion of Because the?**
- (A) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18
 - (B) And in this discourse of lack, Brahmins-Kayasthas were certainly included, and the entire Brahmin- Kayastha writers and politicians were also included, and they are more guilty
 - (C) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available
 - (D) Otherwise, their native village is Mehath, near Jhajharpur
- ६०६. What does this section most clearly suggest about Research?**
- (A) This gave me a lot of satisfaction and inspiration, after which I occasionally started writing stories, poems, and articles in Maithili
 - (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering
 - (C) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs
 - (D) Aksharamushtika (Children's Story - Fairy Tale Collection) Gajendra Thakur 2010 50 ISBN NO.978-93-80538-60-0
- 33
- ६०७. What does this section most clearly suggest about Videha?**
- (A) In response to such statements, I have said many times that it is not surprising that writers and critics cut off from their traditions say such things
 - (B) Apart from this, outside Mithila, this inscription has also been found in the Baidyanath temple in Kaimur district
 - (C) This appeal was published in Videha issue 3, 1 February
 - (D) It's a matter of joy that this play reflects child and female psychology
- ६०८. Which section is associated with Binayanand Jha?**
- (A) An Interview with Gajendra Thakur
 - (B) Gajendra Thakur's Contribution to Panji Literature
 - (C) Interview with Preeti Thakur, the First Maithili Picture Story Writer
 - (D) The Maithili Children's Poetry Stream
- ६०९. 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'

६१०. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

- (A) Bo Mew Bah (Translation - Children's Picture Story, Children's Literature), (2022) 11
- (B) Dharendra's lifetime, in 1994, the magazine 'Sankalp' edited by Kedar Kanan published a Dharendra special issue
- (C) Arranging content in such a short time, editing it on time, and uploading it on its web portal for its readers is no small feat
- (D) One was written by Mangrauni's Panjkar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji'

६११. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

- (A) In the initial phase of the internet, under the circumstances then, mainstream writers might have considered it a secondary medium, and not now
- (B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion
- (C) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain
- (D) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

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

- (A) The present author has noticed some factual errors in Genome Mapping, which have historical significance
- (B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone
- (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33
- (D) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

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

- (A) Finding a meaningful interpretation of Haiku is extremely difficult, but I understand that if such Haiku are written, then all the children who speak Maithili with their mother, family, and relatives will definitely understand them
- (B) 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
- (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant
- (D) In 2008, a children's literature composition in Maithili was created by the proficient critic of Maithili, Mr

६१४. Which point best matches the argument of “What is Panji-Prabandha?”?

- (A) Katyayan The remaining thirteen gotras are as follows: 1
- (B) Father was honest; those contractors and engineers threatened to crush him with a roller, threatened to kill the children
- (C) "Kaushalya Rani and also Sumitra Rani wrote the Kohbar
- (D) The entire volume is printed in parallel in Devanagari and Mithilakshar scripts

६१५. Which point best matches the argument of “What is Panji-Prabandha?”?

- (A) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary
- (B) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu
- (C) And the fact that this facility became available to everyone in literature so easily, for that, everyone should give their blessings and good wishes to this son of Mithila
- (D) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

६१६. Which section is associated with Dr. Kailash Kumar Mishra?

- (A) Maithili Picture Stories
- (B) Special Issues in Maithili Magazines
- (C) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture
- (D) The Maithili Children's Poetry Stream

६१७. What does this section most clearly suggest about Gotra?

- (A) Its meaning being the writer's or editor's fault is not the matter, because I myself have already created a tradition by writing reviews of the poetry of Saraswat and Vishnukant Mishra
- (B) Beautiful Picture Stories for Children Durganand Mandal Mrs
- (C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad
- (D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

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

- (A) Hunger, and the waves of the mind arising due to hunger, and because of that, where and where a person migrates to, and how at that place too, frost falls on hope
- (B) Vaidika Vishvambhara, from Mandor - Vaidika Vishvambhalara, Kamala suto Krishnadeva Maho Gunakarau (109/04) Vaidika (109/04) Pitamvara:, from Mandar - Bhairava ddau
- (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it
- (D) Seven Gotras are well-organized, well- known, and in majority

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

- (A) For the sake of practice, parrot-like repetition began
- (B) Comics are meant for children, but children are often stopped from reading comics
- (C) Videha was able to generate trust among all, and included those people who kept getting connected to Videha over various periods and gave it strength
- (D) Nand's transparent thinking, talking directly with his wife, not addressing in the third person

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

- (A) How castes were formed is also told through stories
- (B) The Utedh is done only according to the Mul; they are called middle-class householders
- (C) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?
- (D) While reading the book, many mysteries keep unfolding

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

- (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (B) This should be called not a book but a grand project
- (C) Silently, we were feeling grateful and sending good wishes to all those people whose efforts made this work possible
- (D) I will always remain grateful to him for this

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

- (A) Publications of Shruti Publication - Till now, a total of more than 100 books have been printed by Shruti Publication
- (B) This is the same Gangesha, the father of Navya-Nyaya
- (C) Its discussion becomes possible much later, so that the concerned lineage could survive its ill effects
- (D) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories

६२३. 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

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

- (A) You have made an attempt to critique it in some new way
- (B) He keeps himself away from any kind of cultural-literary politics
- (C) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind
- (D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

६२५. 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

६२६. What is the central importance of making Dushan Panji public?

- (A) It replaced children's literature
- (B) It abolished all Maithili scripts
- (C) It brought a sensitive genealogical record into wider cultural and scholarly view
- (D) It created a new folk deity

६२७. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

- (A) Fly Come Back Again Tada!, (Children's Literature), (2022) 33
- (B) To understand the facts, however, reading the entire book is necessary
- (C) I spent a whole day trying to locate the original manuscript but couldn't find it
- (D) Along with Tirhuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

६२८. What does this section most clearly suggest about Gradually?

- (A) Answer - Earlier they used to be stopped, but now children have started playing video games
- (B) Another reason for its decline was the end of the patronage of the Darbhanga Raj
- (C) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them
- (D) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I?

६२९. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

- (A) The commencement of this novel has been done from Kalit's childhood
- (B) Then he said - Now write down the names of the next generation
- (C) Along with this, he presented the introduction of Lochana's Ragatarangini
- (D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

६३०. According to the section “Gajendra Thakur: Preserver of Mithila's Heritage”, which statement is accurate?

- (A) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal
- (B) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4
- (C) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others
- (D) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby

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

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

६३२. What does this section most clearly suggest about Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries?

- (A) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books
- (B) A reference source in print or electronic form containing words arranged alphabetically, including their form, pronunciation, function, etymology, meaning, and syntax, and ideally illustrative usage
- (C) In Panji-Prabandh, this became the foremost rule that marriage without a Siddhanta is considered unscriptural
- (D) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit

६३३. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of BCE Urra-hubullu?

- (A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century
- (B) The speciality of the special issues focused on creators is that all those on whom special issues have been published so far deserved them
- (C) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories
- (D) After the birth of my son in 2000, when he started talking, the thought came to my mind

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

- (A) Upon studying Sahastrabadhane, a description from the latter half of the nineteenth century up to the present time has been given
- (B) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories
- (C) Gajendra ji has verbatim proven his criticism, but did not raise any question mark on Maya Babu's world of composition
- (D) I had only heard the names of so many stories, and all of them were brought to life in this book

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

- (A) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty
- (B) I read some stories - the translations are very good
- (C) Children's Poetry - In this, along with preaching, there should be the capacity to delight the mind, which maintains curiosity
- (D) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism - Mukesh Dutt 27

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

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

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

- (A) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king
- (B) There are many such dynasties and the contemporary condition of the people on which historians maintain silence
- (C) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha

६३८. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir and Videha Web Magazine?

- (A) I thought on the phone that this book of Preeti ji deserved a children's award
- (B) Often, after becoming proficient in some genre, writers go to public platforms, but you remain absent from platforms
- (C) At the entrance level, Manipadma ji's this story was given in Maithili
- (D) The script that was once included in the curriculum gradually disappeared

६३९. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir?

- (A) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07
- (B) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21
- (C) Beautiful Picture Stories for Children - Durganand Mandal 7
- (D) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir

६४०. Which point best matches the argument of “Special Issues in Maithili Magazines”?

- (A) Maithil Brahmins are primarily followers of only two Vedas: one group is the followers of the Madhyandina branch of the Yajurveda; the second follows the Kauthuma branch of the Samaveda
- (B) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre
- (C) This means that the notification asking readers for suggestions concludes by April-May every year
- (D) This story cannot be given historical recognition because in history and science, God is only a natural force, not a legal entity

६४१. Which point best matches the argument of “Special Issues in Maithili Magazines”?

- (A) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (B) Patra: Patra Panji has been in practice for about 500 years
- (C) After the death of Prabhas Kumar Chaudhary (22 February 1998), the magazine 'Sandhan' edited by story writer Ashok was published the same year as a special issue on him
- (D) I don't have precise knowledge of when and which magazine focused on a literary figure was published, however, I will mention what I know

६४२. 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

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

- (A) But the aforementioned special issues of Karnamrita were printed after the death of the concerned person
- (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23
- (C) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization
- (D) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok

६४४. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

- (A) And second, having gone there, why did it sleep?
- (B) One hears praise of its rich traditions everywhere, but it is unfortunate for Mithila that mere discussion of preservation meets with disinterest
- (C) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

६४५. What does this section most clearly suggest about Never?

- (A) Under no circumstances would a Maithil wish to hear criticism for accepting marital relations like brother-sister, uncle-niece, maternal uncle-niece, etc
- (B) Never did I pluck a bilva leaf, never did I plant a flower
- (C) Two or three illustrated children's story collections written by his wife, Shrimati Preeti Thakur, also printed and published
- (D) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

६४६. What does this section most clearly suggest about Otherwise?

- (A) Brahmanical means the litterateurs of the Maithil Brahmins and Karn Kayasthas, and in new brahmanical, there is the literature of non-Brahmins and non-Karn Kayasthas
- (B) I have said before and am saying here too: my first book was also published by this "Shruti Publication" in 2011
- (C) Otherwise, if you see, there were many great warriors of Kurukshetra - each brave warrior was a famous expert in their own field and genre - someone in commanding many Akshauhini armies, then someone in archery, etc. etc
- (D) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children

६४७. Which point best matches the argument of "Gajendra Thakur's Kurukshetram Antarmanak"?

- (A) For those who are lovers of Mithilakshar, for them all, this remains a rare gift
- (B) Videos in Maithili Sign Language are also available on the Videha site
- (C) In 2008, a children's literature composition in Maithili was created by the proficient critic of Maithili, Mr
- (D) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhhs have been digitized by Gajendra Thakur, but much still remains

६४८. 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

६४९. According to the section "Gajendra Thakur and His Novels", which statement is accurate?

- (A) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning
- (B) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal
- (C) In the introduction, I had read his story 'Kathak Banala Lok'
- (D) After much persuasion and requests, the officials of the government institutions agreed

६५०. What does this section most clearly suggest about Children's Poetry?

- (A) Videha: Sadeha: 1 (Devanagari) (Selected from issues 1 to 25 of Videha e-magazine) Ed
- (B) Such were the President's Award-winning teachers in those days!
- (C) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07
- (D) Gajendra Thakur has contributed in various genres like essays-articles-criticism, poetry, tales, epic, children's poetry, etc

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

- (A) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila
- (B) The record-keepers would go around and ask the head of each family for their introduction and write it down
- (C) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe
- (D) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23

६५२. According to the section “Sahastrabadhane: In My View”, which statement is accurate?

- (A) While reading the book, many kinds of thoughts kept coming
- (B) Later, a second edition of this book was made on Bloom Library in 2022, which can be seen by visiting bloomlibrary.org
- (C) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23
- (D) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess

६५३. What does this section most clearly suggest about Sahastrabadhane?

- (A) Occasionally, some book is still given even now
- (B) A four-year-old child who does not even know letters can also understand the story through the medium of pictures
- (C) The plot has the fragrance of Mithila's soil and water
- (D) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhane', or am I mistaken in understanding its symbolic meaning!!!

६५४. According to the section “Sahastrabadhane: In My View”, which statement is accurate?

- (A) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!
- (B) 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
- (C) I read some stories - the translations are very good
- (D) The price of its first volume was kept at 5000 and the second volume at 12500

६५५. What does this section most clearly suggest about Sahastrabadhane?

- (A) Maithili's first free digital library is on Videha, and about 1500 books are available on it
- (B) The natural expectation of the reader is that the episode related to this should come in some detail
- (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21
- (D) I can't handle this thankless task." Many people are troubled by termites

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

- (A) As a result, at that time, many writers developed through the courtesy of Mithila Mihir
- (B) Information about the available content is available on the webpage itself
- (C) Why the originator or creator or user of this word or term considered a comet to be like a thousand brooms is a matter of research and investigation
- (D) Shri Gajendra Thakur ji's Invaluable Contribution for Maithili: Videha e-Journal Rabindra Narayan Mishra When we all were children, then Mithila Mihir was very much in circulation

६५७. What does this section most clearly suggest about Sahastrabadhane?

- (A) If a policeman or government clerk became corrupt due to a bribe, then why did the critic not become corrupt by writing fawning reviews?
- (B) Munnaji: Doesn't composing in so many genres simultaneously create stress?
- (C) Nand also has an aversion to corruption, and in the form of various losses, he pays its price
- (D) Beautiful Picture Stories for Children - Durganand Mandal 7

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

- (A) In today's time, its knowledge and experience have become very necessary
- (B) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9
- (C) The second is 'Mayanand Mishra's Pratham Shail Putri Cha, Mantraputra, Purohit and Stridhan', which is based on Vedic-era history
- (D) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

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

- (A) Possibly, the silent viewpoint of society's path-guide has been made the central point of the poem
- (B) I understand that in this book, priority has been given to the perspective for the amalgamation of literature
- (C) Literature has many genres, among which story is one, and within that, picture stories are prominent for children's literature
- (D) While reading, it seems that we have entered another world

୧୬୦. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

- (A) But seeing oneself with that much calmness and seriousness is not an easy thing
- (B) A novel, stories, children's literature, criticism, essays, or poetry?
- (C) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work
- (D) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance

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

- (A) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok
- (B) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me
- (C) In his own literature, full attention is not being paid to linguistic errors
- (D) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood

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

- (A) There is no genre of literature in which he has not written
- (B) Among these, I must specially mention two works
- (C) Shashidhar Kumar's children's poems connected to nature and science are very entertaining and informative
- (D) In this line, a description of that anguish of separation is found

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

- (A) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it
- (B) The article by Siyaram Jha 'Saras' in this book evaluates Gajendra Thakur ji's father, Kripanand Thakur ji, from a social level
- (C) Children born, brought up, and raised in cities can at least see pictures of the above-mentioned objects
- (D) Vidyapati's Videsiya - Pia Desantar - some new facts have come to light in this

६६४. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Children's Literature?

- (A) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work
- (B) These ten classes of Brahmins are: Utkal, Kanyakubja, Gauda, Maithil, Saraswat, Karnata, Gurjar, Tailang (Telugu), Dravid, and Maharashtriya
- (C) Time has not changed, this village of mine has not changed." Certainly, by composing so many children's poems, you have made a commendable effort to fill the treasury of children's literature
- (D) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here

६६५. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Directions?

- (A) In this book, there is a collection of three types of stories: long stories, short stories, and very long stories
- (B) Directions for staging have been given in a good manner
- (C) The subject is completely new: a children's literature picture story
- (D) Language suitable for the story has been used in a balanced manner

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

- (A) Now see, the three children's exam results kept coming first every day, now what has happened to them
- (B) Munnaji: When and how/from where did the inspiration for composition come for the first time?
- (C) Certainly, this effort of yours is new for literature, and also evidence of industriousness
- (D) By continuously publishing this magazine in Maithili, he has greatly benefited the writers and readers of Maithili

६६७. 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

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

- (A) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger
- (B) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given
- (C) But in the present time, what is needed is to enroll one's children in schools to study through the Maithili medium, which no one is doing
- (D) Has any incident happened in your personal life as a reason for writing, due to which you have considered yourself ashamed or proud?

६६९. What does this section most clearly suggest about Shri Subhash Chandra Yadav ji?

- (A) Whatever little exists, how many children understand its meaning?
- (B) His protagonist Arunee, while roaming the Patna zoo, can ask that "We had come to roam the zoo
- (C) If there is, then refute the written opinion with evidence (not with talk)
- (D) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled

६७०. What does this section most clearly suggest about Kurukshetram Antarmanak?

- (A) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism
- (B) Baangak Bangauda (Children's Poetry Collection) Gajendra Thakur 2009 ISBN NO.978-93-80538-61-7 18
- (C) It is natural that in such a stagnant society, there is no place for inquisitiveness
- (D) I have seen with my own eyes that breaching the defence of these two Thakurjis (K.N.T./S.N.T.) was almost impossible for any strong team

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

- (A) Thakur's effort is praiseworthy, a courageous step, and a novel experiment
- (B) Answer - It should be something children like, the pictures, and also the language
- (C) I remember when I was searching for question papers, etc., of Maithili for the BPSC, this material was first available to me through Videha
- (D) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings

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

- (A) Nevertheless, the preservation of whatever part of the authentic Panji Gajendra Thakur ji has done remains significant
- (B) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it
- (C) All of us were overwhelmed by the graciousness of his ideal family
- (D) How can Maithili's condition and direction get a new impetus from this?

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

- (A) If the skin of the feet rots, then new ones will come
- (B) This is literally true because no one had the courage to place a turban on the head of the original pioneer
- (C) A novel, stories, children's literature, criticism, essays, or poetry?
- (D) The Panjikars might think that someone will come again and pay

६७४. 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

६७५. What does this section most clearly suggest about Arunee?

- (A) In the instrumental culture of Rajasthan, in the centrality of the relevance of a spectator instrument, the poet's feeling seemed unclear
- (B) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade
- (C) I also want to mention one thing that while typing an article or correcting a typed article, in haste, my own spelling and style creep in
- (D) The work Gajendra Thakur has done for the preservation of the rare Panji is commendable

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

- (A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear
- (B) In the 1942 AD movement, Panchanan Jha and Puran Mandal together sacrificed their lives in Jhajharpur, but that was not recorded; in 2009 AD, Jagdish Prasad Mandal made that event the basis of his story 'Pachhtaba'
- (C) Small and Big (Translation - Children's Picture Story, Children's Literature) (1st Edition 2002, Revised Edition 2022)
- 2
- (D) Forbidding, forbidding, all demons are tired, who would not fight in sleep?

६७७. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Now the?

- (A) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further
- (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) Now the question arises: which genre should Galpa-Guccha be considered?
- (D) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

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

- (A) Whereas if children's literature is not refined, then in the near future, the form of the mother tongue may dissolve
- (B) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned
- (C) In this, an analysis of all types of fish, their size, color, and form has been done
- (D) An essential piece of information for the reader is that due to a mistake of mine, in some places in this book, the period mark has been replaced by the English full stop

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

- (A) For Bharati-Mandan, we had sent compositions from Purnia in 2001-02 to Kedar Kanan / Taranand Jha “Tarun”, which later got published
- (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (C) Govinda Jha or the Brihat Maithili Shabdkosh by Jayakant Mishra, the Mithila Shabda Kalpadruma by Matinath Mishra 'Matang', or Alice Davis's Basic Colloquial Maithili: A Maithili-Nepali- English Vocabulary
- (D) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

६८०. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Indian National Congress?

- (A) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit
- (B) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby
- (C) This was an earlier misconception spread to prove it as a dialect of Hindi, mainly with the aim of increasing the official numbers of Hindi speakers
- (D) Some books by other authors too, like Shri Jagdish Prasad Mandal ji, but most were self-written

६८१. What does this section most clearly suggest about Nand's?

- (A) Meaning there was no trace of Kishai's mother-in-law's lineage
- (B) Father was honest; those contractors and engineers threatened to crush him with a roller, threatened to kill the children
- (C) Nand's transparent thinking, talking directly with his wife, not addressing in the third person
- (D) Jinegik Jeet (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-10-5 10

६८२. 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

६८३. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) This introduction is first in Devanagari script and then in Tirhuta, both in the Maithili language
- (B) Companion audit indicates the work done between presented composition and screening of subsidy applications
- (C) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort
- (D) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

६८४. What does this section most clearly suggest about Kurukshetram Antarmanak?

- (A) Rathak Chakka Ulati Chalai Baat (Poetry Collection)- Ramvilas Sahu ISBN NO.978-93-80538- 69-3 63
- (B) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region
- (C) My autobiography, 'Bhor se Sanjh Dhari', travel episodes ('Swarg Etehi Achhi'), many stories have all been getting published in it
- (D) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p

६८५. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) Because I have no aversion to writing, wherever it may lead, and nor is there any stress in creating new writing
- (B) 7.121) His poetic language is extremely expanded and wide, which he has used
- (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) In 'Gonu Jha Aan Swargkatha', a Thakur wants to defeat Gonu but fails himself

६८६. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it
- (B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. -"Yes, student
- (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmanak, p
- (D) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License

६८७. In “The Maithili Children's Poetry Stream”, which statement is supported by the discussion of Winter?

- (A) The pain of child laborers also comes to the fore, like: "Winter has come again The bones are cracking Bihari!!
- (B) Many were dragged into controversies and then took the so-called path of decline
- (C) In all these stories, some things are expressed through words, and some things the pictures themselves tell
- (D) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99

६८८. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy
- (B) But Yognath Jha ji published that part of Genome Mapping in his own name with some modifications
- (C) If he had wished, he could have earned more name and fame in Maithili literature on the strength of his own literary works
- (D) If I bowl, I will get tired If I bat, I will get hit?

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

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

६९०. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) He said - Right now, the pages of your lineage are being turned
- (B) He had no parallel in astonishing others with his intellect and cleverness
- (C) A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagedra Kumar 28
- (D) 7.84) and “a pipe attached to the elephant's mouth” (Kurukshetram Antarmanak, p

६९१. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) He gets appropriate answers to his various curiosities there, due to which he continuously prefers to stay near them
- (B) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me
- (C) The question arising is natural that then why am I writing?
- (D) So, regarding education, it was an extraordinary problem in those days

६९२. What does this section most clearly suggest about Grandfather?

- (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the “dawn of Maithili picture stories”
- (B) The poet has analyzed this restlessness of the child in this way: "Grandfather, what should I do first Bowling or batting?
- (C) In the poem titled 'Putra Prapti', there is a discussion about the cheating tricks of a priest from our community in Ludhiana
- (D) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta

६९३. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur
- (B) What is the reason that the counting of that program held in Delhi does not happen?
- (C) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.³ Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati
- (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p

६९४. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

- (A) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed
- (B) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency
- (C) The rest are also proficient in other languages
- (D) An unforgettable work done by him on Maithili history and tradition is making the Maithili marriage Panjis public under the name Genome Mapping

६९५. Which section is associated with Abha Jha?

- (A) Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries
- (B) The Maithili Children's Poetry Stream
- (C) Shri Gajendra Thakur: In My View
- (D) Stories Penetrating to the Depths of Social Disparity

६९६. What does this section most clearly suggest about Shabdashastram'?

- (A) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading
- (B) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line
- (C) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

६९७. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Otherwise?

- (A) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers
- (B) The followers of the Madhyandina branch of Yajurveda are called “Vajasaneyi”, similarly, the followers of the Kauthuma branch of Samaveda are called Chhandogya
- (C) Even between Arunee and Nand, similarity can be seen effortlessly." Superficially, humans are of different tendencies
- (D) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade

६९८. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it
- (B) It is natural, 'where the sun does not reach, the poet went there'
- (C) Although the level of this thought-based story is very high and the presentation is distinct, yet, like a dense cloud of thoughts, the lightning of interest has been covered
- (D) Gajendra Thakur's Contribution to Panji Literature - Binyanand Jha 5

६९९. 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!

७००. What does this section most clearly suggest about Atamahatya'?

- (A) Why has the sweet narrative come to such a state?
- (B) Information about the available content is available on the webpage itself
- (C) Thousands of Maithili-speaking people residing in the country and abroad are benefiting from this magazine
- (D) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment

७०१. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) In this direction, though much work has supposedly been done, in the group of modern-generation creators of actual children's literature, a pioneer is Mrs
- (B) But in brahmanical literature, the honor-enhancement of the dominationist and the honor-destruction of the caste or person of the oppressed-crushed society is done
- (C) All will remain in this Delhi, to fight with Delhi, to make it New Delhi
- (D) Dhaangi Baat Banebaak Daam Agoobaar Pene Chhan (Ghazal Collection)- Gajendra Thakur ISBN NO.978-93-80538-51-8 60

७०२. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) Its distribution system, from village home to city, is almost found collapsed
- (B) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing
- (C) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili
- (D) A thousand copies of the hardbound were sold individually

७०३. According to the section “Stories Penetrating to the Depths of Social Disparity”, which statement is accurate?

- (A) At a time when there is a complete lack of Kaithi readers, Thakur ji has done a great service by bringing the Panjis in Kaithi script before everyone
- (B) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre
- (C) Here, the purpose of giving all three types of stories in one place could possibly be that the author also had in mind the clarification of the pride that exists over short stories and very long stories; this can be guessed
- (D) Gajendra Thakur: My wife, Preeti Thakur, supports me; she also remains engaged in illustrating Maithili picture stories

७०४. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

- (A) The sales of many works in Maithili literature could not happen as much in the entire Maithil society, but that much sale of 'Chameli Rani' happened only in Janakpur
- (B) Children from five surrounding villages came here for class four, out of which roughly 50% would pass seventh grade and move on, the remaining 50% would get involved in farming, cattle herding, or go straight to Calcutta!
- (C) In the Chhandogya Upanishad (4/4), when the life teacher asks Satyakama about his Gotra, his intention is regarding Satyakama's family or father's name
- (D) The English translations of these both stories are also included in the book, and proof of their popularity is their publication in various newspapers and magazines and their display at international film festivals

७०५. According to the section “Litterateur Gajendra Thakur: Personality and Works”, which statement is accurate?

- (A) Suddenly the mind has become restless, understanding my state, how will I do my work?
- (B) He transcribed the inscriptions written on 1100 (eleven hundred) palm leaves - Basaha leaves, written in the Tirhuta script of the Maithili language, into the Devanagari script
- (C) Dinabandhu Jha, and now significant works have come before us, such as the Kalyani Kosha by Pt
- (D) So, it would be appropriate to consider storylines related to folk legends like Chalan Bhadhani Dedh Bitna, Jehan Karni, Chari Batauhi, Bagiya Ka Gaachh, etc., as relevant to child psychology

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

- (A) This number is very low; the reason is that many creators or their family members, in the cycle of royalty, do not want to keep their books before readers through this medium
- (B) Comics are meant for children, but children are often stopped from reading comics
- (C) Raman Jha in his book 'Parijat Manjari'. --- Gonu Jha and Other Maithili
- (D) Citing a manuscript of Dushan Panji, the scholar writes that it contained written documents of Brahmins' marriages with other castes, especially Dalits and Muslims, or remarriage after the husband's death

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

- (A) The children, Om and Aastha, are of calm nature; that is an additional advantage
- (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here
- (C) Videha is the first Maithili magazine that is published in more than one script
- (D) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur

७०८. According to the section “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is accurate?

- (A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once
- (B) Now see, the three children's exam results kept coming first every day, now what has happened to them
- (C) The internet came to India on 15 August 1995, and the presence of the Maithili language on the internet is considered to have happened in 2000 AD
- (D) But all this remained unrecorded until two years ago

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

- (A) Along with this, by acquainting the readers with the places, you did a commendable job
- (B) Now many people are found saying that the Panjikars do not cooperate in giving the Panji, which is perhaps a result of the work of the Genealogical Society
- (C) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95
- (D) When he sent the printed copy, I saw my five children's names printed in both Devanagari and Mithilakshar scripts

७१०. What does this section most clearly suggest about Ham Puchhai Chhi?

- (A) Bo Mew Bah (Translation - Children's Picture Story, Children's Literature), (2022) 11
- (B) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14
- (C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media
- (D) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

७११. What does this section most clearly suggest about Indradhanushi Akas?

- (A) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59
- (B) In most Maithil Brahmin families, the consumption of fish is mandatory from marriage to shraddha
- (C) In such a situation, whatever information I got, I have written the name of that book below that article
- (D) Showing new, new charming scenes, you have attempted to acquaint the children with a new world

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

- (A) In literature, Preeti ji's role is seen in creating illustrated stories, children's literature, and working behind the scenes for 'Videha'
- (B) They will add glory to the history of Maithili literature
- (C) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98
- (D) Before starting the criticism series here, the vocabulary of all four is being given along with synonyms for new words

७१३. What does this section most clearly suggest about A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha?

- (A) In addition, in other books, the total expenditure was about 17,000 copies of books
- (B) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages
- (C) Naturally, the articles included in this book are based on this division
- (D) This work by Preeti ji is commendable for children's literature

७१४. 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 Vidyand Jha, are worthy of reverence

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

- (A) But you, apart from this, give space to everyone-what thought does this express?
- (B) The subject is completely new: a children's literature picture story
- (C) The boy's side's seven generations are certainly there
- (D) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization

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

- (A) When he sent the printed copy, I saw my five children's names printed in both Devanagari and Mithilakshar scripts
- (B) Possibly, that period also gave me time and determined my direction
- (C) For example, if the patriarch of a family was fond of collecting books, it becomes a problem for his wife
- (D) What is the purpose of nurturing and publishing so many genres simultaneously?

७१७. What does this section most clearly suggest about Chit-Chat?

- (A) In summary, I am happy to say that the long journey of 'Videha' and the labour of Gajendra Thakur are commendable
- (B) With this novel, Gajendra Thakur, I understand, is creating a separate path
- (C) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!
- (D) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources

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

- (A) For researchers and students preparing for competitive examinations, this is doing the work of a huge library
- (B) And with this thought, Shruti Publication started, which prints books without taking money and the copyright remains with the author
- (C) If the Akademi had established this award a few years earlier, it's possible that the Maithili position might have remained vacant because in some years, no children's literature was written in Maithili
- (D) So my education in English literature became the basis for my articles on the influence of English literature on Maithili literature

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

- (A) So, the number twelve is either erroneous or a printing mistake
- (B) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come
- (C) Videha Sadeha-9 (Videha Shishu Utsav - Infant, Child and Adolescent Literature) (Selected from issues 51 to 100 of Videha e-magazine) - Ed
- (D) Short, short scenes and segments have come forward in a poetic form

७२०. 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

७२१. What does this section most clearly suggest about Assistant Engineer?

- (A) Taking both history and literature as a basis for its criticism, you have presented it well
- (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed
- (C) Indeed, literature cannot ignore the tendencies and purposes of an era
- (D) It's a matter of joy that this play reflects child and female psychology

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

- (A) If we leave aside the village children, the mother tongue of childhood in Maithili families is definitely changing
- (B) Why just Maithili, in all language journalism/university teaching, admission in language subjects happens with low marks, so such encroachment is more
- (C) The proclamation that Ghazal has its own grammar came from Videha
- (D) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively

७२३. Which point best matches the argument of “An Interview with Gajendra Thakur”?

- (A) The mainstream writers who come to Videha following the path of the parallel stream are respected
- (B) Ramawatar Yadav has edited many Newari script texts
- (C) I liked one of Preeti Thakur ji's children's books very much
- (D) It's a matter of joy that this play reflects child and female psychology

७२४. 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

७२५. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) Senior elders used to handle discipline and proper seating arrangements for men and women
- (B) The mental images people had regarding the contexts of these stories seem to have become manifest here
- (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant
- (D) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5

७२६. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) Not being in order causes inconvenience to the reader
- (B) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95
- (C) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18
- (D) But there is a complete lack of readers for these assets

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

- (A) These (pointing to the briefcases in their hands), sir, we have brought something for you!“ -”Okay-okay!
- (B) If the reader wishes, they can consider it as one book, but we have given separate order
- (C) The medium of higher education was English, then how did such an attachment to Mithila/Maithili develop?
- (D) His efforts in preserving the Maithili script and arousing curiosity towards their mother tongue in children through the medium of picture-stories are directive

७२८. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

- (A) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4
- (B) Nutan Media- How modern media is functioning, that has been revealed
- (C) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang
- (D) The decade before and after this AD was the decade of the most corruption in Bihar

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

- (A) I didn't know that Prem Shankar ji was his friend
- (B) That is true!“ All three were staring at the Saheb's face. -”Yes, then you might have to resort to theft and dacoity
- (C) A direct proof of this is presented by the first picture story in Maithili - 'Gonu Jha Aan Maithili Chitrakatha' (2008)
- (D) Sound of Instruments (Translation - Children's Picture Story, Children's Literature) (1st Edition 2019, Revised Edition 2022) 7

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

- (A) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1
- (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23
- (C) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time
- (D) But readers will definitely welcome this book, and the new writer class will also get a new direction

७३१. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9
- (B) If even a slight expansion of Arvind ji's critical activities is found in the preface of Swatantracheta book, then the world of Maithili criticism will surely evaluate it someday in the future
- (C) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference
- (D) Videha Sadeha-5 (Maithili Very Long Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

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

- (A) Videha does this work using the technique of Transliteration
- (B) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals
- (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33
- (D) But these pictures, in their various silent styles, will definitely converse with the children

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

- (A) The Girl Who Couldn't Stop Her Laughter (Children's Literature), (2022) 24
- (B) Now you all might be wondering how much return Nagendra Kumar Jha got from this, so I leave that to you all
- (C) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it
- (D) But in today's time, people are unaware of Adikavi Vidyapati Nayee

७३४. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

- (A) By writing picture stories on these fading subjects, Preeti ji has done a very good deed
- (B) This is a thick volume, in a single binding, large format
- (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26
- (D) Shrotriya people are also called Pubari Par (eastern side) and the rest Pachbari Par (western side)

७३५. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Kurukshetram Antarmanak?

- (A) If the child does not acquire proper knowledge of it, it will be difficult to acquire it later
- (B) Shambhudas (Three Long Stories: Maituggar, Shambhudas and Phansi)- Jagdish Prasad Mandal ISBN NO.978-93-80538-74-7 66
- (C) However, some institutions are definitely making efforts to restore them
- (D) Sahasrabadhanee_Brail-Maithili (First Maithili Braille Book), (2009) Original (Maithili): Kurukshetram Antarmanak Devanagari Version, Tirhuta Version, Braille Version 1

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

- (A) If it's stored in your file, you can take out a book and start reading whenever you feel like it, anywhere, anytime
- (B) Rita's First Day at New School, (Children's Literature), (2022) 39
- (C) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?
- (D) For many consecutive years before and after, this school used to compete with Watson High School, Madhubani; Zila School, Darbhanga; and M.L

७३७. 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?

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

- (A) Maithili speakers residing on the western border of Bihar also speak Bhojpuri, and those in Patna-Ranchi-Gaya- Munger areas know Magahi, in addition to Hindi
- (B) For publishing the unique work titled Genome Mapping, all those who helped him, including Panjiar Vidyand Jha, are worthy of reverence
- (C) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1
- (D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

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

- (A) Gonu Jha Aaur Aan Maithili Chitrakatha - First Maithili Picture Story (Children's Literature), (2008) 2
- (B) Baangak Bangaura (Children's Poetry Collection), (Children's Literature), (2012) 24
- (C) Feeling anxious.“ ”Have to go for training tomorrow, right?
- (D) Videha and Gajendra Dhanakar Thakur Gajendra Thakur is not Videha, nor was or is Videha Gajendra

७४०. What does this section most clearly suggest about Jagdish Prasad Mandal?

- (A) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27
- (B) Through his continuous effort, at least one such person also got the main prize, otherwise, in that, the role of an activist of the International Maithili Parishad was also good
- (C) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5
- (D) But even after so much has happened, I will say that this is only the beginning

७४१. In "Contributor Introductions", which statement is supported by the discussion of Saras'?

- (A) That is, according to scriptural rules, the boy has the marital right to the girl
- (B) During this struggle, she does not widen it only for herself, but indirectly shows the path of hope to every person who loses and gives up in the vicious cycle of the justice system
- (C) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr
- (D) But it is also necessary to keep in mind that an innocent child does not have any affection for complex literature

७४२. According to the section "Contributor Introductions", which statement is accurate?

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

७४३. In "Contributor Introductions", which statement is supported by the discussion of Contributor Introductions?

- (A) Other lexicons of this type, composed more or less based on the Amarakosha, include (reference Malhar Kulkarni - TDIL website): 1
- (B) Dinabandhu Jha, and now significant works have come before us, such as the Kalyani Kosha by Pt
- (C) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back
- (D) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

७४४. Which section is associated with Munni Kamat?

- (A) The Scarcity of Non-Forward Caste Writers in Maithili and Mr. Gajendra Thakur
- (B) A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur
- (C) Gajendra Thakur's Contribution to the Preservation of Mithila's Panji
- (D) An Incomparable and Unique Contribution

७४५. Which section is associated with Vikas Vatsnabh?

- (A) An Incomparable and Unique Contribution
- (B) Maithili in the Digital Age: Videha and Gajendra Thakur
- (C) Preeti Thakur's Contribution to Maithili Picture Stories
- (D) A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur

७४६. Which point best matches the argument of "Dedication, blessings, Setushama preface and Maithili firsts"?

- (A) In 2010, the children's literature "Mithila ka Lokdevta" was published
- (B) Not just in the magazine, today many of his books have been published
- (C) He was very sad that the Panjekar's Panjis of his village had been eaten by rats and silverfish, and finally, the leaves of the Panji turned into pulp
- (D) This could also be one reason why Sanskrit mantras are given in some issues of Videha and in books

७४७. Which point best matches the argument of “Dedication, blessings, Setushama preface and Maithili firsts”?

- (A) Vaishakh me Dalan par, Sandeep Kumar Safi, Pasikhana, p- 16
- (B) The first book is "Preeti Karan Setu Banhal - Redefining Maithili" edited by me
- (C) The specialty of this book is its artwork, which attracts the child's mind
- (D) Usually, a writer remains limited to poetry or stories, but Gajendra Thakur expanded his literary journey in many directions

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

- (A) Whenever there is a discussion of the word 'Internet' in the context of Maithili language and literature, the name 'Videha' inevitably comes up
- (B) Yes, wherever someone needs any advice or suggestion, they will definitely be given from Videha's side as much as possible
- (C) In this way, the editor acts as a 'bridge' between the writer's capability, aspirations, and the readers' expectations
- (D) A blog for children's literature on the internet came under the name "Nena-Bhutka", which has existed since 2009 and was created by Gajendra Thakur

७४९. Which point best matches the argument of “Dedication, blessings, Setushama preface and Maithili firsts”?

- (A) Most of the stories collected in this collection are related to social concerns
- (B) The first effort for Maithili Wikipedia was made by Gajendra Thakur in the year 2008, various translation works continued until 2013, and in 2014, Maithili Wikipedia received approval
- (C) His innate talent was recognized by some kind-hearted people, and to bring refinement to that talent, they supported him with their body, mind, and wealth
- (D) She saw the children's attraction and churned her own childhood memories, the result of which is the various children's literature written by her, which are as follows: 1

७५०. In “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is supported by the discussion of Children's Literature?

- (A) Until now, no significant criticism has been made of all the literature written by Gajendra Thakur, especially his children's literature
- (B) The specialty of this book is its artwork, which attracts the child's mind
- (C) You are the best among the wise (kavis) and the supreme
- (D) And that is why they can neither express a desire to benefit from the work done on ghazal by Ashish Anchinhaar, nor can they appreciate/praise his work

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

- (A) The work done by him since 2008 is proving to be a 'Digital Renaissance' for Maithili
- (B) The specialty of this book is its artwork, which attracts the child's mind
- (C) In this work, 'Videha', run by him, became the foundation stone of this struggle
- (D) This research was published in 2014, and on page 22 of it, Anshuman ji has acknowledged the aforementioned work of Gajendra Thakur ji

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

- (A) Her childhood was spent in a joint family, in the affection of her grandparents
- (B) For him, words are not just decoration, but carriers of meaning
- (C) The three notes (Shadaj-Sa, Rishabh-Re, Gandhar- Ga) of Sohar became the foundation for the early singing of the Samaveda
- (D) Cross the obstacle named Untruth (Falsehood) with the bridge of truth

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

- (A) 'Marjad ke Bhoj' and 'Bhardutiya' were published in 2018 by Pallavi Publication
- (B) Give titles to all of them, leave space for dialogues in the photos, and fill colors in the remaining space." Through this book, children are developing in many ways at once
- (C) In the texts of Buddhism, these very things were written in the contemporary language
- (D) The importance of a picture story is self-evident; it is inherently impactful, where any matter is clearly communicated through pictures

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

- (A) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani
- (B) Although it is based on Transliteration technology, it can certainly be considered a symbol of interest and self-study
- (C) The work of Gajendra Thakur and Preeti Thakur, how much work they have, cannot be known from just two edited books
- (D) Readers can see the pictures of these heroes in her picture stories

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

- (A) After that, Videha did this same work in the Narendra Jha special issue and the Shivshankar Srinivas special issue
- (B) Through characters following the circumstances, environment, hopes, aspirations, and ideals for that of the lower and middle-class families of Mithila's villages and homes, he writes his stories, poems, and one-act plays
- (C) This simplicity makes it excellent at the child psychological level
- (D) Through this medium, readers can study the references in less time

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

- (A) Building literature and building children's literature are two different streams
- (B) I have done this work only for the convenience of the ordinary reader
- (C) 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
- (D) And they can polish that ordinary writer's pen with their guidance

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

- (A) These efforts of Gajendra ji have given Maithili a respectable place in the internet world today
- (B) Through 'Videha', he already had access to many rare materials and articles of Maithili
- (C) Perhaps this was the reason that attracted writer Preeti Thakur towards children's literature
- (D) He got Dushan Panji published and made it visible

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

- (A) His book published under the title 'Jagadish Prasad Mandal ka Kavya Sansar' is a research article on Jagadish Babu's poetic world
- (B) In his writing, ample use of facts, logic, and references can be seen
- (C) This is not just visible to me, but to the entire Maithili society
- (D) Living in the Mithila literary environment, Preeti Thakur's literary creation is very mature

७५९. According to “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”, which statement is accurate?

- (A) Preeti Thakur and published by Shruti Publication in 2009 AD, a total of 10 mythological stories have been beautifully described through picture stories
- (B) Translation and Biography Gajendra Thakur has translated many of his own works from Maithili into English
- (C) Many stories, heard or unheard, that children hear from their elders at home, grandmothers, and tell among friends, Preeti Thakur has very skillfully encapsulated all those stories in Maithili picture stories
- (D) A speciality of Preeti Thakur's writing is that, incorporating the traditions of Mithila, she introduces the child to both their culture and history

७६०. Which point best matches the argument of “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”?

- (A) I think that for whatever reason, whether good or bad, is being said about the authors in question, the ordinary reader should have a common basis for it
- (B) In this book, various forms of poetry are collected
- (C) The third, 'Mithila ka Lokdevta', composed by Preeti Thakur, was published by Shruti Publication in 2010 AD
- (D) The litterateur and editor Anchinhaar ji has mentioned his works point by point in his book 'Preeti Karan Setu Banhal - Redefining Maithili'

७६१. According to “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”, which statement is accurate?

- (A) Preeti Thakur Munni Kamat For any creation, the first churning, the first foundation, and the first brick standing on it are of great importance
- (B) And that should also happen, respect is for work, not for age or oldness
- (C) In the year 2021, three of his books were published
- (D) Maithili folk tales have been read, written, or heard orally or in writing since ancient times

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

- (A) That is, those whose ancestors were already mentioned in the Panji were compelled to marry there
- (B) The meaning of this mantra is: "I am the first-born of the cosmic order (Rita), I existed even before the gods, and my name is Amrita (immortality)
- (C) Under Parallel Corpus, a text in the source language and its translation done in another language (target language) are kept side-by-side
- (D) To create children's literature, the writer first has to become a child of that age; only then is the exchange of emotions possible

७६३. 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

७६४. According to “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”, which statement is accurate?

- (A) For him, words are not just decoration, but carriers of meaning
- (B) Just as the future of a building is based on its foundation, similarly the future of a language is based on its children's literature
- (C) Like these, fifty creators are still left out
- (D) This picture story medium has proven very effective for that class

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

- (A) Prabandh-Nibandh Samalochna Part-2, Kurukshetram- Antarmanak-2, Section-8, pp-78-79 4
- (B) Gajendra ji adapted those materials suitable for Wikipedia and uploaded them from 2008 to 2014
- (C) Stories and tales are the most beloved genre for the child's mind
- (D) She saw the children's attraction and churned her own childhood memories, the result of which is the various children's literature written by her, which are as follows: 1

୭୬୬. Which point best matches the argument of “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”?

- (A) Vidyapati ka Purush Pariksha (Vidyapati's Examination of Men) 'Gonu Jha A Aan Maithili Chitrakatha' is the first picture story book in Maithili children's literature, composed by Preeti Thakur and published by Shruti Publication in 2008 AD
- (B) His research on Panji manuscripts preserved the historical records of Mithila, while his contribution in the fields of script and digital technology connects Maithili with the modern era
- (C) That is, a place where digital content of Maithili language and literature is systematically collected and preserved for the future
- (D) From this perspective, this is perhaps the first book in which such a detailed analysis of the discipline of criticism in Maithili literature has been done, attention has been paid to every minute detail

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

- (A) This children's literature is based on the mythological stories of Gonu Jha, the great scholar, clever, and wise man of Mithila
- (B) For him, criticism is not a personal reaction, but an intellectual discipline
- (C) But if there is a famine of words among litterateurs, what will they communicate, how will they clarify the subject matter?
- (D) When suddenly excellent creators started appearing, then these same oligarchs started saying - We will not consider them as creators at all

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

- (A) A very good and beautiful effort has been made by the writer to hand over their heritage to the new generation
- (B) Just as the future of a building is based on its foundation, similarly the future of a language is based on its children's literature
- (C) An extremely important aspect of Gajendra Thakur's contribution is the preservation and standardization of the traditional Mithilakshar, i.e., the Tirhuta script
- (D) A speciality of Preeti Thakur's writing is that, incorporating the traditions of Mithila, she introduces the child to both their culture and history

୭୬୯. What does this section most clearly suggest about Vidyapati?

- (A) This book of Vidyapati was translated into Hindi by Chandrakant Pathak in 1927 AD
- (B) Gajendra Thakur is one of the trio of editors of the first computer-based dictionary of Maithili
- (C) Such editors compromise in terms of genre to run the magazine, but not with their ideology
- (D) In filmi language, what is called 'zigra' (guts), they have that 'zigra'

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

- (A) This made the scope of Maithili literature extremely broad
- (B) The Siddhant would be conducted in a brief but dignified manner
- (C) Despite having its own standard language, it encouraged its writers to write in their own spelling
- (D) The new experiment that Preeti Thakur has done in her fourth book to arouse children's interest in stories is commendable

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

- (A) A speciality of Preeti Thakur's writing is that, incorporating the traditions of Mithila, she introduces the child to both their culture and history
- (B) Preeti Thakur's 'Gonu Jha A Aan Maithili Chitrakatha', and on 'Doosar Maithili Chitrakatha' related 'Beautiful Picture Stories for Children'
- (C) In 2008, "Gonu Jha A Aan Maithili Chitrakatha" was published
- (D) A good editor not only assesses the writer's capability; they also gauge the writer's aspirations

७७२. In “Preeti Thakur's Contribution to Maithili Picture Stories”, which statement is supported by the discussion of Children's Literature?

- (A) In the short story section, there is a story 'Pasikhana'
- (B) For whom, those children of Mother Maithili who, though deprived of lineage and status, were masters of wordcraft, he felt an inclination towards Maithili
- (C) Maithili language and literature are the legacy of the people living in the entire Mithila
- (D) In 2010, the children's literature "Mithila ka Lokdevta" was published

७७३. Which point best matches the argument of “Preeti Thakur's Contribution to Maithili Picture Stories”?

- (A) His work connects Mithila's classical intellectual tradition with modern academic and digital frameworks
- (B) First of all, discussion about the 'Unicode Tirhuta Font' seems necessary
- (C) In 2012, "Vidyapati ka Purush Pariksha" (children's literature) was created
- (D) But more than all this, the reader understands how much work has already been done in Maithili

७७४. In “Preeti Thakur's Contribution to Maithili Picture Stories”, which statement is supported by the discussion of Folk Tales?

- (A) Taking the life and language of the true, rustic Balan basin, she debuted in Maithili literature
- (B) What is the caste of the poet's poetry, the caste of that sparrow
- (C) But this new experiment to preserve folk tales for children through the medium of picture stories is extremely commendable and memorable
- (D) This dedication of his towards the Maithili language and literature cannot be measured by any value or award; it is invaluable and priceless

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

- (A) A very important and extremely necessary work done through the medium of the Internet for Maithili language and literature, through Gajendra ji, is the creation of Wikipedia in Maithili
- (B) It is extremely important that work be done towards enabling the people of the four-limit Mithila to use that linguistic medium in a parallel manner
- (C) Just as the future of a building is based on its foundation, similarly the future of a language is based on its children's literature
- (D) This fortnightly e-journal magazine has received an ISSN number (ISSN 2229-547X) from the United Nations, and before Videha, no Maithili magazine had an ISSN, meaning Videha is the first in Maithili to get an ISSN

७७६. What does this section most clearly suggest about Digital Archive?

- (A) Along with that, it is certainly more beneficial for the magazine as well
- (B) So now it is not just a magazine but has become the first systematic 'Digital Archive' of Maithili
- (C) Before this creation, her identity is that of a mother who understands the child's feelings and interests
- (D) Through Videha, within a few years, minority and non-forward caste writers became the majority and shone brightly

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

- (A) The reason is that due to Videha's global availability, for the first time, Maithili writers and readers are free from the bonds of geographical boundaries and are available anytime via the Internet
- (B) We got a local lab established in that museum and got preservation- conservation experts brought from Lucknow to Darbhanga
- (C) It is necessary to quote here that in the second and third applications given for approval during that research, he expressed gratitude for the help of Videha and Gajendra Thakur
- (D) Just as the future of a building is based on its foundation, similarly the future of a language is based on its children's literature

७७८. What does this section most clearly suggest about Social Media?

- (A) 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
- (B) Such editors compromise in terms of genre to run the magazine, but not with their ideology
- (C) He connected volunteers from every corner of Mithila and the world, created workshops, and kept motivating people to edit through email and social media
- (D) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani

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

- (A) This children's literature is based on the mythological stories of Gonu Jha, the great scholar, clever, and wise man of Mithila
- (B) His role in the preservation, promotion, and interpretation of Mithila's Panji Prabandha (Genealogy) according to modern times is extremely important
- (C) Immediately after that, Gajendra Thakur has directly helped those magazines which received ISSN
- (D) Gajendra ji started the work of connecting Maithili language and literature to the Internet in 2000 AD by writing a blog named 'Bhalsarik Gachh' in Maithili

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

- (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) Give titles to all of them, leave space for dialogues in the photos, and fill colors in the remaining space." Through this book, children are developing in many ways at once
- (C) The 'Videha' magazine, being published under his editorship, is the only magazine in the world today that is being published in eleven scripts, establishing an amazing record of language inclusiveness
- (D) This was not just a task of creating a website, but a great struggle to secure the identity of the Maithili language in the digital age

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

- (A) It is necessary to quote here that in the second and third applications given for approval during that research, he expressed gratitude for the help of Videha and Gajendra Thakur
- (B) This children's literature is based on the mythological stories of Gonu Jha, the great scholar, clever, and wise man of Mithila
- (C) This effort of Gajendra Thakur proves that Maithili's connection is linked to the most ancient civilization of India
- (D) In the modern era, immediately after Manbodh, many writers including Chanda Jha expanded Maithili through the medium of prose

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

- (A) Gajendra Thakur ji has the most books in Tirhuta script
- (B) 'Netradan' is a long poem different from both works, published in 2021
- (C) The specialty of this book is its artwork, which attracts the child's mind
- (D) I do not understand whether Gajendra Thakur and the Videha team consider the role of that dimension insignificant or if they are preparing to open that dimension

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

- (A) There are many genres in Maithili literature whose existence was non-existent or almost non-existent before the Gajendra era; his contribution to establishing many such genres in Maithili literature cannot be overstated
- (B) This simplicity makes it excellent at the child psychological level
- (C) In the year 2000, Gajendra Thakur was returning from a raid in his then workplace, the Excise Department, during which he met with an accident
- (D) If there is a lack of money or colleagues, then why is the Videha team not doing the said work based on funds, donations from around the world?

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

- (A) With this thought, in the year 2000, he became the first user of Maithili on his Yahoo blog
- (B) The Marriage Act of Australia, 1961, does not mention any such prohibition, but socially, public awareness is created there too against marrying close blood relations
- (C) Yes, there is an effort that some reduction be made from Gajendra Thakur's monthly expenses to spend on Videha's technology, and I try to work as much as possible on Videha's good projects
- (D) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani

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

- (A) In the present time of social media, spotting new talent and judging their writing ability has also become very easy
- (B) In the modern era, immediately after Manbodh, many writers including Chanda Jha expanded Maithili through the medium of prose
- (C) Building literature and building children's literature are two different streams
- (D) Haiku existed in Maithili before, but Tanka, Senryu, and Haibun were not in Maithili before Gajendra ji

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

- (A) It felt as if someone had picked up a child and lifted them up; since then, I started writing vignette stories
- (B) It is necessary to quote here that in the second and third applications given for approval during that research, he expressed gratitude for the help of Videha and Gajendra Thakur
- (C) If an editor's ability to judge new writers on all these points develops, then they can see the glimpse of a strong writer even within an ordinary writer
- (D) To my knowledge, his only book published is 'Hamra Bin(u) Jagat Sunna Chhai' in 2012 by Shruti Publication, Delhi

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

- (A) Preeti Thakur's 'Gonu Jha A Aan Maithili Chitrakatha', and on 'Doosar Maithili Chitrakatha' related 'Beautiful Picture Stories for Children'
- (B) Gajendra Thakur is one of the trio of editors of the first computer-based dictionary of Maithili
- (C) In the Panji, no consideration of high- low, small-big has been made
- (D) This has opened new dimensions in the development of Maithili language and literature, which cannot be considered ordinary

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

- (A) He has also written a biography titled 'Jagadish Prasad Mandal - Ekta Biography', which was published by Videha e-magazine
- (B) I do not understand whether Gajendra Thakur and the Videha team consider the role of that dimension insignificant or if they are preparing to open that dimension
- (C) The Panji is indeed a living document of social study
- (D) Vignette stories should also be written for children, on moral education, and on religious subjects

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

- (A) In addition, many creators like Roshan ji, Deep Narayan Vidyarthi, Mihir Jha, Om Prakash ji, Pravin Narayan Choudhary Prateek, Shanti Lakshmi Choudhary (now a politician) made their mark
- (B) The creators mentioned in this article and their references are primarily based on Videha Sadeha-2012
- (C) A deceased Panjekar from Madhubani was found to have kept the entire Panji in one place, but due to lack of unanimous decision, nothing could be done
- (D) In 2010, the children's literature "Mithila ka Lokdevta" was published

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

- (A) Among Shrotriya Brahmins and Karna Kayasthas, Siddhant used to be a kind of 'celebration'
- (B) Munnaji (Pioneer of Maithili vignette stories and writer) 10
- (C) If children do not read and write in their mother tongue, the language will weaken
- (D) The study of the Panji has been done from various different perspectives

७९१. 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

७९२. What does this section most clearly suggest about Gonu Jha?

- (A) Excellent creation in children's literature happens by incorporating the child's mind into a conscious body
- (B) Whatever was learned about Gonu Jha should be considered new
- (C) Understanding the importance of the digital age in time is proof of his foresight
- (D) Gajendra Thakur ji introduced Tanka, Senryu, and Haibun, these three Japanese poetry forms, into Maithili

७९३. In “Diversity and Videha: The Consciousness-Based Renaissance of Modern Maithili Literature”, which statement is supported by the discussion of Platforms?

- (A) That was a historic day for Maithili language and literature
- (B) The story of Baghia (the tiger) included in this collection reminded me of my own childhood
- (C) The future of Maithili literature depends on digital platforms; its first successful experiment was done by Videha
- (D) Not just in literature, but in activities other than literature as well

७९४. Which point best matches the argument of “Diversity and Videha: The Consciousness-Based Renaissance of Modern Maithili Literature”?

- (A) She saw the children's attraction and churned her own childhood memories, the result of which is the various children's literature written by her, which are as follows: 1
- (B) He emphasizes that the concept of "Mool-Gram" and "Shakha" in the Panji is very useful for the study of genetics and social migration
- (C) The 'vision' that these people have, where is it seen in the editors of any other magazine?
- (D) Conclusion - Amidst much opposition and support, Videha, through diversity, has not just created a whole new chapter in Maithili literature, but has announced a new era

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

- (A) But, in my experience, this is only half the work done for the preservation, promotion, and development of Maithili language and literature, or one very, very important dimension has not yet been opened in Maithili
- (B) Preeti Thakur's 'Gonu Jha A Aan Maithili Chitrakatha', and on 'Doosar Maithili Chitrakatha' related 'Beautiful Picture Stories for Children'
- (C) Social irony, daughter, mirage of life, waiting life in garbage heaps, resolution, emerging words, dowry frenzy, our lost form, etc., are her early poems published in Videha
- (D) Such editors compromise in terms of genre to run the magazine, but not with their ideology

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

- (A) 'Vishwasghat' in 2013, 'Beti ke Apman', 'Chhinardevi', 'Oonch- Neech', 'Bhont', 'Nab Ghar', 'Barham Baba', 'Ghogh Bali Kaniyaan', 'Rasun-Piyaj', etc., have been published
- (B) The way non-Maithil Brahmin-Karna Kayastha readers and writers gathered along with children and women was amazing." (1) This view of Gajendra ji on Maithili criticism indicates the ideological poverty prevalent in Maithili literature
- (C) Preeti Thakur's Contribution to Maithili Picture Stories Ira Mallick The world of Maithili literature is enriched with scholars and learned women
- (D) Amidst acceptance and opposition, many ghazals with Beher are being written." In the above statement of Jagadish ji, the thing that caught my attention is - "Ultimately, the ego was defeated

७९७. What does this section most clearly suggest about Chukka'?

- (A) His major lexicographical works are: Maithili-English Dictionary English-Maithili Dictionary
- (B) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani
- (C) Building literature and building children's literature are two different streams
- (D) In this work, he was accompanied by Nagendra Kumar Jha and Panjekar Vidyanand Jha

७९८. What does this section most clearly suggest about Diversity?

- (A) Vignette stories should also be written for children, on moral education, and on religious subjects
- (B) In this diversity, I would like to add one name, that of Durganand Mandal ji
- (C) This initiative introduced Maithili to the digital world
- (D) In his overall work, the soil, fragrance, seasonal cycles, folk customs, and sensibilities of the people of Mithila are naturally present

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

- (A) Secondly, the books and creators discussed in it prove the 'Diversity' of Videha e-magazine
- (B) Regarding his narrative, editor Shri Gajendra Thakur writes: "If we discuss love stories, then Durga Nand Mandal's Lal Bhauji, Sujit Kumar Jha's Ekta Adhikar
- (C) Along with the publication of 'Videha e- magazine', a special class of litterateurs emerged in Maithili literature
- (D) Until now, no significant criticism has been made of all the literature written by Gajendra Thakur, especially his children's literature

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

- (A) Videha does this work through the technique of Transliteration
- (B) He is proficient in both the Devanagari and Tirhuta (Mithilakshar) scripts
- (C) Preeti Thakur's 'Gonu Jha A Aan Maithili Chitrakatha', and on 'Doosar Maithili Chitrakatha' related 'Beautiful Picture Stories for Children'
- (D) His overall work forms a strong bridge between Mithila's ancient intellectual tradition and the modern digital age

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

- (A) In this process, he had to endure many kinds of unkindness from many sides
- (B) Standard publisher means one who publishes books without taking money, and despite that, the copyright remains with the author
- (C) Excellent creation in children's literature happens by incorporating the child's mind into a conscious body
- (D) Thus, according to his inclination, Umesh ji is engaged in the service of Maithili literature

८०२. What does this section most clearly suggest about Mother Maithili?

- (A) It is not run by the government, nor by any institution, nor does it have a paid staff
- (B) Meaning, in stories and novels, there is 'before Jagadish Mandal ji' and 'after Jagadish Mandal ji'
- (C) The first digital library of Maithili was started by Videha in the year 2008
- (D) For whom, those children of Mother Maithili who, though deprived of lineage and status, were masters of wordcraft, he felt an inclination towards Maithili

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

- (A) Hundreds of issues of this magazine have been published, and similarly, the wealth of stories, poems, plays, one-act plays, essays, articles, etc., of hundreds of creators rooted in the soil and water of Mithila are spread here
- (B) Under the editorship and leadership of Gajendra Thakur, 'Videha' brought the modern psyche of Maithili literature to that place where the many forms, many levels, many classes, and many voices of the language could get their actual place
- (C) This is the second but most impactful angle of Videha's pro-people stance. (3) In Maithili, the editors of all magazines are from the writer class, and Videha is no exception to this
- (D) Until now, no significant criticism has been made of all the literature written by Gajendra Thakur, especially his children's literature

८०४. In “Diversity and Videha”, which statement is supported by the discussion of Shri Rajdev Mandal?

- (A) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani
- (B) But the most noteworthy thing is that he is a person who works silently
- (C) Vishwasghat, Bechan Thakur, Statement (Gajendra Thakur), Back Cover Page 9
- (D) Shri Rajdev Mandal - apart from his professional realm, he is engaged in parallel Maithili literary creation

८०५. What does this section most clearly suggest about Jal Bhanwar'?

- (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) Children who have no inkling of alphabet knowledge also understand the stories clearly through the medium of pictures
- (C) After this novel, his novel 'Jal Bhanwar' was published in 2017 by Pallavi Publication
- (D) 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

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

- (A) Today, he is working as a Guest Assistant Professor in the Maithili Department of Sarvanarayan Singh Mahavidyalaya, Saharsa (Bhupendra Narayan Mandal University, Madhepura)
- (B) Many stories, heard or unheard, that children hear from their elders at home, grandmothers, and tell among friends, Preeti Thakur has very skillfully encapsulated all those stories in Maithili picture stories
- (C) While seeing talent within a new writer, the editor needs to keep many things in mind
- (D) Along with happiness-sorrow, laughter- leisure, casteism, love-conflict, and the cruel chapter of burning lovers alive together, women's discourse has also been presented

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

- (A) His dedication to children's and adolescent literature is especially noteworthy
- (B) To my knowledge, his only book published is 'Hamra Bin(u) Jagat Sunna Chhai' in 2012 by Shruti Publication, Delhi
- (C) In this article, an expanded, analytical, and research-based discussion of the work related to 'Diversity' done by Videha is being presented
- (D) This fact can also be easily observed in literature

८०८. 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

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

- (A) The history of Maithili language and literature is more than a thousand years old
- (B) In the preface of this book, the writer herself writes: "Take the original stories from Chandrakant Pathak's published Purush Pariksha open source book, kids
- (C) The Videha team indeed properly welcomes those newly holding the pen
- (D) The critic should see how excellent the work is and what has been missed in it

८१०. 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

८११. Which point best matches the argument of “Videha and New Writers”?

- (A) A blog for children's literature on the internet came under the name "Nena-Bhutka", which has existed since 2009 and was created by Gajendra Thakur
- (B) The Videha team continues to do the work of giving opportunities to such a large number of new writers and guiding them
- (C) Shiv Kumar Prasad (Translator, Critic, and Poet) literature scholar, critic, and 8
- (D) Other symbols can be learned from a knowledgeable Vedic reciter

८१२. In “Videha and New Writers”, which statement is supported by the discussion of Ashish Anchinhaar?

- (A) Videha, in light of its continuity and the vast availability of readable material, has become the flag bearer of Maithili literature on the internet
- (B) It's another matter that Arvind ji has been writing criticism for a long time." The noteworthy thing in this sentiment is that Ashish Anchinhaar does not appear eager to take credit himself
- (C) From childhood, studiousness, curiosity, and a tendency towards writing developed within him
- (D) Gajendra Thakur is the one who brought and established Maithili on the internet, and is also continuously working for the development of the language

८१३. What does this section most clearly suggest about New Writers?

- (A) This makes it clear that for him, literature is not just a means of emotional expression, but a comprehensive cultural responsibility
- (B) But this new experiment to preserve folk tales for children through the medium of picture stories is extremely commendable and memorable
- (C) So that new writers also read, ponder upon, and learn from the old established writers
- (D) He was very sad that the Panjkar's Panjis of his village had been eaten by rats and silverfish, and finally, the leaves of the Panji turned into pulp

८१४. What does this section most clearly suggest about Certainly?

- (A) Based on this very notion, the children's literature of respected Preeti Thakur is proving its worth
- (B) However, this facility is not available in the book published in print
- (C) Vishwasghat, Bechan Thakur, Statement (Gajendra Thakur), Back Cover Page 9
- (D) Certainly many names must have been missed now

८१५. What does this section most clearly suggest about Ashish Anchinhaar?

- (A) Videha, in light of its continuity and the vast availability of readable material, has become the flag bearer of Maithili literature on the internet
- (B) For whom, those children of Mother Maithili who, though deprived of lineage and status, were masters of wordcraft, he felt an inclination towards Maithili
- (C) Along with that, Ashish Anchinhaar has also been providing appropriate guidance to many old and established litterateurs
- (D) In the Brahmin class, there was no separate caste group named Shrotriya before, but a new sub- group was formed due to the decision taken for the separate maintenance of the branch Panji

८१६. Which point best matches the argument of “The Scarcity of Non-Forward Caste Writers in Maithili and Mr. Gajendra Thakur”?

- (A) In the management of Mithila's Panji, the contribution of Shri Gajendra Thakur ji will be eternally memorable
- (B) But this new experiment to preserve folk tales for children through the medium of picture stories is extremely commendable and memorable
- (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) The modernization of language has also been ongoing for the expression of human progeny's dreams, struggles, and various other emotional experiences

८१७. According to “The Scarcity of Non-Forward Caste Writers in Maithili and Mr. Gajendra Thakur”, which statement is accurate?

- (A) This is the second book edited by me on the contribution of Gajendra Thakur and Preeti Thakur to Maithili literature
- (B) It is expected that in the future, evaluations of various subjects related to Gajendra Thakur and Videha will happen
- (C) A blog for children's literature on the internet came under the name "Nena-Bhutka", which has existed since 2009 and was created by Gajendra Thakur
- (D) Now the self-proclaimed scholars/writers started feeling uneasy

८१८. Which point best matches the argument of “The Pro-People Stance of Videha Magazine”?

- (A) Videha continued to give space on its platform to all criticism and even criticism of criticism
- (B) 'Videha' (Literary Revolution of the Digital Age) - When the digital age arrived, like many Indian languages, new possibilities opened up in Maithili as well
- (C) 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
- (D) In the preface of this book, the writer herself writes: "Take the original stories from Chandrakant Pathak's published Purush Pariksha open source book, kids

८१९. Which point best matches the argument of “The Pro-People Stance of Videha Magazine”?

- (A) Is it expected from Videha or any other magazine that along with literary excellence, it should be useful to the people?
- (B) Thirdly, for about fifteen (15) years, he has been diligently involved in organizing the famous story gathering of Maithili story literature, 'Sagar Raati Deep Jaray', quarterly
- (C) Vignette stories should also be written for children, on moral education, and on religious subjects
- (D) Another problem has arisen due to the lack of study of the literary work done before one

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

- (A) Gajendra Thakur is the first Aruji of Maithili (Aruji means one knowledgeable about the prosody of Ghazals and its pioneer)
- (B) Many stories, heard or unheard, that children hear from their elders at home, grandmothers, and tell among friends, Preeti Thakur has very skillfully encapsulated all those stories in Maithili picture stories
- (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found
- (D) In literature, the protectors of the sacrificial fire, which is like an edited book, are the participating writers

८२१. 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

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

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

८२४. According to “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is accurate?

- (A) Children who have no inkling of alphabet knowledge also understand the stories clearly through the medium of pictures
- (B) In this adverse situation, the discipline of literary criticism would prove helpful in providing proper direction to new and other creators as well, in which the presentation of this book holds special importance
- (C) While critiquing, a vignette story critic does not do mythological criticism, meaning they do not do criticism like 'Shiva is the greatest in the Shiva Purana and Garuda is the greatest in the Garuda Purana'
- (D) In the present time of social media, spotting new talent and judging their writing ability has also become very easy

८२५. According to “Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies”, which statement is accurate?

- (A) Because of him, Gajendra Thakur also created the website of the Maithili Lekhak Sangh
- (B) Section-1: Preeti Thakur A Proficient Writer of the Child's Mind - Mrs
- (C) This time proved decisive in his intellectual life, because during this period he became deeply involved in the study and textual criticism of ancient palm-leaf manuscripts
- (D) In the primitive age, humans used various types of sound signals for their expression

८२६. 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

८२७. 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

८२८. According to “Contribution of Mr. Gajendra Thakur to Maithili Literature”, which statement is accurate?

- (A) They started going to Delhi-Mumbai for jobs because they felt it was difficult to make a living from Panjikari
- (B) Haiku existed in Maithili before, but Tanka, Senryu, and Haibun were not in Maithili before Gajendra ji
- (C) For whom, those children of Mother Maithili who, though deprived of lineage and status, were masters of wordcraft, he felt an inclination towards Maithili
- (D) C) Centralization of literary power - For many centuries, writers of some specific class and place continued to control the literary environment and direction of Maithili writing

८२८. Which point best matches the argument of “Contribution of Mr. Gajendra Thakur to Maithili Literature”?

- (A) In 'Tootait Man ka Judav', he has collected 26 stories written in various time periods
- (B) In addition, he has translated works from Indian languages like Kannada, Telugu, Odia, and Gujarati into Maithili through the medium of English
- (C) Before this creation, her identity is that of a mother who understands the child's feelings and interests
- (D) That is like an infinite series, like a galaxy, for Maithili literature, in which students as well as scholars of Maithili literature, history, and research can quench their thirst for knowledge

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

- (A) The Videha team indeed properly welcomes those newly holding the pen
- (B) His dedication to children's and adolescent literature is especially noteworthy
- (C) A simple housewife could never have developed so much confidence that she could write something worthy of being included in any important book
- (D) By publishing both parts of 'Genome Mapping' and Dushan Panji, Shri Gajendra ji has saved the important heritage of Mithila from being destroyed

८३०. Which point best matches the argument of “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”?

- (A) He made significant contributions to the process of its standardization by working on the form of the script, character composition, spelling standards, and digital usability
- (B) Especially due to easy access and use of Hindi, Nepali, English language films, the Internet, social media, and Artificial Intelligence (AI), the erosion of Mithila-Maithili is increasing even more rapidly
- (C) However, this facility is not available in the book published in print
- (D) Until you don't know about someone, you interact with them in a childlike, friendly comfort zone; the same happened with me

८३१. 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

८३२. Which four works by Preeti Thakur are listed in Munni Kamat's article?

- (A) Only three novels on urban politics
- (B) A grammar, a dictionary, a chronicle, and a court decree
- (C) Gonu Jha A Aan Maithili Chitrakatha, Maithili Chitrakatha, Mithila ka Lokdevta, and Vidyapati ka Purush Pariksha
- (D) Four books of medieval Panji records

८३३. 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

८३४. What role do pictures play in Preeti Thakur's stories according to Ira Mallick?

- (A) They disconnect children from Mithila culture
- (B) They remove the need for any narrative
- (C) They clarify and intensify the story for children, even before full alphabet knowledge
- (D) They make the books suitable only for adults

८३५. What future dimension does Vikas Vatsnabh stress for Maithili's development?

- (A) A ban on children's literature
- (B) Podcasts, high-level video interviews, and academic discussions on social media
- (C) Only printed wedding invitations
- (D) The closing of all online archives

८३६. What does Mukesh Anand examine?

- (A) A children's picture-story plot
- (B) A genealogy of ancient kings only
- (C) The causes and effects of Gajendra Thakur's absence from Mithila-Maithili forums
- (D) A list of ritual mantras only

८३७. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) The Hidden Adult: Defining Children's Literature.
- (B) In ghazal after ghazal, the refrain is departure, separation, and the longing for return.
- (C) 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.
- (D) Therefore, in all possibility the latter groups may oppose the formation of a separate Maithili state although they also belong to the Maithili speech community.

८३८. 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.

८३९. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

- (A) The songs, sohara, kajari, barsāt ke gīt, embedded in the play's second act are not mere decorative folk-lore insertions.
- (B) In Hymn 13, the devotee doesn't just suffer; he categorizes his suffering into "threefold pain" (trividh tap), mirroring the logical classification found in Nyaya.
- (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 grierson (1851-1941), Maithili Chrestomathy, grammar.

८४०. In the context of Gajendra Thakur, which statement is accurate?

- (A) His works include the story collections "Ohi Raatik Bhor," "Maatbar," and "Daddy Gaam," as well as the collaboratively authored "Trikon" (which included Srinivas).
- (B) The chapter notes that modernist Turn: Harimohan Jha & the Anti-Caste Novels 1908-1984.
- (C) The most substantive literary-cultural reference is the Videha Samman 2013 nomination.
- (D) The chapter notes that it documents the corrective Anchinhar Aakhar (Unfamiliar Word) movement, the creation of the first theoretical manual (Ghajalsastram), and the expansion of the genre into Bal (Children's) and Bhakti (Devotional) Ghazals.

८४१. According to Chapter 1, which statement best fits the discussion of First Sahitya Akademi Maithili?

- (A) The chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist.
- (B) In Mithila, this river mainly flows by way of Madhubani and Darbhanga districts and ultimately merges into the Kosi river's current.
- (C) The chapter notes that establishment parallel (same era)- First Sahitya Akademi Maithili award (1966) went to a philosophy academic text, not a literary work, setting the template for caste-based selection.
- (D) The chapter notes that it suggests that Shardindu Chaudhary has functioned as an intellectual catalyst and reference point for a writer whose own work spans an extraordinary range of genres and concerns.

८४२. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that it began as what is now recognised as Maithili's oldest internet presence.
- (B) 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...
- (C) 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)...
- (D) The earliest recorded epigraphic evidence is found in the Mandar Hill Stone inscriptions of Adityasena.

८४३. What does Chapter 2 most clearly emphasize about Udayanath Jha's?

- (A) Videha Parallel History critical frame (VPHF): This book is the quintessential example of the VPHF.
- (B) The chapter notes that consequently, orthodox historians engaged in what the parallel history terms an "honourkilling of his legacy." Udayanath Jha's recent monograph continues this line of inheritance of omission, focusing entirely on Gangesa's Sanskrit...
- (C) The chapter notes that when a child learns language, a signifier is taught for a signified.
- (D) The chapter notes that for Navya-Nyaya, the validity of verbal testimony depends on the speaker's aptata (competence, trustworthiness).

८४४. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The chapter notes that he then moves into the highly debated Pramanyavada (Theory of Validity).
- (B) Videha's project was to reverse this by engaging Thakur's work with the same critical apparatus applied to canonical Maithili poetry.
- (C) 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.
- (D) The chapter notes that english subtitle on copyright page: 'Koilee Ghuir aau, Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe, 'Return, Cuckoo!', addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a key...

८४५. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) Gaṅgeśa worked inside this line of inheritance and was recognised by his contemporaries as a jagad-guru.
- (B) The chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation...
- (C) 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.
- (D) The chapter notes that narratology (Genette, Propp) Vladimir Propp's morphology of the folktale, which recognises thirty-one narrative functions and seven character types common to Russian (and, scholars have argued, universal) folk narratives provides a...

८४६. What is the best reading of the chapter's discussion of Potter Encyclopedia's?

- (A) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (B) The chapter notes that from the suggestions received, Videha selects only living authors.
- (C) The title itself is a program: 'Letter by Letter, Song of Saras' insists on the primacy of the written word (aakhar = letter/word) even in a literary line of inheritance where the geet is primarily oral and performative.
- (D) 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...

८४७. Which answer matches the critical direction of Chapter 2?

- (A) Although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological.
- (B) In this sense Swarooparani is more manifesto-like -her poetry contains the element of a political manifesto.
- (C) Aucitya is most visible in Nand's genre-switching between works: each genre, the full social novel, the compressed sketch, the mythological retelling, the children's story, is handled in a register precisely fitted to that genre's demands.
- (D) The chapter notes that table: Functional Domains of Historical Maithili Scripts Script Name Domain of Usage Historical Context Current Status Tirhuta / Mithilakshar Academic, religious, and cultural affairs; genealogical records (Panji).

८४८. 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 Karṇāṭa 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...

८४९. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) 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...
- (B) The chapter notes that 3 The Navya Nyāya Method Applied to Critical Analysis The intellectual line of inheritance of Navya Nyāya, the 'New Logic' school of Indian epistemology founded by Gaṅgeśa Upādhyāya in his Tattvacintāmaṇi (14th century, Mithila)...
- (C) The chapter notes that deep Jarait Rahay (May the Lamp Keep Burning) carries the dhvani of the Sanskrit jyotirlinga line of inheritance, of the eternal light of knowledge and devotion, and of the individual's hope persisting by way of darkness.
- (D) The chapter notes that it was this tension, Vedic Brāhmaṇas defending śruti and karma against Buddhist philosophical challenge, that drove the extraordinary refinement of tarka (inference-logic) in Mithila to levels unmatched elsewhere in India.

८५०. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that udayanacharya became the ground-basis of the Navya-Nyaya line of inheritance, from which today woman-independence is appearing as an announcer in full bloom.
- (B) The three traditions of commentary on the Tattva-Cintāmaṇi, Maithila, Baṅgāla, and Dakṣiṇaall reflect this fundamental dynamic: the need to have a water-tight logical system that could withstand the most sophisticated objections.
- (C) The story ends with Jaduvīr Bābu finally relenting, suggesting the adoption of a child as a Śravaṇ Kumār (the legendary devoted son of Hindu mythology).
- (D) Indian Aesthetics (Rasa-Dhvani-Vakrokti): To appreciate the emotive and suggestive power of the works, identifying the sthaya bhava (dominant emotion) that gives rise to rasa (aesthetic relish), and the vakrata (oblique expression) that creates poetic beauty.

८५१. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) 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.
- (B) All illusory content is ultimately traceable to real features of real objects, hallucination has a causal history that runs by way of real perceptions.
- (C) The chapter notes that navya-Nyāya Applied to Literary Criticism The application of Navya-Nyāya epistemology to literary criticism is not metaphorical but methodological.
- (D) His children's poetry, a genre typically undervalued by the literary establishment, his serialised autobiography, and his ghazals all represent modes of writing that the Parallel Literature critical frame validates and promotes.

८५२. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (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) The chapter notes that the o r e t i c a l F r a m e w o r k I I : W e s t e r n L i t e r a r y C r i t i c i s m 5.1 Aristotelian Poetics: Mimesis, Catharsis, Unity Aristotle's Poetics (c.
- (C) The famous example, 'The village is on the Gaṅgā' requires lakṣaṇā not because 'Gaṅgā' and 'village' are semantically incompatible, but because the overall construction cannot be made coherent with primary reference to the river's waters.
- (D) The chapter notes that final Note from the Critic: A critical theory remains alive only when it continues to evolve, continues to question, and continues to confront new literary experiences.

८५३. According to Chapter 2, which statement best fits the discussion of Mithila's Civilisational Heritage?

- (A) 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...
- (B) The chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026.
- (C) The chapter notes that by viewing Language as Kṣetra, he warns that the battle for truth and sovereignty is fought first and foremost in the realm of the word.
- (D) The chapter notes that it captures a specific social moment, the transition from evening to night in a village, the absence of electricity (no lights, only fireflies), the grandchild wanting to catch a firefly, the uncle singing nirgun (mystical devotional...

८५४. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that politics and Development A recurring theme in Renu's fiction is the betrayal of the rural poor by the postIndependence state.
- (B) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the...
- (C) The Hindi-language bhoomika is somewhat inconsistent with the Maithili purist position implicit in the Videha parallel line of inheritance, though practically understandable.
- (D) The chapter notes that reimagining "Barham Baba": From Brahmin to Buddha Mandal's interrogation of "Barham Baba", the ubiquitous folk deity of Mithila villages, is a masterpiece of social deconstruction.

८५५. Which answer matches the critical direction of Chapter 2?

- (A) 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...
- (B) The chapter notes that for Jha: the conditioning of his children's literature survey by the CCRT institutional critical frame, which brings both resources and constraints.
- (C) Thakur, Dhanakhar. "Asamanjasi Madhyamargi Kathashreni Shivshankar Srinivas." Videha 424.
- (D) The Potter-Bhattacharyya Encyclopedia characterises the innovation: 'Navyanyaya is really a logic of cognition.' By restricting its concern to pramana (sources of valid knowledge) and abandoning the all-category critical frame of earlier Nyaya texts, the...

८५६. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that jagdish Prasad Mandal (Sahitya Akademi winner 2021) 22.
- (B) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili.
- (C) The chapter notes that ecocriticism: Nature, Festival, and the Non-Human The field of ecocriticism, inaugurated by William Rueckert's essay "Literature and Ecology" (1978) and developed by Lawrence Buell (The Environmental Imagination, 1995) and...
- (D) 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...

८५७. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) The chapter notes that what distinguishes Chaudhary from orthodox progressive fiction is his refusal to offer programmatic resolution.
- (B) Instead, generic properties are treated as composite imposed properties (upādhi), and the status of a separate category is sometimes granted to them.' The Encyclopedia notes this could be seen as 'a serious concession to idealism', and indeed, Advaita...
- (C) The collection's Dalit consciousness is its most major feature.
- (D) The chapter notes that children's Literature: Swarn Kamal (स्वर्ण कमल) As a children's novel (Bal Upanyas), Swarn Kamal represents Mishra's effort to recreationalize folk motifs for a younger audience inside a logically structured critical frame.

८५८. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The tea-shop as his court (in Nilo Kaka, the reserved bench is his throne), the village as his domain against the city these are carnivalesque inversions of the official power structure.
- (B) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy.
- (C) The chapter notes that but formal literary production, publication, and critical recognition, the institutional apparatus of 'Literature' with a capital L excluded Dalit voices systematically until the emergence of the Videha Parallel Literature Movement.
- (D) Gangesa in the Broader Intellectual Ecology of Mithila The Parallel History situates Gangesa inside a more pluralistic intellectual ecology than the institutional narrative allows.

८५९. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that so a story is crafted by reconstructing experiences.
- (B) The chapter notes that inside a decade, it had brought 350 to 400 new and previously marginalised writers into the Maithili literary mainstream, bypassing the institutional gatekeepers entirely.
- (C) The chapter notes that mallick holds that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist counter-canon of Maithili.
- (D) The chapter notes that it felt as though some priceless treasure of Mithila had been lost.

८६०. Which option correctly summarizes a point from Chapter 2?

- (A) The title story, "Skūlak Khicrī" (The School's Khichri), opens with an irate parent storming into a school to berate the headmaster about the midday meal scheme (khicrī).
- (B) The chapter notes that CONCLUSION Gangesa Upadhyaya: Philosophy, History, and Resistance This thesis has traced Gangesa Upadhyaya by way of six major sources that between them illuminate six different faces of his significance.
- (C) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili...
- (D) The chapter notes that by honoring living artists (often illiterate in the formal sense but masters of their craft) and publishing their photos and interviews, Videha shifts the pramana from bureaucratic recommendation to lived, observable community...

८६१. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) His fiction gives voice to farmers, migrant labourers, poor women, Dalit Dom communities, and malnourished children.
- (B) The chapter notes that future directions include: detailed close readings of individual novels with reference to original Maithili texts; interviews with the author about his creative method and thematic preoccupations; a study of his reception inside the...
- (C) 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.
- (D) The chapter notes that bhattacharyya's History: his biographical particulars, name, birthplace, gotra, family, chronology, the 24 predecessors he synthesised and surpassed.

८६२. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that this, perhaps, is the deepest lesson the Parallel History offers about Gangesa: that his philosophical method and his biographical reality are not contradictory but convergent, both enact the principle that reality is more complex...
- (B) The chapter notes that he holds advanced degrees: M.A. in Maithili, M.A. in Hindi, and LL.B.
- (C) 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).
- (D) 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...

८६३. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that calling the child of the Dalit woman and upper-caste man "Bharat" -this reveals the true history of nationbuilding.
- (B) The chapter notes that morang, being a part of Mithila located in Nepal and historically known for out-migration, is a likely reason for this.
- (C) The chapter notes that quantification: Navya-Nyaya achieves the results of Western quantification by way of abstracts, such as "in smoke there is a generic absence of occurrence described by locus of absence of fire".
- (D) The chapter notes that none has a functioning website with current content; none publishes a peer-reviewed journal; none has a documented system for discovering and supporting young authors that is commensurate with Videha's output.

८६४. 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.

८६५. What does Chapter 2 most clearly emphasize about Karl H?

- (A) In Mithila, Gonu Jha stories have always served this function in oral culture; Preeti Thakur's chitrakatha extends this carnivalesque energy into the space of the children's book, giving the next generation access to the culture's most subversive comic...
- (B) The chapter notes that bhattacharyya's History of Navya-Nyaya in Mithila (1958), Karl H.
- (C) The chapter notes that poetic Philosophy: Jha believes poetry is born from sensitivity toward the long cycle of joy and sorrow in life.
- (D) The chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation.

८६६. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that it began as what is now recognised as Maithili's oldest internet presence.
- (B) The chapter notes that one child was the famous Nyaya author, Vardhamana.
- (C) The chapter notes that this is a grammatical application of the Nyaya principle of cause and effect (kārya-kāraṇa).
- (D) The chapter notes that vira Rasa appears in Om Prakash's ghazal on rights and resistance ('Bhikh nai hamara apan adhikar chahi').

८६७. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) Jha, Naveen Kumar. "Mithilaak Mati-Panik Kathakaar Shivshankar Srinivas." Videha 424.
- (B) The chapter notes that gangesh, the author of the Tattvachintamani, wrote one text equivalent to 12,000 texts.' The children identified: Vallabha (from the Charmkarini wife), Bhavai, Mahesvara; and Jive (a daughter).
- (C) The chapter notes that it follows the young doctor Prashant Kumar, who comes from Patna to serve as a rural medical officer in this remote village, and falls in love with the beautiful, spirited Kamla a woman caught between the worlds of line of...
- (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.

८६८. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) The Devananda Panji recognises further descendants: Supan (Gangesa's son), and Vardhamana (m.m. = mahamahopadhyaya), the most distinguished scholar among his children.
- (C) 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...
- (D) As a translator, his Kavita: Śambhu Bādalaka brings the progressive social poetry of Jharkhand into Maithili, creating a literary bridge between two communities whose lives are geographically adjacent but culturally separated.

८६९. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The chapter notes that darbhanga: Mithila Institute, 1958. [Chapter III, pp.
- (B) The chapter notes that piaget's child-development theory comes to life here.
- (C) 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...
- (D) The chapter notes that mishra sets out these legends with appropriate anthropological care: neither debunking them rationalistically nor accepting them uncritically, but instead documenting the community's relationship to them as a social fact in its own...

८७०. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that middle Maithili 1600-1830 AD The "Great Diaspora"; decline in the heartland; flourishing in Nepal and Assam.
- (B) The chapter notes that hitanath Jha's critical essay on this collection in Videha 369 describes them as timeless political satire, jokes about the Holi of elections, the absurdity of corruption networks, the dying ponds and vanishing forests of Mithila...
- (C) The chapter notes that perry Nodelman's The Hidden Adult holds that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's Power, Voice and Subjectivity in Literature for Young...
- (D) The Navyas' response (I.vi.6): the Navyas propose that the inference establishing the inherence is that 'The qualificative knowledge of quality, action or generic property refers to the relation of the qualifier different from the relational subjunct.'...

८७१. Which point is consistent with Chapter 2's treatment of Pakasadhara Misra?

- (A) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).
- (B) The chapter notes that bouā Bājal” generates hāsya by way of the child’s devastating logic: why study when even the greatest writers die unrecognized?
- (C) The chapter notes that Lal Dev Kamat carries this torch into the twenty-first century, but with a heightened focus on the intersection of language and caste politics.
- (D) The scholar who engaged Pakasadhara Misra in debate (the Sanskrit/Avahatta Vidyapati) was a different person from the folk-lyric poet whose songs spread across eastern India.

८७२. Which point is consistent with Chapter 2's treatment of Modern Period?

- (A) The chapter notes that this monumental treatise did not merely extend the existing Nyaya line of inheritance but inaugurated what is universally recognized as the Modern Period or Navya-Nyaya.
- (B) The chapter notes that second -Ordinary objects can be the center of poetry.
- (C) The bāla ghazal adapts the ghazal's formal structure, bahar, radif, sher, for a child audience by way of simpler vocabulary, accessible imagery, playful rhymes, and educational content.
- (D) The chapter notes that this period represents a time when the "language of the people" was a vehicle for spiritual and social liberation, a theme that contemporary parallel movements seek to emulate in the digital age.

८७३. 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.

८७४. According to Chapter 2, which statement best fits the discussion of Gangesha Upadhyaya?

- (A) In prosodic terms, Saras's geet follow the mātrā-based system of Maithili lyric prosody, a system that differs from Sanskrit quantitative metres but shares with them the principle of rhythmic regularity as a criterion of formal excellence.
- (B) The chapter notes that he calls for poetry rooted in the Maithili names for things, the gachhi (mango orchard), the bhutaka-nath (scarecrow), the village games, as the only foundation on which a genuine Maithili children's literature can be built.
- (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 chapter notes that Gangesha analyzes this by way of the concept of the locus of result (phalashrayatvam).

८७५. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that first, all three writers share a preoccupation with the condition of the economically and socially marginalised: Rani's street children and disabled beggars; Thakur's Gulf migrant workers; Jha's documentation of the pedagogic...
- (B) The chapter notes that this research was prepared using primary texts, and standard academic resources.
- (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 chapter notes that gangesha explores the debate over whether the suffix itself has a specific expressive power (sakti) to denote the relation or if the relation is understood by way of syntax alone.

८७६. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) His analysis of the accusative and instrumental meanings remains the standard for traditional students of Navya-Nyaya.
- (B) Videha Parallel History critical frame Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal traditions spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.
- (C) The chapter notes that chaudhary's connection to the film is not incidental to reading his fiction: the film project represents the same drive to give Mithila a representational presence in forms (cinema, prose narrative) that the community had...
- (D) The child's "kāñcī sañ bhrāl... āmkhi doon" (eyes filled with glass marbles) in "Naih Bisaraicha" is another dhvani image: its resonance includes both the child's vitality (glass marbles are toys, signs of play) and his precarity (they are also the eyes of...

८७७. What does Chapter 2 most clearly emphasize about Gadadhara's Vyutpattivada?

- (A) The dhobi community's experience of labouring, migrating, studying, failing, persisting, and loving Mithila had no previous literary name in Maithili; Safi's text provides that name.
- (B) The chapter notes that c CCRT Research Report: Maithili Children's Literature Anmol Jha's CCRT research report represents a landmark contribution to Maithili literary scholarship.
- (C) The chapter notes that bhatta has performed the monumental task of translating the Sabda-khanda and Gadadhara's Vyutpattivada (a later text entirely dedicated to syntax building on Gangesha) into English.
- (D) The ghazals are presented in the sequence they appear in the collection.

८७८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that female-exploitation has been one of the main voices of modern Maithili-poetry and story literature.
- (B) The chapter notes that nand's contribution to Maithili children's literature complements the work of other Videha-recognized children's writers (Preeti Thakur's Maithili Chitrakatha) in the project of building a complete literary culture.
- (C) His poetry addresses social and political subjects, caste division, corruption, dowry violence, unemployment, urban alienation, political chicanery, that are structurally excluded from the lyric and classical idioms privileged by the canon.
- (D) The Precision of Navya-Nyaya Technical Language The enduring legacy of the Tattvachintamani is its specialized language, often called "NavyaNyaya Bhasha".

८७९. 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.

८८०. In the context of The Maithili Ghazal, which statement is accurate?

- (A) The chapter notes that it documents the corrective Anchinhar Aakhar (Unfamiliar Word) movement, the creation of the first theoretical manual (Ghajalsastram), and the expansion of the genre into Bal (Children's) and Bhakti (Devotional) Ghazals.
- (B) The chapter notes that sriniwas's narrative realism works primarily in savikalpaka mode, his descriptions of the sinurhar ritual, the village tola, the courtyard, are already conceptually organised, already saturated with social meaning.
- (C) The child weeps, 'Mā go māe, melā dekhailai jāeb melā, Kisna Muṭṭīk melā', I want to go see the fair, the fair of Kisna Mutti.' This ending, withholding resolution and leaving the child's punishment and unexplained innocence in painful suspension, is a...
- (D) The chapter notes that oiniwar Dynasty (1350-1450) Rise of King Shiva Singh Devotional and Secular Lyricism The era of Vidyapati; standardization of poetic tropes.

८८१. Which option correctly summarizes a point from Chapter 3?

- (A) The chapter notes that you spent childhood in play and youth in the charms of women.
- (B) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations.
- (C) A literary association rooted in one district cannot claim to represent a pan-Maithili cultural constituency.
- (D) Jharudar and Nagarjuna (Yatri): Two 'People's Poets' Compared XII.

८८२. Which point is consistent with Chapter 3's treatment of The Maithili Ghazal?

- (A) The chapter notes that unlike many Maithili litterateurs who maintain an aesthetic distance from political struggles, Kamat has actively sought to use his platform for the empowerment of the "Ati Pichhda" (Extremely Backward) classes.
- (B) His five published collections represent a substantial literary achievement across four distinct genres, lyric poetry, ghazal, social-critical verse, and children's literature, and his career in the Maithili diaspora of Jharkhand exemplifies the creative...
- (C) His account of how Kokil Manch eventually distanced itself from Mithila Vikas Parishad after 2006, following a dispute over the conduct of a national seminar from which Kokil Manch was excluded, is candid institutional testimony.
- (D) The Arabic word ghazal (غزل) is thought to derive from a root associated with the act of spinning yarn or thread, a metaphor for the weaving of words, and has also been interpreted as the sound of a dying gazelle, an image consonant with the form's...

८८३. Which answer matches the critical direction of Chapter 3?

- (A) His memoir 'Smriti Shesh' is, inside the Videha archive, a document of cultural transmission: it records a moment in the informal chain of literary continuity by way of which the great scholars and writers of one generation pass their blessing ('jeebu!...
- (B) 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...
- (C) In Buch, the village is known by way of pratyaksha-pramana (direct perceptual memory), the specific sights and sounds of childhood.
- (D) The opposing line of inheritance, urban, worldly, playful, and erotic, was exemplified by 'Umar ibn Abi Rabi'ah of the Quraysh (d. c.

८८४. Which option correctly summarizes a point from Chapter 3?

- (A) Their surprise at finding “much substance in a small vessel” indicates that Preeti Thakur's chitrakatha exceeded the horizon of expectations associated with the children's book: it was read as serious literature precisely because it exceeded the genre's...
- (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 songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs.
- (D) 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...

८८५. In Chapter 3 (The Maithili Ghazal), which option reflects the chapter's argument?

- (A) These are the invariable rules that his writing, case by case, story by story, shows. "Sabhā jāitik lok, cāhe o Brahmin ho vā Dom, sabhak apan bhūmikā hoit chhaikak.
- (B) The Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development.
- (C) In NavyaNyaya terms, this is a compound pramana: the testimony of line of inheritance plus the direct apprehension of devotional experience.
- (D) The way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful.

८८६. What does Chapter 3 most clearly emphasize about The Maithili Ghazal?

- (A) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient...
- (B) The chapter notes that by Ajit Kumar Ghosh (Various Authors) 2012 Karmelin Mahendra Narayan Ram Karmelin (Konkani) Novel Damodar Mauzo 2011 Uparvas Kathatrayee Khushi Lai Jha Uparvas Kathatrayee (Gujarati) Novel Raghuveer Chaudhari 2010 Prajwalit Pragma...
- (C) The chapter notes that lucknow poets were connoisseurs of verbal felicity, grammatical precision, and the pleasures of the mazmun (conceits): elaborate metaphysical comparisons that demonstrated the poet's ingenuity.
- (D) The chapter notes that by choosing the geet form for her devotional work, Kalpana Jha positions herself inside the orally grounded folkreligious line of inheritance rather than the textually oriented mainstream literary line of inheritance.

८८७. In Chapter 3 (The Maithili Ghazal), which option reflects the chapter's argument?

- (A) The chapter notes that class Conflict: The conflicts between landlord-peasant, laborer-owner, and upper-caste-Dalit are key themes in Maithili literature.
- (B) The chapter notes that first full-time children's literature author in Maithili: As documented in both critical volumes above.
- (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 most famous parameter is the pro-drop parameter (whether a language allows subject omission), but GB posits many others relating to case, agreement, and movement.

८८८. What is the best reading of the chapter's discussion of The Maithili Ghazal?

- (A) The patriotic songs evoke Vira Rasa (heroic), and the pandemic songs combine Karuna (pathos/compassion) and Bibhatsa (disgust at social and political failure).
- (B) The chapter notes that poetry, for Kuntaka, is constitutively indirect, it approaches its subject from an angle, by way of deviation, by way of the creative misuse of ordinary language.
- (C) In Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta.
- (D) The story's quiet subversion is that this contract has failed her: the sons are in Delhi and Bangalore, the grandchildren in 'crèche', and Kaki, who has done everything right, is alone.

८८९. Which answer matches the critical direction of Chapter 3?

- (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 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.
- (C) In Gujarati, the ghazal line of inheritance spans approximately a century.
- (D) The chapter notes that Nand Kumar Mishra 'Nand' A prolific author of novels, stories, and children's literature whose work spans multiple decades and reflects the changing socio-political landscape of Mithila.

८९०. 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 'Chhuttiik 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. b.
- (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...

८९१. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

- (A) 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...
- (B) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.
- (C) Her argument, that 'while writing, the writer is neither male nor female, only the character' is a vakrokti (oblique statement) about the nature of literary empathy: it says obliquely what a direct statement about male authors writing women's experience...
- (D) The chapter notes that it centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

८९२. What is the best reading of the chapter's discussion of After Amnesia?

- (A) 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.
- (B) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.
- (C) 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...
- (D) 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...

८९३. 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...

८९४. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that between the two stories there is a poetic paradox: The Crow is the story of external realitycommunity, ritual, power-relations; Black Ink is the story of internal reality -personal relationship, child-psychology, and the caste's...
- (B) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete.
- (C) The chapter notes that bharata writes in the Natyashastra (Chapter 6): 'Rasa is produced from the combination of Vibhava, Anubhava, and Vyabhichari Bhava.
- (D) The chapter notes that both are pioneers in their fields; Kamat in journalism/politics, Prem in performing arts.

८९५. Which answer matches the critical direction of Chapter 4?

- (A) The chapter notes that this precedence over Hindi fiction (by one to two years) is historically major not merely as a bibliographic curiosity but as evidence that the parallel movement, working at the margins of institutional recognition, was capable of...
- (B) 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.
- (C) The chapter notes that but in Dalit poetry catharsis is of a different nature.
- (D) The chapter notes that children's ghazals alongside a standard adult ghazal.

८९६. Which point is consistent with Chapter 5's treatment of Dalit Literary Criticism?

- (A) The chapter notes that manu's poetry is the literature of this alienation, experienced not abstractly but sensorially: the smell of mahuā, the sound of the Chhath festival, the taste of grandmother's food, these are the sensory markers of the unalienated...
- (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) His children's poetry, a genre typically undervalued by the literary establishment, his serialised autobiography, and his ghazals all represent modes of writing that the Parallel Literature critical frame validates and promotes.
- (D) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.

८९७. Which point is consistent with Chapter 5's treatment of Dalit Literary Criticism?

- (A) The chapter notes that dalit existence is also, in society's eyes, temporary, replaceable.
- (B) The chapter notes that modern engineering must learn from this traditional knowledge.
- (C) The chapter notes that it provides a deep socio-literary analysis of the evolution of women's writing in Maithili. Introduction to the First Edition 'Aamukh' C.C.
- (D) 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...

८९८. 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.

८९९. What does Chapter 5 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that Gandhi wanted, calling Dalits "Harijans," to lift them inside the Hindu system by way of reform.
- (B) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (C) The chapter notes that Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) recognises the lived, experiential texture of a historical moment that art uniquely preserves.
- (D) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the...

९००. What does Chapter 5 most clearly emphasize about Ambedkar's Gandhi-criticism?

- (A) Ambedkar's Gandhi-criticism -that Gandhi was doing politics in the name of Dalits but was not fundamentally changing the caste system -takes poetic form in Solanki's poem.
- (B) The novel's dedicatory verse describes the village as imbued with memories, green with life, and bright with the laughter of children, a lyrical opening that signals the novel's emotional register.
- (C) All the great men are of my own kin." "Vidyapati kavi eh rasa gaab." "Ukuthi bhaav janaab." "The poet Vidyapati sings this rasa.
- (D) The chapter notes that modern situationalism, no question mark on the situation of literature, but structuralism attacked it, and after that, the author lost the right to analyze the text he himself wrote.

९०१. Which option correctly summarizes a point from Chapter 5?

- (A) The chapter notes that urban-modern symbols (poster, advertisement, pay-and-use toilet) predominate in Gujarati poetry.
- (B) Maithili winners include Upendranath Jha 'Vyas' ₹ (1990) to Ratneshwar Mishra (2022) .
- (C) Jha's translation preserves and in some instances enhances these dhvani layers by activating Maithili's rich heritage of bird-soul symbolism.
- (D) The chapter notes that when a child learns language, a signifier is taught for a signified.

९०२. What is the best reading of the chapter's discussion of Gayatri Chakravorty Spivak's?

- (A) The sari's edge, which in classical poetics signifies ornamentation, modesty, femininity itself, becomes here the cloth that wipes sweat, the cradle for the child, the covering for menstruation, the cushion for carrying water pots.
- (B) In the Navya Nyaya terms that Pathak himself favours: his literary work produces a valid anumana (inference) from the particulars of Samastipur to the universals of social injustice, by way of the vyapti of artistic fidelity to observed reality.
- (C) In this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me -/ beautiful dreams filled with sunshine." This is a reversed demand.
- (D) The chapter notes that identified Maithili Bahars including newly constructed ones (Bahar-e-Videha, Bahar-eGovinda, etc.); numerical matrakram notation used for teaching; short bahr (chhoti bahar) especially cultivated.

१०३. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) 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...
- (B) The sari's edge, which in classical poetics signifies ornamentation, modesty, femininity itself, becomes here the cloth that wipes sweat, the cradle for the child, the covering for menstruation, the cushion for carrying water pots.
- (C) The entire satirical architecture of "Dāyrik Khālī Pannā" rests on the systematic corruption of śabda pramāṇa: the examination system produces certificates (verbal testimony) that are systematically falsified; the political process produces assurances that...
- (D) 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.

१०४. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) 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...
- (B) The Dalit woman writes on the threshold -neither inside (the upper-caste home) nor outside.
- (C) 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.
- (D) The Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege.

१०५. 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...

१०६. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) Adbhuta rasa takes vismaya (wonder) as its sthāyibhāva.
- (B) 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 | ...
- (C) The tension between Delhi's emotional directness and Lucknow's technical virtuosity has been a productive fault-line in Urdu ghazal writing ever since.
- (D) 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...

१०७. Which answer matches the critical direction of Chapter 6?

- (A) The chapter notes that critical Appreciation: Western Literary Theories VII.
- (B) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the...
- (C) The chapter notes that literary level: Entry of the Dalit voice into the Maithili canon -with new poetic principles.
- (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.

१०८. Which option correctly summarizes a point from Chapter 6?

- (A) The chapter notes that place in the Parallel line of inheritance inside the Videha Parallel History critical frame, Utpal occupies a position analogous to those figures who are both creative writers and cultural activists: he writes poems of protest and...
- (B) The chapter notes that political level: Showing the Maithili reader the pan-Indian reality of Dalit oppression -with the message that the Dalit of Mithila and the Dalit of Andhra are partners in the same fate.
- (C) The chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavita section in Sadeha 19, pp.
- (D) 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...

१०९. Which point is consistent with Chapter 7's treatment of King Shivasimha?

- (A) The Navya Nyaya critical frame of Gangesa Upadhyaya, born, like Mishra, in Mithila, provides perhaps the most illuminating critical lens.
- (B) 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.
- (C) The chapter notes that vidyapati Thakkura (1350-1435), of Vishfe village, of the Kashyapa gotra, courtier of King Shivasimha, and author in Sanskrit and Avahattha.
- (D) The chapter notes that vividha Prasanga: Collection of Essays in Maithili.

११०. According to Chapter 7, which statement best fits the discussion of Gonu Jha?

- (A) There is historical written evidence that Gonu Jha lived around 1050-1150, yet Usha Kiran Khan depicts him engaging in scholarly debate with the Sanskrit and Avahattha Vidyapati (in the Hindi historical novel Sirajanhara, Bharatiya Jnanpith).
- (B) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.
- (C) The chapter notes that gender Theory (Butler, Mohanty, Spivak) Judith Butler's theory of performativity, gender as constituted by way of repeated performance illuminates Manu's poem 'Hami Nārī Nahi' ('I Am Not a Woman').
- (D) The chapter notes that none writes from inside the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).

१११. Which point is consistent with Chapter 7's treatment of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) The line of inheritance of 'prakshepa' (textual interpolation) is well-known in Sanskrit manuscript history: later scribes, commentators, or interest groups added material to existing texts, and these additions circulated as part of the 'authentic' text...
- (B) The chapter notes that vidyapati never mentions being a Sanskrit/Avahattha writer in any of his Padavali compositions.
- (C) The chapter notes that this information was suppressed by Ramanath Jha, the first convener of Maithili at the Sahitya Akademi and the primary gatekeeper of the institutional Maithili canon, when he communicated with historian Dinesh Chandra Bhattacharyya.
- (D) 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...

११२. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The chapter notes that sF20216261; Batch Year 2020-2021), which funded a two-year (2023-2025) research project on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (A Critical Study of Contemporary Maithili Children's Literature).
- (B) The chapter notes that this transforms the Panji from an instrument of caste closure into evidence of caste intermixture, a reversal of epistemological function that has direct relevance to the ideological politics of Preeti Thakur's folkhero stories...
- (C) The chapter notes that during his time, Muslims rarely even resided in Mithila.
- (D) The chapter notes that scientific backing: Unlike many grassroots movements that operate on cultural or emotional grounds alone, TBA has actively sought scientific validation.

११३. What is the best reading of the chapter's discussion of Jyotirishvara Maithili Padavali?

- (A) The chapter notes that c CCRT Research Report: Maithili Children's Literature Anmol Jha's CCRT research report represents a landmark contribution to Maithili literary scholarship.
- (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) Anumāna (Inference): The jhārū form's bipartite structure, couplet (problem) → song (analysis), enacts a movement of anumāna: from the observed sign (līnga) of social evil to the inferred cause (vyāpaka) of structural injustice.
- (D) The chapter notes that) and his scholarly research monograph Jagdish Prasad Mandalak Kavya Sansar (2022) together constitute a double act of witness: the first bearing lyrical testimony to a world of migrating bodies, ecological grief, and social...

११४. In Chapter 7 (Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)), which option reflects the chapter's argument?

- (A) 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...
- (B) The Rubai and Kata Forms Om Prakash's rubais (16 in the collection) are in the Persian/Arabic rubai line of inheritance, four-line stanzas with the rhyme scheme AABA.
- (C) The chapter notes that english subtitle on copyright page: 'Koilee Ghur aau, Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe, 'Return, Cuckoo!', addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a key...
- (D) The chapter notes that bakhtin's heteroglossia: Rain's presence in the Videha ghazal line of inheritance introduces the heteroglossic voice of Maithili's Muslim community into a literary space that risks being monoculturally Hindu.

११५. 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.

११६. Which point is consistent with Chapter 7's treatment of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) The chapter notes that this is the classical Islamic-Sufi resonance of the ghazal form: the beloved is simultaneously human and divine, and the lover's thirst is simultaneously romantic and spiritual.
- (B) 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.
- (C) The chapter notes that from a Reader-Response perspective, Vasak aimed at constructing a new "implied Maithili child reader"literate, regionally conscious, morally guided.
- (D) The chapter notes that he experienced pressure to write in Avahattha, which was the literary language of the mainstream at the time.

११७. According to Chapter 7, which statement best fits the discussion of Dinesh Chandra Bhattacharya?

- (A) The chapter notes that when she goes to her mother's house (naihar) for the extended Sawan-Bhadra season (the traditional period when new brides visit their parents), he becomes completely dysfunctional: unable to eat, sleep, or attend to basic selfcare.
- (B) The chapter notes that professor Dinesh Chandra Bhattacharya writes in his History of Navya-Nyaya in Mithila: "The family which was inferior in social status is now extinct in Mithila..."
- (C) In Navya-Nyaya terms, the distinction is a valid anumana: Chaudhary's specific documented activities (lexicography, satire, journalism, editing) are the hetu (reason); the general property of 'bhasha-sevak' is the sadhya (the property to be established)...
- (D) The chapter notes that children's literature in Indian languages, as a distinct generic category, emerged in the late 19th century under colonial pedagogical influence.

११८. What is the best reading of the chapter's discussion of Gangesh's Tattvachintamani?

- (A) The chapter notes that navya-Nyāya and saṃskāra: Gaṅgeśa's analysis of saṃskāra (mental trace/impression) as a category of epistemology, the stored impressions from previous perceptions, resonates with Jha's essay topic: how cultural formation (saṃskāra)...
- (B) The chapter notes that vasudeva memorized Gangesh's Tattvachintamani and Udayana's Nyāyakusumāñjali verses.
- (C) The old man's sudden surge of energy, rising to distribute the sweets to his grandchildren and grandnephew, in the face of near-death is the story's emotional climax, captured in an image of a lamp that flares brightly just before it goes out.
- (D) His previously published works include Sushmita (an English novel), Yade Se Bharal Jivan (a Maithili novel), and the works under analysis here.

११९. 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.

१२०. According to Chapter 8, which statement best fits the discussion of Raghuvansh Babu?

- (A) ABDUR RAZZAK अब्दुर रज्जाक Muslim Maithili Short Fiction Writer · Political Satirist · Dalit-Solidarity Voice Archive Presence & Works Sadeha 16: Ghoramaṭhā Rājanaitika (p.
- (B) The chapter notes that she proceeds by way of the collection story by story, with sustained critical attention: 'Daidigam' (title story): Raghuvansh Babu and his family return to the village planning to build a temple.
- (C) The chapter notes that children's Literature Theory: Maria Nikolajeva and Perry Nodelman Koilī Ghūri Āu (the Cuckoo Returns), Jha's only explicitly children's story collection, invites analysis by way of the theoretical lens of children's literature studies.
- (D) The chapter notes that rattlelal Jha's is not a name that appears in the mainstream literary histories of Mithila: he is a local Vedic scholar and ritual specialist whose knowledge and institutional impact were profound inside his community but invisible...

१२१. What does Chapter 8 most clearly emphasize about Abha Jha?

- (A) His stories were published primarily in Mithila Mihir (Patna), with selected pieces in Maithili (Biratnagar) and Phoolpat (Kathmandu).
- (B) The philosopher Gaṅgeśa Upādhyāya, whose Tattvacintāmaṇi is the founding text of Navya Nyāya and who was himself a son of Mithila, has had his intercaste origins suppressed by the very brahminical establishment that claims his heritage.
- (C) The chapter notes that 'Swadhin' (Independent/Free): This story 'vigorously protests marital rape.' A self-respecting woman refuses under any circumstances to carry the child that would result from a forced conjugal relation.
- (D) The chapter notes that caste and Marginalization: A major critique is made regarding the lack of Dalit and Muslim women's voices in Maithili literature.

१२२. Which answer matches the critical direction of Chapter 8?

- (A) The chapter notes that panna Jha: Assessment Strengths Unique dual expertise: professional psychologist and literary author, producing fiction and essays that are simultaneously analytically grounded and aesthetically refined.
- (B) The novel rigorously looks closely at how this migrant status alters the perception of truth: a village ritual that seems "essential" to a resident is "performative" or "burdensome" to the migrant.
- (C) Her analysis of how Ashok represents the inner life of a woman who refuses to carry the child of marital rape, while remaining in the marriage, is a sophisticated engagement with the literary representation of women's bodily autonomy.
- (D) The chapter notes that 3.3.2 Applying Navya-Nyāya to Kamat's Literary Practice.....

१२३. Which answer matches the critical direction of Chapter 9?

- (A) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship.
- (B) In Maithili children's literature, it is Mrs.
- (C) His Noṭabandī piece captures a specific moment of economic disruption in Mithila's history, a moment that would not have been documented in Maithili without Videha's commitment to the full range of Maithili civic experience.
- (D) The chapter notes that early Maithili 1300-1600 AD Rise of regional dynasties; courtly patronage; suppression of vernacular realism.

१२४. Which point is consistent with Chapter 9's treatment of Abhilash Thakur and Kundan Kumar Karn?

- (A) The chapter notes that kailash Kumar Mishra Curated contemporary literature.
- (B) The chapter notes that s h a r d i n d u C h a u d h a r y Writer · Linguist · Satirist · Editor · Cultural Activist 1 .
- (C) 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.
- (D) His Videha contributions demonstrate a poet of considerable formal range: standard ghazal, āzād ghazal (free ghazal without radif constraint), hajal (the comic-satirical hybrid of hazl and ghazal), bāla ghazal (children's ghazal), and the satirical...

१२५. 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.

१२६. What does Chapter 9 most clearly emphasize about Comic-Satirical Hybrid Karn's?

- (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 what Thakur collected, he gave back, not to a museum but to the living community of Maithili readers.
- (C) As a child of the "Swadeshi" activist and the stepdaughter of a folklore scholar, she emerged as a major voice in Maithili poetry and scholarship.
- (D) The Hajal: Comic-Satirical Hybrid Karn's most formally innovative contribution is the hajal (हजल), a word that blends hazl (Persian/Urdu: jest, satire, comic mode) with ghazal to create a specifically comic-satirical version of the ghazal form.

१२७. Which option correctly summarizes a point from Chapter 9?

- (A) The chapter notes that it archives the lives of "Ratnas" (gems) like Lal Das and Ramesh Narayan Das while simultaneously publishing the experimental prose of writers like Kamat.
- (B) The chapter notes that centres on Abha Jha, Literary Critic and Essayist.
- (C) The procedure described is: (1) adult reads the story; (2) child selects which episode to illustrate; (3) child fills in the colours; (4) child adds dialogue.
- (D) 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...

१२८. According to Chapter 10, which statement best fits the discussion of Ajit Kumar Jha?

- (A) The narrative reversals (subaltern child becomes BDO; tea-stall owner's children become engineers) risk what Eagleton might call a 'humanist' resolution to structurally produced social contradictions: the individual triumph over caste does not dissolve the...
- (B) The chapter notes that centres on Ajit Kumar Jha, Critical Appreciation.
- (C) The chapter notes that each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper.
- (D) The chapter notes that) of Walter de Gruyter, it serves as the definitive synchronic description of the Maithili language.

१२९. In Chapter 10 (Ajit Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that building children's literature is a bit more difficult than building literature.
- (B) 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.
- (C) Auchitya Theory (Kshemendra's Auchityavichararchaa, c.
- (D) The chapter notes that subtitle: "Anthology of Maithili Ghazal, Rubā'ī." First Edition 2012.

१३०. In the context of Ajit Kumar Jha, which statement is accurate?

- (A) The Air Force section of his preface, where he describes how the Maithili 'dalan' (gathering place) atmosphere was recreated in barrack conversations among soldiers from Mithila, is precisely Bhabha's 'third space': a cultural production that is neither...
- (B) The poem's imagery of political leaders floating above the swamp of public suffering while the people sink recalls Brecht's Verfremdungseffekt in its deliberate refusal of lyrical consolation. "Lal Rang Chahait Achhi Roti" (the title poem) shows Dhvani at...
- (C) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?
- (D) The raga are named but not notated; the movement is indicated but not choreographed; the audience interaction is noted but not described.

१३१. Which option correctly summarizes a point from Chapter 11?

- (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) The chapter notes that critical Appreciation: Western Literary Theories VII.
- (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 navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Bimbak Pathar IX.

१३२. In Chapter 11 (Amod Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that iI CRITICAL APPRECIATION OF THE WORKS OF KALPANA JHA, BOKARO Poet Voice of Steel City Mithila Diaspora Lyricist Analysed by way of Indian & Western Literary Theory | Videha Parallel History critical frame Navya-Nyāya Epistemology of...
- (B) 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...
- (C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (D) The chapter notes that Annexure-2, A Critical Appraisal of Vidyapati's Bidesiya A Critical Appraisal of Vidyapati's Bidesiya I approach this Maithili theatrical text, or rather, this performance script rooted in Vidyapati's padavali, with the...

१३३. In Chapter 12 (Anand Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that key characters include: Garib Jha (poor father, 60), Sumitra (mother), Prabha (the heroine, college student), Gunanand (wise village elder), Dalal (marriage broker), and Jivesh.
- (B) Anumana (inference) corresponds to the critical and analytical dimension of theatrical reception, the audience's inferential movement from what they see and hear to conclusions about social causes, structural conditions, and systemic injustice.
- (C) The Bal Sahitya Puraskar of the Sahitya Akademi, which was instituted precisely for children's literature, has not been awarded to the creator of the Maithili children's picture-story book.
- (D) An academic monograph on schizophrenia and social stress, drawing on her decades of teaching and research in psychology.

१३४. 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).

१३५. In Chapter 12 (Anand Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that benjamin holds that the oral line of inheritance transmits not merely information but 'experience' (Erfahrung) in the full sense, accumulated wisdom embedded in narrative, connected to the rhythms of community life.
- (B) The chapter notes that postcolonial and Subaltern Studies (Spivak, Bhabha, Guha) Gayatri Spivak's question 'Can the subaltern speak?' is answered differently by Roy's fiction and by Roy's fiction's existence as a published, archived literary corpus.
- (C) The chapter notes that vira Rasa (heroism) is the dominant rasa of Hathat Parivartan and Mukti Yatra.
- (D) The 19th-20th century Maithili renaissance responding to colonialism, social reform (anti-caste, anti-child marriage movements), and the Bhakti legacy, created a context in which Gibran's Romanticism could land with recognition rather than bewilderment.

१३६. What does Chapter 12 most clearly emphasize about Anand Kumar Jha?

- (A) The Natyashastra 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.

१३७. Which answer matches the critical direction of Chapter 12?

- (A) The chapter notes that hasya (comedy) operates as secondary rasa in Kalah and Hathat Parivartan, providing comic relief by way of characters like Lutan Kaka (the mediating elder in Kalah), Sajendra's drunken calculations in Hathat Parivartan, and the...
- (B) The chapter notes that by raising her step-daughter's children and supporting her husband's lifelong mission, she became the quiet architect of a legacy that survives in the poetry of Nachiketa, the scholarly works of Ila Rani, and the administrative...
- (C) Avacchedaka (Limitor) and Literary Specificity The most technically distinctive Navya-Nyāya concept is the avacchedaka, the 'limitor', a relational operator that specifies the precise scope of a cognition or property.
- (D) The chapter notes that c Postcolonial and Subaltern Perspectives Maithili literature is itself a postcolonial formation: Maithili's recognition as a scheduled language (Eighth Schedule, 2003) came after decades of cultural marginalisation by Hindi-dominant...

१३८. Which option correctly summarizes a point from Chapter 13?

- (A) His father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility.
- (B) The report's discussion of Maithili children's song (bāl gīt) and riddle (paheli) applies the Nāṭyaśāstra's concepts of sukumāra (delicate/tender aesthetic) and audārikā (robust/popular aesthetic) to distinguish between literary children's poetry and folk...
- (C) The movement's avant-garde productions, such as Ulkamukha, employ the Nāṭyadharmi style to explore historical and metaphysical themes, using "magic realism" to represent truths that exceed simple observation.
- (D) The chapter notes that n e p a l ' s L i t e r a r y A w a r d E c o s y s t e m f o r M a i t h i l i Maithili is the second most widely spoken language in Nepal, with major populations in the Terai (Madhesh) region.

१३९. According to Chapter 13, which statement best fits the discussion of Anchinhar Aakhar?

- (A) 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...
- (B) The chapter notes that he acknowledges that while he prefers traditional meters, he has included "free verse" (chandmukt) to show he is not restricted to any one "ism".
- (C) Alaṃkāra and the Sanskrit line of inheritance The alaṃkāra school, from Bhamaha and Daṇḍin by way of Mammaṭa's Kāvyaaprakāśa, provides a taxonomy of figures of speech (śabdālaṃkāra and arthālaṃkāra) that remains productive for formal analysis of Maithili...
- (D) 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...

१४०. Which point is consistent with Chapter 13's treatment of Ashish Anchinhar?

- (A) 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...
- (B) The chapter notes that (2) Maithili Ghazalak Vyakaran O Itihas (मैथिली गजलक व्याकरण ओ इतिहास), The Grammar and History of Maithili Ghazal.
- (C) The chapter notes that nand Kumar Mishra 'Nand' A prolific author of novels, stories, and children's literature whose work spans multiple decades and reflects the changing socio-political landscape of Mithila.
- (D) The chapter places Binay Bhushan inside the wider parallel history of Maithili literature.

१४१. What does Chapter 13 most clearly emphasize about Ashish Anchinhar?

- (A) 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.
- (B) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child.
- (C) The work covers: the geographical setting and historical origins of Koilakh; its notable alumni across the centuries; its social structure and caste composition; its educational history; and its embedded relationship with the intellectual culture of Mithila.
- (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...

१४२. According to Chapter 13, which statement best fits the discussion of Ashish Anchinhar?

- (A) His short-story collection *Kichu Puran Gapa Kichu Nava Gapa* (2005) plants one foot in Maithili line of inheritance and the other in modern narrative experimentation; his translation *Tatal Pankhi* (2016) carries the Maithili literary imagination into...
- (B) His use of Maithili-specific vocabulary and morphology, the verbal forms 'birat', 'marbā', 'karbā', rather than Hinduised or Sanskritised alternatives, marks his adherence to what the Videha movement recognises as authentic Maithili linguistic identity.
- (C) The chapter notes that university pond and Vice-Chancellor penalised: When the administration of Lalit Narayan Mithila University (LNU) undertook a "beautification" project that damaged the Kameshwar Nagar campus pond, Chaudhary filed a case before the NGT.
- (D) 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 work reinforcing...

१४३. According to Chapter 13, which statement best fits the discussion of Ashish Anchinhar?

- (A) *The Parallel Lives*: The narrative constantly jumps between the current journey and "parallel" histories-the author's childhood in Siliguri, Kaka's life in Mumbai, and Ramasareji's struggle in Assam.
- (B) In 1967, he participated in the founding of the 'Akhar' (आखर) journal, along with others including Kirtin Narayan Mishra and Birendra Mallik.
- (C) The chapter notes that several ghazals address the experience of displacement, labour, and political disenfranchisement with an economy of language typical of the classical sher.
- (D) The chapter notes that this is not merely a pious claim but an epistemological one: bhakti literature, on Navya-Nyaya grounds, is a legitimate means of knowledge.

१४४. According to Chapter 14, which statement best fits the discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) The passengers' discourse about child labour is precisely the mode by which subaltern speech is absorbed and neutralised: the problem is named, debated, and left unchanged.
- (B) The chapter notes that dhvani (Suggestion): Following Anandavardhana's *Dhvanyaloka*, Buch uses symbols as Pratika (icons) to convey meanings beyond the literal text.
- (C) 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.
- (D) The chapter notes that this duplication is a characteristic feature of subaltern poetry in the Videha Parallel History.

१४५. What is the best reading of the chapter's discussion of Chunamun Chunamun?

- (A) The chapter notes that Sadeha 9 shows his children's poetry strand (*Chunamun Chunamun karait ciriā*, the chirping bird).
- (B) The chapter notes that Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (*Prison Notebooks*) precisely describes Pushpa's position.
- (C) The chapter notes that this comparative perspective is vital for challenging the perception of Maithili as a minor dialect; instead, it reveals Maithili as a foundational "literary sun" that illuminated the surrounding regional traditions for centuries.
- (D) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its call-and-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.

१४६. In Chapter 14 (Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A), which option reflects the chapter's argument?

- (A) Thematic & Critical Analysis Bhatt occupies a major position inside the Parallel History as a poet who links Mithila's sacred-identity poetry (Sita/Janaki as founding myth), its children's literary strand (the Chunamun bird poem), its social protest line...
- (B) The chapter notes that maun's reportage combines all three; therefore it is literature, not merely journalism or ethnography.
- (C) His ghazals demonstrate a sophisticated command of the traditional form's technical requirements (the radif, the qafia, the maqta') while deploying that form in the service of political and ecological content that the classical line of inheritance did not...
- (D) The chapter notes that navya Nyaya: The Technology of Precision The most "weaponized" chapter in the text is Jha's exposition of Navya Nyaya.

१४७. 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.

१४८. What is the best reading of the chapter's discussion of Arvind Thakur?

- (A) The chapter notes that inside the Videha critical frame, Viyogi is arguably the most major figure for demonstrating that Maithili can be a language of scientific modernity, that it need not be confined to the domains of devotional poetry (Vidyapati's...
- (B) The chapter notes that its literary history extends at least to the fourteenth century, when the poet Vidyapati (c.
- (C) The chapter notes that this transposition is itself a dhvanic move: the novel's emotional register asks to be understood by way of the line of inheritance of Vidyapati's padavali, where separation from the beloved is the occasion for the most intense lyric...
- (D) The chapter notes that bouā Bājal" generates hāsyā by way of the child's devastating logic: why study when even the greatest writers die unrecognized?

१४९. What does Chapter 15 most clearly emphasize about Rasa Theory?

- (A) 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.
- (B) 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...
- (C) Indian Critical Frameworks 4.1.1 Rasa Theory (Bharata's Natyashastra, c.
- (D) The Play-Figure and Heroism The poem begins with a poetic invitation - "Won't you come and play with me?" -which seems like an innocent children's invitation to play.

१५०. Which point is consistent with Chapter 15's treatment of Least Common Multiple's 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...

१५१. According to Chapter 15, which statement best fits the discussion of Kshitikanak Kshetrafal'?

- (A) Gangesa analyses Shabda with great care, asking what makes a speaker reliable (apta) and how linguistic meaning is generated.
- (B) Thakur's own critical collection 'Kshitikanak Kshetrafal' (2024) carries forward this project.
- (C) The chapter notes that nand Kumar Mishra 'Nand' A prolific author of novels, stories, and children's literature whose work spans multiple decades and reflects the changing socio-political landscape of Mithila.
- (D) The layering of languages and translations creates what Homi Bhabha would call a "third space", neither fully Maithili nor fully English, neither performance nor documentation, neither folk nor classical.

१५२. What is the best reading of the chapter's discussion of Arvind Thakur?

- (A) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) Swarn Kamal ('Golden Lotus', 2019, 54 pages, 150) is described on its title page as 'A Novel for ₹ Children in Maithili', a...
- (B) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (C) Jha's naming of Batahū Yādava as a community bearer, and his own role as AIR B High Grade folk artist, are precisely the kinds of 'bearer community' recognition that the UNESCO critical frame mandates.
- (D) The chapter notes that bakhtin's concept of the 'carnavalesque', the temporary inversion of social hierarchies in folk festive culture, which in literature becomes a formal principle of counter-hegemonic expression connects with Thakur's practice of...

१५३. Which point is consistent with Chapter 15's treatment of Its Resistance The?

- (A) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (B) The chapter notes that the m a t i c A n a l y s i s 5.1 The Poetry of Dissent: Darkness and Its Resistance The title 'Anhaaraka Virodh Me', literally 'In Opposition to Darkness', functions as the ethical key to Thakur's entire literary project.
- (C) The chapter notes that inside this project, Anchinhar's specific contribution is to have given the ghazal line of inheritance its formal spine: the grammar, the history, the critical standards, and the model compositions that future practitioners will inherit.
- (D) In the Videha-Sadeha essays, the dominant rasa moves towards Shanta (peaceful contemplation) in the Brindavan meditation, and Adbhuta (wonder) in the descriptions of Naga tribal women's cultural resilience and the sublime ecology of Mithila's bamboo forests.

१५४. What does Chapter 16 most clearly emphasize about Maithil Student Union?

- (A) Authorial Context Ram Chandra Roy (affectionately known as Ramu Sarak, "Ramu from the road/street") is a writer of short and long fiction working in the parallel Maithili line of inheritance.
- (B) These reviews reveal Mandal's deep engagement with Maithili folk line of inheritance, children's literature, and the politics of cultural preservation.
- (C) Maithili readers have not had such strong fiction in recent years.
- (D) The chapter notes that this temple environment was foundational: it buzzed with kavi-goshtis (poetry seminars), literary anniversaries, and the activities of the Maithil Student Union, exposing the young Ashok to a living, breathing culture of Maithili...

१५५. What is the best reading of the chapter's discussion of Viraam Se Pahile'?

- (A) The chapter notes that because it was composed centuries before him, at a time when the pag had not yet originated in Mithila.
- (B) His village audiences recognise the specific social situations, the panchayat, the electoral corruption, the landlord's exploitation, the labourer's poverty, from their own lived experience.
- (C) The chapter notes that 'Maithili Literature and Famous Maithili Writers.' Hum Mithilawasi. hummithilawasi.blogspot.com.
- (D) Ashok's first published poem appeared in the children's magazine Batuk in 1968, and his first story 'Viraam Se Pahile' appeared in Mithila Mihir in 1971.

१५६. What does Chapter 16 most clearly emphasize about Ashok (Kathakar Ashok)?

- (A) The chapter notes that nachiketa's stated poetics is explicitly vakroktic: "I think very little now; even when I do, I think in figures of speech." The preference for the figure over the statement, for the oblique approach over direct assertion, is a...
- (B) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the...
- (C) In this story, lover-beloved, mobile phone, and telephone all appear naturally in a new story with the new age.
- (D) The chapter notes that marxist: सत्ता = economic control masked as social respect / Dalit: Authority often caste-based → exclusionary / Psychoanalytic: Authority figures driven by insecurity and control impulses / Evaluation: A critique of localized power...

१५७. Which point is consistent with Chapter 16's treatment of Eighth Schedule?

- (A) 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.
- (B) The Medieval-Modern Bridge: Vidyapatik Purusha Pariksha The adaptation of Vidyapati Thakkurah's 14th-century Sanskrit prose classic for a Maithili children's audience performs a thematic operation of historical continuity: the child reading Preeti Thakur's...
- (C) The chapter notes that trikona (1986), A collaborative collection in which Srinivas participated alongside other writers.
- (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.

१५८. Which option correctly summarizes a point from Chapter 16?

- (A) The chapter notes that it holds that there is a distinctively Maithili way of perceiving social reality, inflected by the region's specific history, its peculiar mix of Brahmanical culture and earthy folk wisdom, its geography of floods and fertile plains...
- (B) The chapter notes that cOMPARATIVE AND WORLD-PHILOSOPHICAL PERSPECTIVES Gaṅgeśa, Descartes, and Leibniz: Logic-Sensitized Metaphysics One of the most illuminating contributions of Scharfstein's Comparative History is the systematic juxtaposition of Gaṅgeśa...
- (C) The chapter notes that Karen Horney's theory of basic anxiety and social neurosis, developed in *The Neurotic Personality of Our Time* (1937), directly informs Anusheelan's essay on inferiority (*hinataak bhavnaa*) and the suicide essay, both of which analyse...
- (D) The social world it depicts, the tobaccochewing uncle, the darkness, the barking dogs, the child's desire, is the specific world of a lowercaste Mithila household, not the lit, comfortable world of the upper-caste household that has historically been the...

१५९. 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...

१६०. Which point is consistent with Chapter 16's treatment of Ashok (Kathakar Ashok)?

- (A) The chapter notes that professionally, Jha has been a journalist for over two decades.
- (B) The chapter notes that this is not nostalgic conservatism but active democratisation: a text that was previously available only to Sanskrit-educated scholars is now available to Maithili-medium school children.
- (C) Akhil Bharatiya Mithila Sangh (New Delhi) 3.5 Critical Synthesis: The Recognition Problem The seven recognized associations share a common limitation: they are legacy institutions of the mid-twentieth century that have not adapted to the digital, diaspora...
- (D) The chapter notes that Gajendra Thakur calls this the 'panchlainend' problem: a story builds genuine complexity and then resolves itself too quickly, sacrificing ambiguity for a clever final line.

१६१. 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*.

१६२. 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.

१६३. 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)...

१६४. 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.

१६५. Which point is consistent with Chapter 18's treatment of Bhavnath Jha's?

- (A) The chapter notes that ethnologue: *Languages of Nepal* (ed. with John Eppelle, M.
- (B) The grammatical line of inheritance (*Vyakarana*), which *Bhavnath Jha's* own father Pt.
- (C) The chapter notes that *renu* renders these songs with deep respect and careful attention, treating them as serious literary texts rather than mere folklore.
- (D) The chapter notes that *tillu's* childhood nickname was given to him by his father's close friend, the mahakavi *Fazlur Rehman Hashmi*, Maithili poet.

१६६. In the context of Pandit Bhavnath Jha, which statement is accurate?

- (A) The Bihar Research Society's descriptive catalogue project of the mid-20th century covered only a fraction of the available material before stalling.
- (B) The Children's Literature: Formal Pedagogy The *Khurluchhī* collection's formal innovation, the *bāl ghazal* (children's ghazal), is pedagogically major.
- (C) In *Navya-Nyāya* semantics, *śabda-śakti* is the inherent power of a word to convey its meaning.
- (D) The chapter notes that *julia Kristeva's* abjection theory is relevant here again.

१६७. In Chapter 18 (Pandit Bhavnath Jha), which option reflects the chapter's argument?

- (A) The chapter notes that the GHAZAL FORM: line of inheritance, INNOVATION, AND ANCHINHAR'S CONTRIBUTION.....
- (B) The chapter notes that (Sanskrit) from Lalit Narayan Mithila University, Darbhanga, in 1992, a course involving eminent scholars including Pandit Triloknath Jha, Pandit Shaktidhara Jha, and Professor Shrivardhana Thakur.
- (C) The Non-Literary Writer in a Literary Language The most fundamental critical point about Narendra Jha, and Videha Issue 395 insists on this repeatedly across its seventeen essays, is that he represents a rare and endangered species: the non-literary writer...
- (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.

१६८. 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.

१६९. 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.

१७०. Which point is consistent with Chapter 19's treatment of Vikram Samvat?

- (A) The chapter notes that janaki (जानकी), the souvenir of the Maithili Mahila Sangh (Maithili Women's Association), Patna.
- (B) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...
- (C) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.
- (D) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur.

१७१. Which option correctly summarizes a point from Chapter 19?

- (A) 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...
- (B) The chapter notes that this is the foundational metaphor of his early poetics, the trapped human condition under social exploitation.
- (C) 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...
- (D) The titles alone, Oonch-Neech (high-low), Biswasghat (betrayal), Baap Bhel Pitti (father became child), carry dhvani beyond their literal meanings, suggesting the structural inversions (the high becoming low, trust becoming betrayal, the parent becoming...

१७२. Which option correctly summarizes a point from Chapter 20?

- (A) The chapter notes that literature and music pervaded his household from childhood.
- (B) The chapter notes that shared Responsibility: The author argues for a "50-50" responsibility inside the family and society to ensure women's education and literacy.
- (C) The chapter notes that he is aware that the language in which one publishes determines who can read one's work, and he navigates this constraint strategically.
- (D) In Ujāra Parbak Khoj, the title's dhvani operation is exemplary: the expressed meaning is "a search for the festival of light"; the indicated meaning is "the poet seeks cultural and communal illumination for his people"; the suggested meaning opens onto...

१७३. Which option correctly summarizes a point from Chapter 20?

- (A) The chapter notes that literature and music pervaded his household from childhood.
- (B) The Navya-Nyāya concept of avacchedakatā (conditioned limitation) is also useful comparatively: each writer's work is conditioned by specific limiting conditions (upādhi) that must be acknowledged in any critical evaluation.
- (C) The chapter notes that ujāra Parbak Khoj enacts a precisely homologous quest in the Maithili cultural context.
- (D) The chapter notes that delhi has been a crucial centre of Maithili activism, journalism, and cultural production since at least the mid-20th century, home to Maithili organisations, literary events, and a continuous journalistic presence in the...

१७४. What is the best reading of the chapter's discussion of Binay Bhushan?

- (A) The chapter notes that it ensures that the language of Janaka and Vidyapati is not just a memory of the past, but a vibrant, living force in the digital age.
- (B) The chapter notes that chauthary's handling of Maithili language itself shows acute auchitya.
- (C) The chapter notes that this structural inversion, where the child sees clearly what the adult cannot, is a classic device of children's literature (from Andersen by way of Kipling) and takes on additional resonance in the Maithili context: the child reader...
- (D) The chapter notes that binay Bhushan's declared interest in environmentalism (paryāvaraṇa) connects his poetry explicitly to this critical frame.

१७५. According to Chapter 20, which statement best fits the discussion of Parallel Institution The Videha Parallel?

- (A) The research report is especially major: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's...
- (B) The chapter notes that this is the most comprehensive English-language document in the issue.
- (C) The sustainability of the TBA beyond its founding figure is uncertain; the movement needs institutionalisation and replication.
- (D) 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...

१७६. What is the best reading of the chapter's discussion of Binay Bhushan?

- (A) The chapter notes that from this emerges a new poetics of Dalit object poetics: by way of the object, making the Dalit woman's labor, knowledge, and identity visible.
- (B) Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors, a gap his research makes visible and actionable.
- (C) The chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate.
- (D) The chapter notes that formal Innovation: The Bihani Kathā The Bihani Kathā (seed story) is perhaps the most major formal innovation of the Videha archive.

१७७. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The Tattvachintamani of Gangesh Upadhyaya is discussed, but where are the poems of Vardhamana, who calls him sukavikairava kānānenduḥ (the moon in the lotus grove of fine poets)?
- (B) 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.
- (C) The chapter notes that upamāna (Comparison): The comparative dimension, comparing the Maithili festival line of inheritance with other cultural festivals, comparing the present state with a remembered or imagined past, is the upamāna at work in Binay...
- (D) The chapter notes that bCE, 200 CE) establishes the theory of rasa, the aesthetic experience of emotion, as the foundation of all literary appreciation.

१७८. What is the best reading of the chapter's discussion of Kalikant Jha 'Buch' and Satyanand Pathak?

- (A) The chapter notes that together, these two writers span a cultural geography from the Mithila heartland (Kariyan village, Samastipur district, Bihar) to the Maithili diaspora in Assam, and a literary range from lyric poetry and devotional verse to...
- (B) Applying Navya Nyāya: the ghazal form itself serves as a śabda-pramāṇa (verbal testimony), a line of inheritance of validated poetic speech whose authority is conferred by the genre's long history.
- (C) The chapter notes that early Maithili 1300-1600 AD Rise of regional dynasties; courtly patronage; suppression of vernacular realism.
- (D) The chapter notes that stepmother/Grandmother Anima Singh Professor/Folklorist Assumed full responsibility for raising Ila Rani's children.

१७९. According to Chapter 22, which statement best fits the discussion of Civil Engineering?

- (A) The Maithili literary establishment, for its part, rarely accorded him the recognition it gave to poets and novelists, despite the fact that his books served as primary reference for anyone attempting to understand Mithila's economic geography.
- (B) After graduating in Civil Engineering from IIT Kharagpur in 1968, he did not limit his research to just concrete and iron.
- (C) The neglect and exploitation of Mithila's half-population cannot be told.
- (D) The chapter notes that he notes the loss of traditional values, where grandmothers used to teach "Saate au Bhavat" (traditional lore), they now teach "One-Two" to their grandchildren.

१८०. What does Chapter 22 most clearly emphasize about Rishi Maitreyi?

- (A) The chapter notes that khurluchhi (Children's Poetry Collection, 2012) This collection of children's poetry (bāl kavita) and children's ghazals (bāl ghazal) is a distinctive contribution to a genre, Maithili children's literature, that the preface notes...
- (B) The chapter notes that early journals like Mithila Mihir were instrumental in challenging social taboos and promoting modern education.
- (C) The chapter notes that besides Rishi Maitreyi and Gargi, in the 15th century, Lakhima Devi, Lakhia Devi, Vishwas Devi, and Chandrakala Devi did unprecedented work in literature and philosophy.
- (D) The coaching center model of Bechan Thakur should be replicated to ensure youth engagement and the continuity of the line of inheritance.

१८१. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The choice of Urvashi Prakashan, Patna as publisher (rather than a Maithili institutional publisher) signals independence from the establishment.
- (B) The chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration.
- (C) Theories of Children's Literature 4.4.1 The Developmental critical frame (Jean Piaget, L.
- (D) The chapter notes that compared to leaving this district, the line of inheritance of going outside is notable.

१८२. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) According to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research.
- (B) The haiku sequence in Kṣaṇaprabhā is another site of dhvani-practice.
- (C) His direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a...
- (D) The chapter notes that Roderick McGillis and the Ideology of Children's Literature Roderick McGillis (The Nimble Reader, 1996) holds that children's literature is never politically neutral but always ideologically laden, teaching children what to value...

१८३. What does Chapter 22 most clearly emphasize about Dinesh Kumar Mishra?

- (A) The controversy woven around his work in Maithili literature shows that truth and research often become uncomfortable for power structures.
- (B) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI.
- (C) The chapter notes that psychoanalytic and Lacanian Readings Sigmund Freud's theory of unconscious desire, the return of the repressed, and the role of mourning in the psychological economy; Jacques Lacan's reformulation of these in terms of desire, the...
- (D) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities.

१८४. Which answer matches the critical direction of Chapter 22?

- (A) The account of Reshma the vegetable-selling Muslim woman, whom the author's mother addresses as "our village sister" and instructs all children to call mausi (aunt), is the book's most vivid instantiation of its thesis about Arer's social cohesion across...
- (B) The chapter notes that Shail Jha's 'Beti' rewards New Critical attention to its refrain structure: the identity phrase 'Ham beti chhi' does not simply repeat, it accumulates.
- (C) The chapter notes that this is critical pratyaksha: the perception of the universal social truth in the particular narrative detail.
- (D) The chapter notes that when water comes into the river, these villagers leave their homes and take shelter on the high embankments.

१८५. Which option correctly summarizes a point from Chapter 22?

- (A) His five published collections represent a substantial literary achievement across four distinct genres, lyric poetry, ghazal, social-critical verse, and children's literature, and his career in the Maithili diaspora of Jharkhand exemplifies the creative...
- (B) The chapter notes that this shift was not merely technological but deeply ideological, rooted in the belief that the survival of Maithili depended on its liberation from the "genetic superiority complexes" of a stratified elite.
- (C) The chapter notes that this report, based on Dinesh Kumar Mishra's over three decades of research, field visits, and technical analysis, discusses the current crisis of the Kamla river and future challenges.
- (D) The chapter notes that contribution to the Videha parallel line of inheritance: By being archived and celebrated by Videha, Bimbak Pathar enters the line of inheritance of Maithili parallel literature that Gajendra Thakur has systematically documented, a...

१८६. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that sahu's adoption of these Japanese forms is mediated by way of Hindi and by the Videha movement's commitment to global lyric forms.
- (B) The chapter notes that myths and Legends: Folklore says that when the Kosi and Kamla changed their courses, Bhutihi Balan established its kingdom in the empty space between them.
- (C) The chapter notes that english subtitle on copyright page: 'Koilee Ghur aau, Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe, 'Return, Cuckoo!', addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a key...
- (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...

१८७. 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.

१८८. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (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) Maithili Literary History and Context Choudhary, Radhakrishna.
- (C) In contrast, the traditional approach sees flood as a part of the life cycle and reacts accordingly.
- (D) The chapter notes that preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature at zero.

१८९. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) In the words of one villager, "We have been serving a life sentence for 70 years." This desperation has led to large-scale migration of youth, leaving only the elderly and children in villages.
- (B) The chapter notes that look at the craft of the short story 'Titait-Bhijait'.
- (C) The chapter notes that for example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community, a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.
- (D) 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.

११०. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that traditional Approach to Floods: In Mithila's culture, flood was not always seen as a 'disaster'.
- (B) The chapter notes that identity and Formation Shanti Lakshmi Chaudhary (शान्ति लक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic, one of the most distinctive feminist voices in the Videha Parallel History's literary...
- (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) 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.

१११. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The account of Reshma the vegetable-selling Muslim woman, whom the author's mother addresses as "our village sister" and instructs all children to call mausi (aunt), is the book's most vivid instantiation of its thesis about Arer's social cohesion across...
- (B) His criticism is consciously in the service of the Videha Parallel Literature Movement's democratic, anti-canonical project.
- (C) The chapter notes that political Vision: Mithila Rajya and the "North Bihar" Reality Acharya Ramanand Mandal's advocacy for a "Mithila Rajya" (Mithila State) is grounded in social justice rather than ethnic chauvinism.
- (D) 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.

११२. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that early Maithili 1300-1600 AD Rise of regional dynasties; courtly patronage; suppression of vernacular realism.
- (B) 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...
- (C) The chapter notes that for the people of Mithila, this book is not just a source of information, but a call to save their land and water.
- (D) The procedure described is: (1) adult reads the story; (2) child selects which episode to illustrate; (3) child fills in the colours; (4) child adds dialogue.

११३. 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...

११४. According to Chapter 22, which statement best fits the discussion of Burhi Gandak?

- (A) The chapter notes that this use of the child-persona to recover a sense of wonder at the natural world connects to a broader line of inheritance in Maithili children's literature going back to Vidyāpati's lighter compositions, while also engaging with the...
- (B) The chapter notes that prose Fiction and the Logic of the 'Least Common Multiple' Thakur's three story collections span three decades and demonstrate a consistent preoccupation with the relationship between darkness and its resistance, formal innovation...
- (C) The chapter notes that sāhitya-Darpaṇa (Viśvanātha Kavirāja) and Narrative Theory Viśvanātha Kavirāja's Sāhitya-Darpaṇa (c.
- (D) In September, the rising level of the Burhi Gandak breached the embankment near Mirzapur village on the night of September 23.

११५. What does Chapter 22 most clearly emphasize about Minister Krishna Ballabh Sahay?

- (A) The Digital Transformation: Videha and the April 2026 Archive The role of the digital e-journal Videha in the modern Maithili movement cannot be overstated.
- (B) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) Swarn Kamal ('Golden Lotus', 2019, 54 pages, 150) is described on its title page as 'A Novel for ₹ Children in Maithili', a...
- (C) The chapter notes that revenue Minister Krishna Ballabh Sahay admitted that the situation was most critical in Muzaffarpur, Darbhanga, Patna, Gaya, and Shahabad.
- (D) The Videha Parallel History: Yadav's OBC-Yadav identity and his satirical-documentary mode contribute to the archive's diversity of community voice and genre.

११६. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that (2) Yathārtha (realism), does the work engage honestly with the social, material and emotional realities of Maithili life?
- (B) The chapter notes that rajendra Prasad, who was then Food Minister in the interim government, toured Bihar and appealed to farmers to give their 'surplus' grain to the government.
- (C) In the Hindi literary line of inheritance, Renu stands as the writer who most completely made a specific regional culture into a vehicle for the deepest human questions.
- (D) The chapter notes that you spent childhood in play and youth in the charms of women.

११७. Which option correctly summarizes a point from Chapter 23?

- (A) The chapter notes that the analysis maintains that Mandal's work serves as a vital subaltern intervention, writing from below, from the village, from the non-Brahmin perspective, and that his contribution to the Bihani Kathā (seed story) line of...
- (B) His efforts to motivate parents in Muslim and Dalit tolas to send their children to school provide the empirical grounding for his literary critiques.
- (C) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.
- (D) The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village.

१९८. Which option correctly summarizes a point from Chapter 23?

- (A) The chapter notes that cE) defines kāvya (literature) as 'vākya rasamātmakam', utterance whose soul is rasa.
- (B) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahes) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local...
- (C) The chapter notes that naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher).
- (D) The chapter notes that what makes this story major beyond its narrative surface is its dense social specification: the description of Lal Bhouji is rendered in the full classical Maithili nāyikāvarnana line of inheritance, detailed physical description...

१९९. In Chapter 23 (Durganand Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that its nineteen critical essays, editorial commentary, and reader responses constitute a richly diverse evaluation.
- (B) The child weeps, 'Mā go māe, melā dekhailai jāeb melā, Kisna Muṭṭīk melā', I want to go see the fair, the fair of Kisna Mutti.' This ending, withholding resolution and leaving the child's punishment and unexplained innocence in painful suspension, is a...
- (C) Maithili Literature in the Twenty-First Century The transition to the twenty-first century saw Maithili literature grapple with new mediums.
- (D) The chapter notes that this trans-regional influence shows that Maithili was once the lingua franca of Eastern Indian devotionalism, a status that the institutional history often downplays in favor of a more localized, caste-centric identity.

१०००. Which point is consistent with Chapter 23's treatment of Bihani Kathā?

- (A) The story shows Mandal's mastery of the Bihani Kathā (seed story) form, the tiny narrative that contains the seed of a much larger social truth: the poverty that forces children to secret economies, the adult violence that misreads innocence as theft, the...
- (B) The parallel line of inheritance championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to recognise.
- (C) The chapter notes that writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention, a democratic aesthetic move consistent with the Parallel History's...
- (D) Author's Note (Apan Udgar): The translator expresses his goal to preserve the original literary beauty of the Hindi epic while adapting it into the "melodious tones" of Maithili.

१००१. In the context of Durganand Mandal, which statement is accurate?

- (A) The chapter notes that 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 : E X P A N D E D A S S E S S M E N T inside the Videha Parallel History critical frame, the full corpus of Kalpana Jha Patna's Videha contributions serves as a coherent...
- (B) 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...
- (C) In his review of Jīvan-Saṃgharṣa, Mandal holds that the novel is not fantasy but is based on hard reality (yathārtha).
- (D) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

१००२. 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...

१००३. According to Chapter 23, which statement best fits the discussion of Jagdish Prasad Mandal's?

- (A) The chapter notes that mohandas, Maithili Translation of Uday Prakash's Hindi Novella Translation details: Hindi source: Uday Prakash (born 1 January 1952, Shahdol, Madhya Pradesh), Mohandas, a long story (dīgha kathā) for which Uday Prakash received the...
- (B) The chapter notes that by embracing new media and experimental forms, the archive shows that Maithili is a language capable of modern innovation.
- (C) The chapter notes that he also credits Jagdish Prasad Mandal's inspirational influence on Bechan Thakur, noting that Thakur writes from inside the parallel line of inheritance, and thanks both Shruti Prakashan and Videha for enabling the publication and...
- (D) The chapter notes that tillu holds that children's poetry in Maithili has been seriously underdeveloped, and that the literary establishment's tendency to classify religious verses and educational rhymes as 'children's literature' misses the specific...

१००४. According to Chapter 24, which statement best fits the discussion of Harimohan Jha?

- (A) The chapter notes that rudraarchana Paddhati (Vedic Rudra text collection, co-edited, Hindi translation, Mahavir Mandir, 2004).
- (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 centres on Harimohan Jha, The Unwritten Thesis of Language, Script and Pure Vocabulary.
- (D) The chapter notes that rasa reading: the dominant rasa is the interplay of karuṇa (pathos of childlessness and abandonment) and bībhatsa (the social disgust of caste discrimination), with a resolution that gestures toward adbhuta (wonder at the capacity...

१००५. What does Chapter 24 most clearly emphasize about Jha's Trends?

- (A) The chapter notes that this honest acknowledgment of the limits of testimony is itself a Navya Nyaya-aligned epistemic virtue: cognising one's own limitations as a means of avoiding overconfident claims.
- (B) Acharya Sharan represents the institutional-scholarly line of inheritance: academically trained, editorially productive, connected to both the Sanskrit pandit world and the emerging modern Hindi-Maithili literary sphere.
- (C) 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.
- (D) The chapter notes that by that criterion, a migrant labourer-turned-ghazalist whose 101-ghazal collection went by way of two editions in a year, whose poetry is shared on WhatsApp groups across the Maithili diaspora, and whose children's story 'Chonhā'...

१००६. In the context of Harimohan Jha, which statement is accurate?

- (A) 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.
- (B) The chapter notes that rasa, literally "taste" or "flavour", denotes the aesthetic emotion or sentiment evoked in the sahrīdaya (receptive reader).
- (C) The chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'.
- (D) The chapter notes that by resurrecting the Viśeṣyatā (substantivity) of the Indian philosophical line of inheritance, Jha declared: We are not a predicate of your history; we are the subject of our own.

१००७. Which answer matches the critical direction of Chapter 25?

- (A) The chapter notes that journalism as Śabda-Pramāṇa: Navya-Nyāya Analysis Gaṅgeśa Upādhyāya's analysis of śabda-pramāṇa (verbal testimony as valid knowledge) in the Tattvacintāmaṇi's fourth khaṇḍa is directly applicable to journalistic practice.
- (B) Acharya Sharan represents the institutional-scholarly line of inheritance: academically trained, editorially productive, connected to both the Sanskrit pandit world and the emerging modern Hindi-Maithili literary sphere.
- (C) The prakāśhan note in Baukēe describes him as having spent a lifetime educating children while also serving as a committed Maithili writer.
- (D) The chapter notes that he is known as "Khuda-e Suk'han" (God of Poetry) in the Urdu line of inheritance, and his couplets have become proverbs in the sub-continental literary imagination.

१००८. What does Chapter 26 most clearly emphasize about HITNATH JHA Poet · Critic · Translator?

- (A) The chapter notes that c R I T I C A L A P P R E C I A T I O N of HITNATH JHA Poet · Critic · Translator · Grāmakaṭhākāra With Reference to Indian & Western Critical Theory, Anthropological Theory & the Navya-Nyāya of Gaṅgeśa Upādhyāya...
- (B) The chapter notes that safi completes his BA First Class while working as a domestic servant in Bangalore, studying whenever time permits, bringing textbooks from the village, sitting the examinations from Bangalore.
- (C) The chapter places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature.
- (D) The chapter notes that 'Madan-Amar', his signature seed story, opens with a child, Madan, being taken by his friend Ammar to his upper-caste maternal grandmother's haveḷī.

१००९. 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 bhīmnaṭh Jhā, is a well-known Maithili scholar.

१०१०. What does Chapter 26 most clearly emphasize about Hitnath Jha?

- (A) The interplay of Karuṇa and Vīrasuffering acknowledged but not surrendered to, is the characteristic rasa-configuration of the Videha Maithili ghazal line of inheritance.
- (B) Her poetry and prose insist on the interiority, desire, grief, and social critique of the Maithili woman, a subjectivity long objectified in the dominant aesthetic of Mithilā's Vidyapati line of inheritance, where woman figures primarily as object of the...
- (C) The creative tension between the rooted village-self and the displaced professional-self is the generative engine of his literary project.
- (D) 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...

१०११. Which point is consistent with Chapter 26's treatment of Hitnath Jha?

- (A) The chapter notes that postcolonial Theory: Subaltern Studies and Vernacular Literature Gayatri Chakravorty Spivak's foundational question, 'Can the subaltern speak?' (1988) acquires a precise inflection in Mandal's case.
- (B) Mandal's Bajjika idiom is itself a form of vakrokti relative to the standard Maithili literary register: by choosing the 'oblique' dialect, Mandal defamiliarises the Maithili text, making the reader experience the language freshly rather than by way of the...
- (C) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) Swarn Kamal ('Golden Lotus', 2019, 54 pages, 150) is described on its title page as 'A Novel for ₹ Children in Maithili', a...
- (D) 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.

१०१२. In the context of Hitnath Jha, which statement is accurate?

- (A) The essay 'मिथिलाक बाल साहित्य' (Mithilāk Bāl Sāhitya, Children's Literature of Mithila) is structured as a historical survey, tracing the lineage from Manbodh to modern poets.
- (B) The avacchedaka principle reminds us that these claims must be properly limited: Buch is specifically a Maithili poet of the post-Independence period, working in the lyric-song line of inheritance, from a non-institutional subaltern position.
- (C) The chapter notes that babuāji Miśra (the first and second professors of Maithili at Calcutta University), Śrīkānta Ṭhākur Vidyālaṅkāra (first president of Maithili Akademi, Patna), Pt.
- (D) His books available by way of Videha's archive at videha.co.in/pothi.htm include a long poem (dīrgha kavita), two song collections, a ghazal collection, and an autobiography, testifying to his range as a creative artist.

१०१३. Which option correctly summarizes a point from Chapter 26?

- (A) The preface speaks of the Maithili short story line of inheritance and Nand's place inside it, situating the collection inside the lineage of Maithili kahani writing that runs from Prabhas Kumar Chaudhary (Sahitya Akademi 1990 for Prabhasak Katha) by way...
- (B) In the village, Asgar the old man and his wife; their children are outside.
- (C) Indian Literary Theory Applied to the Ghazal 8.1 Rasa Theory (Bharata Muni's Natyashastra) 8.2 Dhvani Theory (Anandavardhana) 8.3 Vakrokti (Kuntaka) and the Oblique Voice 8.4 Reeti Theory and the Register of Ghazal 9.
- (D) The chapter notes that reviewed extensively in the Videha special issue, Koilakh draws comment from nine scholars.

१०१४. In the context of Hitnath Jha, which statement is accurate?

- (A) The chapter notes that story of Flood Control, Historical Perspective: Bagmati is a fickle river that keeps changing its course.
- (B) The selection took Hitnath Jhā approximately fifteen years to complete, and reflects his sustained engagement with the craft of literary translation.
- (C) The prakashan note in Baukee describes him as having spent a lifetime educating children while also serving as a committed Maithili writer.
- (D) The chapter notes that sandeep Kumar Safi's autobiography, while stirring the literature, society and culture of Mithila, fills that absence.

१०१५. Which point is consistent with Chapter 27's treatment of Batahū Yādava?

- (A) The chapter notes that popular History / Travel Essay Piramidak Desh Me ('In the Land of the Pyramids'): An extended travel essay on Egypt, drawing on Viyogi's own visit (17-24 September 2019, a Thomas Cook 7-night package).
- (B) The chapter notes that vasak and the Children's Literature line of inheritance Acharya Sharan's editorship of the children's journal Vasak (Balakothar) represents a relatively under-studied dimension of his legacy.
- (C) The Lalit Kala Akademi and Sangeet Natak Akademi have recognized individual artists from the Mithila line of inheritance but have failed to create the institutional infrastructure (regional centres, training programmes, documentation projects) that would...
- (D) Jha's source for the Jhumra song is named: Batahū Yādava, a bhagat who is himself worried about the line of inheritance's survival ('बतहू यादव सन भगत चिन्तित छथि जे हुनक बाद ई परंपरा कोना बाँचत?').

१०१६. 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...

१०१७. In the context of Hriday Narayan Jha, which statement is accurate?

- (A) The Bhavnath Jha Special Issue: A Cultural Event Videha e-Journal Issue 428 (15 October 2025), edited by Gajendra Thakur and coordinated by Ashish Anchinar, represents a landmark in Maithili parallel literary culture: a sustained multiauthor assessment of...
- (B) The chapter notes that new Criticism's bracketing of the biographical is, from the perspective of the 'Anchinar Formula', a form of critical cowardice, a refusal to engage with the *rī* between the writer and their subject.
- (C) The Parallel History's insistence on the value of testimonial, oral, and performative cultural expression over the hegemony of print gives Batahū Yādava a form of textual existence that the canonical line of inheritance denies him.
- (D) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili.

१०१८. In the context of Hriday Narayan Jha, which statement is accurate?

- (A) 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.
- (B) The chapter notes that reviews of Children's Illustrated Books (Prīti Thākur's Citrkathas) Among the most charming and revealing items in the Sanchiyka are Mandal's reviews of two illustrated children's books by Priti Thakur, one on Gonu Jha (the famous...
- (C) Jha's documentation project is a Benjaminian response: an attempt to preserve the content of the line of inheritance even when the experiential conditions that generated it can no longer be maintained.
- (D) The chapter notes that (3) Sandarbh Sahit (संदर्भ सहित), A collection of Anchinar's critical essays, reviews, and analytical pieces on ghazal, ghazal prosody, and the question of what does or does not constitute a genuine ghazal in Maithili.

१०१९. What is the best reading of the chapter's discussion of Hriday Narayan Jha?

- (A) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation.
- (B) The chapter notes that this is not sentimental nostalgia but a programmatic claim about language survival: if children do not find their world reflected in Maithili literature, they will not read Maithili literature.
- (C) The chapter notes that gajendra Thakur's theoretical contribution, the Sarala Varnik Bahar, was to develop a simpler quantitative system based on syllable count (Varnik = syllable count) that allowed new Maithili ghazal writers to observe formal...
- (D) 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.

१०२०. Which option correctly summarizes a point from Chapter 28?

- (A) The chapter notes that this is Navya Nyāya in narrative form: proposing a general claim, testing it, finding the limiting case.
- (B) The chapter notes that prfull Kumar Singh 'Maun'), Bhojpuri (by Uma Shankar Dwivedi), and is understood to exist in Nepali translation as well.
- (C) Videha's parallel system responds to this gap directly: the Videha Samantarar Sahitya Akademi Fellow Puraskar was the very first category of the Videha Samman, awarded in 2010 to Govind Jha and in 2011 to Ramanand Renu, two scholars whose lifetime...
- (D) The preface establishes the novel's narrative structure: a children's adventure involving the quest for a golden lotus, drawing on Maithili folk figures, natural settings (rivers, forests, village landscapes), and moral themes appropriate for young readers.

१०२१. What does Chapter 28 most clearly emphasize about Kolkata Representing?

- (A) The title metaphor the slender snake navigating the paddy fields, is an example of vakrokti at the level of the title itself: it prepares the reader for a sinuous, indirect, unpredictable narrative movement.
- (B) Mithila Sanskritik Parishad, Kolkata Representing the Maithili diaspora in West Bengal, the Mithila Sanskritik Parishad occupies an major but undervalued position.
- (C) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.
- (D) The endorsements of Videha is, at this deepest level, an act of reclamation: the insistence that Mithilā's intellectual heritage, including the epistemological precision of Gaṅgeśa's line of inheritance belongs to all Maithils, not merely to those whose...

१०२२. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that children's Fiction: 'Chonhā' (Videha Shishu Utsav) Manu's 'Chonhā' ('Anxiety/Restlessness') appears in the Videha Maithili Shishu Utsav anthology (numbers 51-100), demonstrating his range across adult literary forms and children's...
- (B) The chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system.
- (C) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila...
- (D) The chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry.

१०२३. 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 Ṭīsa Hṛdayame Keheana Kaṭhora Bhelaum' (pages 16-19); Valentine Special Ghazals and Kichu Ghazal (pages 842-846).
- (C) The chapter notes that niniyaa (निनियाँ) 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...

१०२४. 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...

१०२५. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that this linguistic positioning is political: it claims the full linguistic inheritance of Maithili (classical, folk, demotic, modern) without privileging any single register.
- (B) The chapter notes that just as the Pañji system historically recorded only the lineages recognized by Brahmin record-keepers (dooshan panji), excluding or suppressing lineages deemed socially unacceptable, the Sahitya Akademi canon records only the...
- (C) The chapter notes that he draws on family oral line of inheritance (his father's and mother's recollections), community testimony gathered over years, Facebook exchanges with village elders, the written notes of local scholars, and his own childhood memories.
- (D) The chapter notes that b Shivshankar Sriniwas 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.

१०२६. Which answer matches the critical direction of Chapter 28?

- (A) The title poem's interrogative stance instantiates what Ānandavardhana would call sāṅśātkāri dhvani, a resonance that makes the reader directly experience the unresolved condition of injustice rather than merely describe it.
- (B) The Videha Samman represents a coherent, philosophically grounded alternative to mainstream recognition systems.
- (C) These reviews reveal Mandal's deep engagement with Maithili folk line of inheritance, children's literature, and the politics of cultural preservation.
- (D) The chapter notes that this scholarly recognition situates him not merely as a humorist but as a contributor to the more formal line of inheritance of Maithili katha (short story) alongside Sahitya Akademi-awarded writers.

१०२७. Which point is consistent with Chapter 29's treatment of Jagdanand Jha 'Manu'?

- (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 Videha Parallel History critical frame (Parts 1-35+, videha.co.in/gajenthakur.htm) positions the Anchinhar Ākhara movement as a correction of what it calls the 'dark interlude' of Maithili ghazalwriting, a period in which grammatically incorrect...
- (C) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.
- (D) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

१०२८. 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 (erotic/devotional) 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...

१०२९. What is the best reading of the chapter's discussion of Jagdanand Jha 'Manu'?

- (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) Jha's best poems work precisely by way of dhvani.
- (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) The Bodhgaya bhumi-andolan (landless peasant movement, largely Dalit-led) had concluded in 1982.

१०३०. In Chapter 29 (Jagdanand Jha 'Manu'), which option reflects the chapter's argument?

- (A) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.
- (B) Analytical critical frame: Navya Nyaya and the Grammar of Knowing A grammar text is, in the Navya Nyaya frame, a treatise on shabda-pramana, knowledge derived from verbal testimony.
- (C) His famous story "Chhala" (Deceit) was translated into English by Vishwanath Jha and included in The Book of Bihari Literature (HarperCollins, 2022), evidence of his reach into English-language literary circuits.
- (D) The chapter notes that however, Paswan subverts this symbol: for the poet, the akṣay pātra is not divine grace but the people's collective struggle.

१०३१. In the context of Jagdanand Jha 'Manu', which statement is accurate?

- (A) Their voices, channelled by way of Kalpana Jha's compositions, constitute a subaltern speech act that the official literary institutions have no critical frame for recognising or valuing.
- (B) His Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sām Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām (We/I, the first-person plural assertion)...
- (C) The chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration.
- (D) The Diasporic Longing The most persistent theme in Kalpana Jha Bokaro's poetry is the diasporic longing for Mithila for the rivers (Kosi, Kamala, Bagmati), the fields (dhaan-kshetra, kheti), the mango groves, the village courtyards (aangan), and the...

१०३३. What is the best reading of the chapter's discussion of Jagdanand Jha 'Manu'?

- (A) The story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but...
- (B) The Videha Parallel History, which consistently honours figures recognised by the community rather than by the institution, finds in Yadava an exemplary figure.
- (C) The chapter notes that sitamadhi: The Democratic Capital Mandal proposes Sitamadhi as the ideal capital for a new Mithila state, rejecting the traditionally favored Darbhanga.
- (D) The chapter notes that wordsworth's famous definition of poetry as 'the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity' is directly applicable to the viraha songs of Kamal-Taal, where the separated...

१०३३. According to Chapter 29, which statement best fits the discussion of Jagdanand Jha 'Manu'?

- (A) The chapter notes that lokjivan aur Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk line of inheritance, the oral culture, custom, song, narrative, and ritual practice that forms...
- (B) ANNOTATIONS: This is the collection's most sustained love-ghazal.
- (C) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities.
- (D) In these shorter works, the Maithili cultural world is often rendered with even greater intensity and concentration than in the novels.

१०३४. In the context of Jagdanand Jha 'Manu', which statement is accurate?

- (A) The chapter notes that 'Chonhā' as Realist Narrative 'Chonhā' deploys what Lukács would recognise as a realist narrative method: the story proceeds by way of carefully observed particulars toward a social-typical portrait of child neglect in migrant families.
- (B) 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.
- (C) The chapter notes that chatterjee's researches in the early twentieth century confirmed Maithili's status as an independent language; and subsequent grammarians have worked inside both mainstream and parallel traditions.
- (D) The chapter notes that this pervasion, literacy as double-edged, is the play's key Navya-Nyāya 'inference point': it allows the reader/audience to infer the systemic nature of exclusion from any individual instance.

१०३५. According to Chapter 29, which statement best fits the discussion of Jagdanand Jha 'Manu'?

- (A) The chapter notes that this rasa is evoked by way of three principal bhāva-complexes: the vibhāva (determinants) of displacement from homeland, separation from mother and village community, and economic deprivation; the anubhāva (consequents) of tears...
- (B) The chapter notes that 'Chhal' (the method-acting story) is perhaps the deepest psychoanalytic text in Ashok's corpus.
- (C) Thematic & Critical Analysis Bhatt occupies a major position inside the Parallel History as a poet who links Mithila's sacred-identity poetry (Sita/Janaki as founding myth), its children's literary strand (the Chunamun bird poem), its social protest line...
- (D) An assistant teacher (Sahayak Shikshak) at Utkramit Vidyalaya, Jhitki-Banagaon, Madhubani, Bihar, Mandal began writing Maithili literature in 2009 under the inspirational mentorship of the celebrated Maithili writer Jagdish Prasad Mandal.

१०३६. 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.

१०३७. What is the best reading of the chapter's discussion of Children's Festival?

- (A) A Parallel History of Mithila & Maithili Literature.
- (B) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry.
- (C) 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.
- (D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...

१०३८. Which point is consistent with Chapter 30's treatment of Aankhime Chitra Ho Maithili Ker?

- (A) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are far from passive.
- (B) The chapter notes that evolution of the "Poetic Voice" (2004 context) The text lists several key poets who have defined the development of the Maithili "New Poetry" (Nav-kavita): Established Voices: Ilarani Singh, Neerja Renuka, Shefalika Verma, Vani...
- (C) Additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an...
- (D) Thematic & Critical Analysis Verma's thematic range is striking: from the personal-psychological (Ātmabala, inner courage as a response to adversity) to the social-political.

१०३९. In the context of Jagdish Chandra Thakur 'Anil', which statement is accurate?

- (A) The chapter notes that 'Laxman Jha Sagar: Spashtvaadi Sahityakaar'.
- (B) The chapter notes that this archival care reflects Videha's commitment to literary preservation.
- (C) The rasa of vīra (heroism) is subtly present in Roy's portrayal of subaltern aspiration: Jīvan Mukhiyā's determination to educate his children against economic odds, Ammar's journey from expelled child to BDO, Diyā's resistance to corrupt marriage conditions.
- (D) The chapter notes that critical Appreciation: Navya, Nyaya Methodology of Gangesa Upadhyaya 8.1 The Geographical and Intellectual Connection It is not merely convenient but historically profound that the...

१०४०. 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.

१०४१. Which answer matches the critical direction of Chapter 30?

- (A) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains).
- (B) The chapter notes that yadava's key finding is that Maithili is a 'subject-to-subject raising from tensed clause' languagemeaning that the subject of a tensed embedded clause can be raised to become the subject of the matrix clause, a property that...
- (C) The Repeat Award Problem Jagdish Prasad Mandal appears three times in the award lists (Main Award 2011, Bal Sahitya 2012 and 2014).
- (D) Maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance.

१०४२. 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...

१०४३. Which option correctly summarizes a point from Chapter 32?

- (A) The chapter notes that ravishing DisUnities: Real Ghazals in English.
- (B) The chapter notes that this book-length extension of the doctoral work sets out a comprehensive formal-syntactic analysis of Maithili using the Government-and-Binding/Principles-and-Parameters critical frame.
- (C) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child.
- (D) The chapter notes that bhabha) 5.2 Subaltern Studies (Spivak, Guha) 5.3 Feminist Theory and Gender Studies 5.4 Formalism and New Criticism 5.5 Narratology (Gérard Genette) 5.6 Cultural Materialism and Anthropological Approaches 6.

१०४४. What is the best reading of the chapter's discussion of Kailash Kumar?

- (A) The chapter notes that (Mishra, Kailash Kumar 2000) This layering of mythic-devotional, historical, and sociological registers in a single sentence is characteristic of Mishra's intellectual voice: he is always moving between ancient scriptures...
- (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) All shers share the same metre (bahr), rhyme (radif+qāfiya), and the final sher (maqta) typically contains the poet's pen-name (takhallus).
- (D) The Maithili Literary line of inheritance and the Relevance of Dalit Poetry The translation of these Telugu Dalit poems into Maithili -by way of the medium of Videha magazine -is a literary-cultural project whose importance goes beyond the technical...

१०४५. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

- (A) The chapter notes that morang, being a part of Mithila located in Nepal and historically known for out-migration, is a likely reason for this.
- (B) The chapter notes that narendra Jha's books carry preface notes by the poet Agnipushpa (his younger brother), and Agnipushpa is interestingly noted to be opposed to the Mithila statehood argument, creating an intra-family intellectual tension.
- (C) The chapter notes that it includes posts on such themes as: 'Spirit of Mithila and Maithili', 'Intangible', and cultural identity.
- (D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...

१०४६. According to Chapter 32, which statement best fits the discussion of Dr. Kailash Kumar Mishra?

- (A) Abhinavagupta's contribution to Rasa theory is particularly relevant to Mishra's work: Abhinavagupta argued that Rasa is not merely the expression of personal emotion but a Sadharanikarana (universalisation) whereby the individual experience is transcended...
- (B) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities.
- (C) The chapter notes that williams would recognise in this poem a 'structure of feeling', the specific texture of what it is to be a Maithili villager who has watched a family member absorbed into urban anonymity.
- (D) The literature and activism that emerge from here, including Kamat's editorial work in Kosi Sandesh, are deeply informed by the precarity of life in the Kosi basin.

१०४७. Which answer matches the critical direction of Chapter 32?

- (A) The chapter notes that 'Mansarbi' is not a common Maithili word, it evokes the Sanskrit 'Manasa' (the heart-lake, the mind, the sacred Himalayan lake) combined with the feminine suffix, suggesting a woman who is the lake of the heart, the inner world, the...
- (B) 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.
- (C) The passengers' discourse about child labour is precisely the mode by which subaltern speech is absorbed and neutralised: the problem is named, debated, and left unchanged.
- (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.

१०४८. Which point is consistent with Chapter 32's treatment of Dr. Kailash Kumar Mishra?

- (A) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili.
- (B) The chapter notes that kamat's presence in the Maithili literary world is characterized by a "saparivar" (familial) commitment to the language.
- (C) Applied by way of the Navya Nyaya critical frame: Virnit Ras and Mujrim together establish the prama of Paswan community life, its specific social texture, its moral seriousness, its cultural richness, and its political claims, against the bhrama of...
- (D) In Mansarbi, for instance, Bulki is described by way of a sustained body metaphor: her calves (pindali), moving in a 'dance of sculpture' (sangarmar jaka tarasal), are a simile that evokes the classical Mithila sculptural line of inheritance.

१०४९. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

- (A) The chapter notes that vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's Vakroktijivita (10th century) proposed that the essence of poetry is 'oblique expression' (Vakrokti), the creative deviation from ordinary usage that produces aesthetic delight.
- (B) The Videha Ravindranath Thakur Visheshank (Special Issue 348, June 2022), edited by Gajendra Thakur, was announced in November 2021 and published shortly after Thakur's passing on 18 May 2022.
- (C) The title 'Takak Mol' (The Price of Money) is itself a powerful dhvani: literally the price/value of money, it suggests that money has become the measure of everything, of a bride's worth, of a child's education, of family honour, of human relationships.
- (D) The translation raises major theoretical questions about the nature and ethics of translatorial practice.

१०५०. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

- (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 but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.
- (C) The chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a...
- (D) The chapter notes that secondary Sources, Videha Archive Thakur, Gajendra (Ed.).

१०५१. What is the best reading of the chapter's discussion of Kalpana Jha?

- (A) The chapter notes that essay collection Anusheelan: the broadest-ranging single-author essay collection by a woman writer in modern Maithili, literary criticism, feminist sociology, and applied psychology in a single volume.
- (B) The chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation.
- (C) These works argue that the dominant Shaiva-Shakta-Vaishnava cultural identity of present-day Mithila overlays a much older stratum of Buddhist and Jain culture that has been systematically erased from both popular memory and official scholarship.
- (D) The chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavita section in Sadeha 19, pp.

१०५२. Which point is consistent with Chapter 33's treatment of Kalpana Jha, Delhi?

- (A) The chapter notes that post-structuralist deconstruction considers the existence of such a meta-truth as virtual, and post-structuralists consider it the result of a theory of language.
- (B) The chapter notes that 5.3 Limitations and Areas for Further Research.....22 VI.
- (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 chapter notes that this is not a minor or peripheral line of inheritance, it is, as the preface rightly claims, the oldest, most continuous, most socially embedded dimension of Maithili literary practice, going back at least to Vidyapati and possibly...

१०५३. According to Chapter 33, which statement best fits the discussion of Kalpana Jha, Delhi?

- (A) The chapter notes that Lal Dev Kamat's role in this movement is that of a "life-witness," a term used inside the critical frame to describe writers whose literary output is inseparable from their social praxis.
- (B) The play is presented as "a parallel universe" to Vidyapati's Bidesiya, a phrase that suggests a literary intertextual relationship rather than a living performance line of inheritance.
- (C) 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.
- (D) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient...

१०५४. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) The chapter notes that science Fiction Theory and History Čapek, Karel.
- (B) The chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers...
- (C) The chapter notes that essays Vividha Prasanga, 'Diverse Occasions': a collection of essays in Maithili.
- (D) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy.

१०५५. Which point is consistent with Chapter 34's treatment of Kalpana Jha?

- (A) Interdisciplinarity: This critical theory connects literature with history, sociology, political science, philosophy, and linguistics.
- (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 children's Literature: Swarn Kamal (स्वर्ण कमल) As a children's novel (Bal Upanyas), Swarn Kamal represents Mishra's effort to recreationalize folk motifs for a younger audience inside a logically structured critical frame.
- (D) The chapter notes that its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame.

१०५६. Which answer matches the critical direction of Chapter 34?

- (A) The search results from Videha 409 reveal that as a child, young Upendra was nicknamed 'Chulhaai' (the stove-fire one) during a birth ritual, and that his scholarly reputation was built not merely on his erudition but on his moral character: he was held in...
- (B) In his book, he preserves the Maithili and other local vocabulary that clarifies the people's perspective on floods.
- (C) The narrative sets out a family's escalating financial crisis by way of the single obsessive image of unaffordable salt, from a pinch of salt (the story's title), the narrative expands to encompass the entire social-economic structure of the Maithili rural...
- (D) The chapter notes that 25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp.

१०५७. Which point is consistent with Chapter 34's treatment of Bhagavad Gita's?

- (A) Auchitya (Kshemendra) Kshemendra's auchitya, the fitness of every element to its context, governs Abha Jha's critical method throughout.
- (B) These three terms constitute a hagiographic typology borrowed from the Sanskrit-Indian ethical line of inheritance, the terms evoke the Bhagavad Gita's categories of jnana-yoga (knowledge path), karma-yoga (action path), and what the line of inheritance...
- (C) The chapter notes that rasa: The primary rasa is Śānta (tranquillity born of spiritual insight), arrived at by way of the recognition of wasted time (Karuṇa, pathos).
- (D) The chapter notes that this structural inversion, where the child sees clearly what the adult cannot, is a classic device of children's literature (from Andersen by way of Kipling) and takes on additional resonance in the Maithili context: the child reader...

१०५८. Which answer matches the critical direction of Chapter 34?

- (A) The Personal-Critical Voice The essay's opening, expressing a sense of restlessness and emotional resonance at the sight of the subject's name, establishes a personal-critical voice that is unusual in Maithili literary criticism.
- (B) The chapter notes that ghazal Collection मोनक देहिरपर (Monak Dehairpar, On the Enchanting Threshold) Pallavi Parkashan, Nirmali/Berma, District Supaul, Bihar.
- (C) The essay 'मिथिलाक बाल साहित्य' (Mithilāk Bāl Sāhitya, Children's Literature of Mithila) is structured as a historical survey, tracing the lineage from Manbodh to modern poets.
- (D) The chapter notes that gajendra Thakur, acting as Maithili's first "Aruji" (prosody expert), authored the Ghajalsastram, the first comprehensive theoretical manual of the ghazal in the Maithili language.

१०५९. 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.

१०६०. Which option correctly summarizes a point from Chapter 35?

- (A) The formal requirements are: extreme brevity (typically one to three paragraphs); a single narrative turn or ironic revelation; characters who are types rather than individuals; and a final image or gesture that releases the story's dhvani.
- (B) The chapter notes that from Videha critical frame: Does not explicitly cite Videha historiography; remains implicit.
- (C) The Mirror and the Lamp: Romantic Theory and the Critical line of inheritance.
- (D) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili.

१०६१. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

- (A) In 1967, he participated in the founding of the 'Akhar' (आखर) journal, along with others including Kirtinayanarayan Mishra and Birendra Mallik.
- (B) 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.
- (C) The chapter notes that mapping Kamal's songs onto the Rasa schema: the devotional songs (vandana, bhajan) primarily evoke Shanta Rasa (peaceful, devotional equanimity) and Adbhuta Rasa (wonder at divine power).
- (D) The chapter notes that its literary history is ancient and distinguished.

१०६२. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

- (A) 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.
- (B) The chapter notes that western Literary Theory and Translation Studies Bassnett, Susan.
- (C) The chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal...
- (D) The chapter notes that gajendra Thakur, editor of Videha: First Maithili Fortnightly eJournal (ISSN 2229-547X, est.

१०६३. Which option correctly summarizes a point from Chapter 35?

- (A) These reviews reveal Mandal's deep engagement with Maithili folk line of inheritance, children's literature, and the politics of cultural preservation.
- (B) The chapter notes that vidyapati's statement about the ineffability of love, that language always falls short of experience, is the foundational philosophical position of the Maithili geet line of inheritance, and Kamal's songs can be read as successive...
- (C) The chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026.
- (D) The chapter notes that 'Virnit Ras', the extracted, distilled aesthetic essence, is what Paswan has found in the lived reality of the Dusadh community's life, and what he offers to the Maithili literary line of inheritance as its most necessary supplement.

१०६४. Which option correctly summarizes a point from Chapter 36?

- (A) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.
- (B) 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.
- (C) Videha represents a conscious literary movement as much as a publication.
- (D) The chapter notes that Literary Significance and Critical Evaluation 5.1 Contribution to Maithili Literature Durganand Mandal's contribution to Maithili literature is major on several dimensions.

१०६५. 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.

१०६६. What is the best reading of the chapter's discussion of Kedar Nath Chaudhary?

- (A) Anchinhar's own critical criteria, especially his insistence on *rī* (the proximity between writer and target as a measure of literary courage) implicitly echoes ambedkarite demands that intellectuals be accountable to the communities they claim to speak for...
- (B) The title *Kichu Puran Gapa Kichu Nava Gapa* ("Some Old Stories, Some New Stories") participates in the Parallel History's insistence on continuity-inside-change.
- (C) The story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but...
- (D) The chapter notes that when he looked at us we understood everything.' Chaudhary's life trajectory, from a Mithila village to California to Tehran to Frankfurt to Mumbai, and finally back to Darbhanga, is not incidental background.

१०६७. In Chapter 37 (Kedar Nath Chaudhary), which option reflects the chapter's argument?

- (A) 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.
- (B) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.
- (C) Abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement.
- (D) The chapter notes that centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra.

१०६८. What does Chapter 37 most clearly emphasize about Kedar Nath Chaudhary?

- (A) 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.
- (B) The poem says: this is how society sees me. "Khaman-Khari" -this Gujarati food item is here a cultural-geographic identity. "A face smeared with Khaman-Khari" -the middle-class-upper-caste image of Gujarati culture (Khaman-dhokla that has become the...
- (C) The chapter notes that tribute: He is described as a "Pillar of Pride for Bihar," a creator of modern children's literature, a venerable teacher of Hindi grammar, and the founder of the 'Pustak Bhandar' publishing house.
- (D) In Ayna, the mirror metaphor works precisely as dhvani: the 'mirror' is never decoded symbolically inside the text itself; it accumulates meaning by way of juxtaposition and suggestion.

१०६९. 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'?

१०७०. In Chapter 38 (Dr. Kirtinath Jha), which option reflects the chapter's argument?

- (A) The five kinds of hypothetical argument, self-dependence (atmasraya), mutual dependence (anyo'nyasraya), circularity (cakraka), infinite regress (anavastha), and contingency of objective contradicted by means of knowledge (pramana badhitartha prasanga)map...
- (B) In Western poetry the metaphor of the phoenix (the mythological bird that rises reborn from ash) is consonant with this - but the phoenix is consumed in ash and then rises.
- (C) The chapter notes that kintu hama ! hamara ekar anubhūti ekatā bandhi jakām bhēl achi jakara mātra okar kaōiyā ā beḡhīk smarāṇa hoibat achi.” The Maithili here is fluid, the syntax following Maithili SOB (Subject-Object-Verb) word order rather than...
- (D) The chapter notes that jun 01, 2024 Baalkatha (Children's Stories): Innovating in picture-story formats for the next generation.

१०७१. According to Chapter 39, which statement best fits the discussion of Dr. Kishan Karigar?

- (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) Her poems inside the anthology engage with the "historical and philosophical synthesis" of Mithila, often exploring the tension between the Advaita of Shankara and the Mimamsa line of inheritance of Mandana Mishra.
- (C) The development of a children's ghazal line of inheritance is a major contribution to Maithili's institutional future: it introduces the ghazal form to children by way of accessible, enjoyable composition, building a reader and writer base for the adult...
- (D) The chapter notes that centres on Dr. Kishan Karigar, Poet, Humorist, Journalist and Subaltern Voice.

१०७२. What does Chapter 39 most clearly emphasize about Amar Bharati?

- (A) The chapter notes that it affirms a Mithila cultural heritage (the legendary justice of Janaka) while simultaneously contrasting it with the contemporary reality of landlords who have abandoned their traditional obligations to the labouring poor.
- (B) The chapter notes that this use of the child-persona to recover a sense of wonder at the natural world connects to a broader line of inheritance in Maithili children's literature going back to Vidyāpati's lighter compositions, while also engaging with the...
- (C) The chapter places Jagdish Chandra Thakur 'Anil' inside the wider parallel history of Maithili literature.
- (D) The chapter notes that he has worked as journalist and editor with print and electronic organisations including Amar Bharati, Punjab Kesari, Real Vach, Hamar TV, Channel 1, TV 100, Akashvani, and Doordarshan.

१०७३. According to Chapter 39, which statement best fits the discussion of Dr. Kishan Karigar?

- (A) Maithili Short Stories Consolidation of the short story as a dominant modernist genre.
- (B) 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...
- (C) The chapter notes that from a Navya-Nyaya standpoint, this final injunction functions as a vyapti (pervasive rule) that governs the entire collection: creative expression ('kichhu furaana') must be placed in the service of social transformation.
- (D) The chapter notes that this structural-comparative methodology, tracing invariant cultural patterns across geographic variations, is simultaneously Lévi-Straussian structural anthropology and Navya Nyaya analogical reasoning (Upamana pramana).

१०७४. Which option correctly summarizes a point from Chapter 39?

- (A) These reviews reveal Mandal's deep engagement with Maithili folk line of inheritance, children's literature, and the politics of cultural preservation.
- (B) The chapter notes that from a Marxist-materialist reading, the poem's theme of property division ('bantwaraa') is a symptom of the penetration of capitalist exchange values ('rupaiya ki dheri', piles of money) into the pre-capitalist affective economy of...
- (C) The chapter notes that this oral register connects his work to the folk narrative line of inheritance that Maithili literature has always valued.
- (D) The chapter notes that this injury, which incapacitated Safi for three months, required repeated bicycle journeys alone for medical treatment from the distant village of Dhanas, is narrated with remarkable restraint.

१०७५. Which point is consistent with Chapter 39's treatment of Dr. Kishan Karigar?

- (A) The chapter notes that this is consistent with the Videha movement's commitment to what might be termed antyodaya epistemology, the philosophical principle that the last person's cognitive contribution is as valid as the first person's.
- (B) The poem is written as a series of memories of the mother's acts: feeding the child, consoling him, teaching him Maithili by way of oral line of inheritance, the instruction to be a good person ('naik manukh') rather than merely a koel bird (praised for...
- (C) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory.
- (D) The programme was itself a methodological innovation in Maithili literary culture, where the line of inheritance had been to publish tributes only posthumously.

१०७६. Which answer matches the critical direction of Chapter 40?

- (A) The Nityashastra 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...
- (B) The philosophical Geetika songs on love (pages 71-72) represent the most inward and contemplative dimension of the shringara line of inheritance: 'O lagaite rahali, ham muskaite rahalu' ('She kept shying away, I kept smiling'); 'Nayan hunk sindhu nehaka...
- (C) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.
- (D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market...

१०७७. According to Chapter 40, which statement best fits the discussion of Kumar Pawan?

- (A) The chapter notes that used for broad accessibility and e-journal issues.
- (B) The preface cites Nirālā, Dushyant Kumar, Adām Gondavī, and Hasrat Mohānī as the formative influences, demonstrating that the Videha Maithili ghazal is conscious heir to both the formal Urdu-Persian ghazal line of inheritance and the Hindi 'new ghazal'...
- (C) The characteristic features of Saras's Maithili idiom.
- (D) The chapter notes that this restraint is itself a form of ethical argument: the poet will not aestheticise the child's suffering.

१०७८. In Chapter 40 (Kumar Pawan), which option reflects the chapter's argument?

- (A) 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.
- (B) The chapter notes that this approach has major implications for the epistemology of literary criticism.
- (C) The chapter notes that do not judge each day by the harvest you reap but by the seeds that you plant.,, Robert Louis Stevenson, epigraph to Gajendra Thakur's critical study of Maithili parallel literature X.
- (D) In Navya-Nyāya terms, the poem enacts a movement from pratyakṣa (direct perception, the sight of the child) by way of anumāna (inference, the structural implications of his presence) to a critique of corrupt śabda (testimony), the passengers' verbal...

१०७९. Which answer matches the critical direction of Chapter 40?

- (A) The chapter notes that to cope with this neglect, he often wrote welcome addresses (Abhinandan Patra) for village weddings.
- (B) Arer as a Case of Parallel History Arer village is precisely the kind of social formation that the Videha Parallel History critical frame is designed to illuminate.
- (C) The child in the railway compartment is the paradigmatic subaltern: without language, without ticket, without category in the administrative system of the train, performing labour that sustains the system while being treated as its refuse.
- (D) Thematic Coherence and Critical Assessment Across Yoganand Jha's twelve archived works, several thematic and methodological threads connect the diverse genres.

१०८०. In the context of Kumar Pawan, which statement is accurate?

- (A) The title's dhvani (as analysed above) establishes the dominant metaphor: the solitary, unprotected individual navigating a social world organized around family, caste, and community belonging.
- (B) The chapter notes that but this granting is itself an act of authorial generosityit comes from a male writer looking at women, however sympathetically, rather than from women writing their own experience.
- (C) The chapter notes that dictionaries occupy a special place in the Navya-Nyaya line of inheritance's attention to śabda-pramāṇa (verbal testimony, the authority of words): the dictionary is the institutionalised encoding of śabda-jñāna, the knowledge...
- (D) The passengers' discourse about child labour is precisely the mode by which subaltern speech is absorbed and neutralised: the problem is named, debated, and left unchanged.

१०८१. In Chapter 41 (Lal Dev Kamat), which option reflects the chapter's argument?

- (A) The chapter notes that), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in the Videha Sadeha 29 collection.
- (B) 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...
- (C) The chapter notes that rāmkhelāvan Miśra 'Rāghav' (born 25 April 1916), tracing his trajectory from childhood in a village of Darbhanga district by way of nationalist activism, imprisonment in 1942, and post-independence educational leadership.
- (D) 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...

१०८२. 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.

१०८३. 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.

१०८४. In the context of Lal Dev Kamat, which statement is accurate?

- (A) Auchitya (Kshemendra) Kshemendra's concept of auchitya (propriety, aptness) is the most directly applicable tool from the Indian critical line of inheritance to Kalpana Jha Patna's prose.
- (B) The chapter notes that parallel literature in Maithili, a line of inheritance the Videha journal has documented and promoted, finds its precedent in the Vedas (the Naraśaṃsī stanzas as parallel literature) and is not a recent invention.
- (C) The Bṛhadāraṇyaka Upaniṣad locates the great philosophical debates of Yājñavalkya in the court of Videha/Mithilā.
- (D) The chapter notes that she constructs a new genre, a new audience (children), and a new critical-visual language.

१०८५. In Chapter 41 (Lal Dev Kamat), which option reflects the chapter's argument?

- (A) The chapter notes that kamat's attention to ecological farming in Vibhṛiti also connects to the Parallel History's broader concern with what Thakur calls 'the parallel streams', the agricultural, artisanal, and subaltern knowledge systems that have...
- (B) The chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility...
- (C) The chapter notes that 's discussion of Mithila's development problems, the failure of a proposed fisheriesresearch centre (pusha) to remain in Mithila, the structural water-management issues of the Kosi river system, the inadequacy of makhana (fox-nut)...
- (D) Integration of Folk Knowledge: The advice of local flood historians and village elders should be made mandatory in any water scheme.

१०८६. 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.

१०८७. 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.

१०८८. 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.

१०८९. Which point is consistent with Chapter 43's treatment of Jyotirishwar Thakur?

- (A) The chapter notes that Kuntaka's Vakrokti Theory Kuntaka (10th-11th century CE) argues in the Vakroktijīvita that literary language's essential quality is vakrokti, "oblique speech", a mode of expression that achieves its effect precisely by not being direct.
- (B) The editor expresses gratitude to the poets who contributed despite the many obstacles., Mala Jha (Editor), Ramesh & Kedar Kanan (Collaborators)
- (C) The chapter notes that children's ghazals alongside a standard adult ghazal.
- (D) The chapter notes that its literary line of inheritance extends back to at least the 12th century CE, with the poet Jyotirishwar Thakur (c.

१०९०. Which point is consistent with Chapter 43's treatment of Laxman Jha 'Sagar' and Shail Jha 'Sagar'?

- (A) The novel's method of assembling multiple perspectives on the village-return (each character has their own view, their own gham-ghar relationship) is the formal enactment of this sociological totality.
- (B) A Abhilash Thakur A pivotal figure in the development of the bīhani kathā (seed story) or flash fiction form.
- (C) The 19th-20th century Maithili renaissance responding to colonialism, social reform (anti-caste, anti-child marriage movements), and the Bhakti legacy, created a context in which Gibran's Romanticism could land with recognition rather than bewilderment.
- (D) His significance lies not only in his literary output, which spans poetry, short fiction, interview-anthology, and critical essay but in his embodied commitment to the cause as a diasporic Maithili living in Kolkata's industrial commercial milieu, far from...

१०९१. What is the best reading of the chapter's discussion of Tamuriya High School?

- (A) The chapter notes that this unusual genesis, a book willed into existence by an editor before the author had willed it, is itself a critical datum.
- (B) His grandfather served as Headmaster of Tamuriya High School and subscribed to Mithila Mihir, Aryavarta, and Indian Nation newspapers, ensuring that the household was saturated with literary and nationalist culture from early childhood.
- (C) The Well Wrought Urn: Studies in the Structure of Poetry.
- (D) The chapter notes that this theory is an invitation to that evolution.

१०९२. Which answer matches the critical direction of Chapter 43?

- (A) The chapter notes that preeti Thakur: A pioneer in children's picture-story literature, whose work is analyzed by way of the lens of developmental psychology and traditional folklore.
- (B) The chapter notes that he has received twelve major literary and cultural honours between 2017 and 2023, including the Babu Saheb Choudhary Samman (Akhil Bharatiya Mithila Sangh, Delhi, 2017), the Dr.
- (C) As Gajendra Thakur, editor of the Videha eJournal, states explicitly in his editorial note at the head of the autobiography section: 'Maithilime Dalit atmakathak sarvathe abhav rahal achhi.
- (D) In such a situation, such ridiculous throat-cutting is natural in folk tales written without fieldwork in drawing rooms.

१०९३. What is the best reading of the chapter's discussion of Mithilak Saptaha Salahas?

- (A) 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.
- (B) The poetic form blends traditional Maithili metres (pāda-based verse forms related to Vidyāpati's dohā and pada) with free-verse improvisations, creating a text that feels simultaneously archaic and urgent.
- (C) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahas) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local...
- (D) The stories deal with the social realities of the Mithila region: village life, interpersonal relationships, the tensions of modernity.

१०९४. What does Chapter 44 most clearly emphasize about Nepal's Maithili?

- (A) The chapter notes that scharfstein notes that the scholastic intensity of Navya-Nyaya is highly comparable to the Western medieval scholasticism of Thomas Aquinas or William of Ockham, yet mathematically precise in its linguistic formulation.
- (B) The chapter notes that this phase, nearly four decades in Bihar, was characterized by equal productivity: he continued to publish Maithili and Hindi research essays in journals across both countries, maintained correspondence with Nepal's Maithili scholars...
- (C) The chapter notes that vachika Abhinaya (verbal expression) is Jha's strongest mode: his dialogue is in authentic Maithili village idiom, class-differentiated, and emotionally calibrated to the rasa economy of each scene.
- (D) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) XIV.

१०९५. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that b i o g r a p h i c a l C o n t e x t 1.1 Narendra Jha (1934-2024) Narendra Jha was born on 22 September 1934 (Ananta Chaturdashi, Bhadrapad Shukla), in Tarauni village, Darbhanga district, Bihar, an ancient centre of Sanskrit...
- (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) The Akademi's svataḥ pramāṇya claim to be the arbiter of Maithili literary validity is, by Gaṅgeśa's own logic, philosophically indefensible.
- (D) His Bihar ke Bauddha Sandarbha (1980), Bihar ki Jain Prashthbhumi (2004), and essays on Vajrayana Buddhist practices of Nepal are part of a sustained effort to recover non-Brahmanical and subaltern cultural histories of the region.

१०९६. What is the best reading of the chapter's discussion of Dr. Prafulla Kumar Singh 'Maun'?

- (A) The Vibhava (stimulus of rasa) is the encounter with endangered living culture; the Anubhava (outward expression) is the prose's deliberate unhurriedness, its refusal to spectacularise. The reportage achieves rasavad in its refusal to allow the Sthayibhava...
- (B) The critical frame holds that Maithili literary history as institutionally constructed (primarily by the Sahitya Akademi, Delhi, and the Maithili Akademi, Patna) has systematically promoted an upper-caste canon, overwhelmingly Maithil Brahmin and...
- (C) 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.
- (D) 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.

१०९७. 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.

१०९८. In the context of Meena Jha, which statement is accurate?

- (A) The chapter notes that pasikha (The Liquor Den) is a social portrait of alcoholism in a village household, narrated primarily by way of the voice of Bhukhan's wife, a woman who describes, in vivid and increasingly desperate terms, the consequences of her...
- (B) His stories are aggressively dialogic: 'Maithili' is literally a dialogue between two registers of identity; 'Ādarśa Putra' sets village dutiful-son dialect against NRI-English phone discourse; 'Sādā Jīvan Uchcha Vicār' places Hindi-Urdu school...
- (C) The chapter notes that meena Jha's writing career is the history of this negotiation: the pativrata ideal internalized in childhood, and the woman writer who 'encroaches' on its prescribed limits.
- (D) The chapter notes that for Rajanandan Lal Das, the correct pakṣa is not 'the literary canon of Maithili' but 'the living infrastructure of Maithili distribution networks', the pakṣa for which Das is uniquely qualified.

१०९९. Which point is consistent with Chapter 45's treatment of Meena Jha?

- (A) The preface explicitly acknowledges that the novel uses real family relationships as its starting material, while the act of literary composition has transformed, shaped, and in places imaginatively extended the factual record.
- (B) The ghazal is generically anti-organic: its couplets are deliberately independent, resisting the smooth narrative flow of Western lyric poetry.
- (C) The Play-Figure and Heroism The poem begins with a poetic invitation - "Won't you come and play with me?" -which seems like an innocent children's invitation to play.
- (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.

११००. What does Chapter 46 most clearly emphasize about North Indian?

- (A) 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.
- (B) The chapter notes that nachiketa embodies the living continuity between the Gaṅgeśa line of inheritance and contemporary linguistic science.
- (C) His pen name "Munnaji" is characteristically Maithili in its warm, intimate register, combining the familiar hypocoristic "Munna" (a widespread North Indian term of endearment for a boy-child) with the honorific "ji", signalling simultaneously domestic...
- (D) The chapter notes that cE) in his Tattvacintāmaṇi; (c) western literary theory from Aristotle by way of the Russian Formalists, New Critics, postcolonial theory and ecocriticism; and (d) cultural anthropology and ethnographic theory, particularly as...

११०१. In the context of Munnaji, which statement is accurate?

- (A) 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...
- (B) The story spans Nepal's political transformation from the Tribhuvan era by way of to the prajatantrik (democratic) revolution against the Rana oligarchy.
- (C) The chapter notes that vasak and the Children's Literature line of inheritance Acharya Sharan's editorship of the children's journal Vasak (Balakothar) represents a relatively under-studied dimension of his legacy.
- (D) The chapter notes that on arriving home that same night he drafted seven or eight ghazals at a single sitting.

११०२. Which option correctly summarizes a point from Chapter 46?

- (A) His children's poetry, a genre typically undervalued by the literary establishment, his serialised autobiography, and his ghazals all represent modes of writing that the Parallel Literature critical frame validates and promotes.
- (B) The chapter notes that for people like him, there is a line in the Maithili bio-data; for the parallel stream, it is a matter of life and death.
- (C) The chapter notes that several essays remain at the level of biographical appreciation without achieving the analytical distance that would make them fully critical.
- (D) The chapter notes that munnaji dedicates Mokam Dis "to Shri Raj, the creator of the word 'bīhani kathā'", a formal act of scholarly attribution rare in Maithili creative writing.

११०३. 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.

११०४. Which option correctly summarizes a point from Chapter 46?

- (A) The chapter notes that khurluchhī (Children's Poetry Collection, 2012) This collection of children's poetry (bāl kavita) and children's ghazals (bāl ghazal) is a distinctive contribution to a genre, Maithili children's literature, that the preface notes...
- (B) The poem 'Hamrā Azurak Bhāṣā' is the entire collection's most direct Spivakian text: Maithili itself is in the position of the subaltern language, the language that conferences are held about, but not held in; that elites celebrate but do not speak to...
- (C) The critical methodology of The analysis is deliberately pluralistic and multidisciplinary.
- (D) His Tattvachintamani (Jewel of Reflection on the True Nature of Things) develops a highly precise formal language for analysing the structure of knowledge (pramana), inference (anumana), and linguistic meaning (sabda).

११०५. 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.

११०६. 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...

११०७. 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)...

११०८. 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.

११०९. 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.

१११०. 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.

११११. 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.

१११२. 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.

१११३. 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.

१११४. 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.

१११५. In the context of Nabo Narayan Mishra, which statement is accurate?

- (A) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya 3.3.1 Gaṅgeśa and the Tattvacintāmaṇi Gaṅgeśa Upādhyāya (c.
- (B) The chapter notes that for Jha: the conditioning of his children's literature survey by the CCRT institutional critical frame, which brings both resources and constraints.
- (C) The chapter notes that Walter Benjamin: The Reportage and the Staging Walter Benjamin's analysis of the relationship between the original and its reproduction, and more specifically his essay 'The Author as Producer' (1934), holds that progressive cultural...
- (D) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.

१११६. In the context of Nabo Narayan Mishra, which statement is accurate?

- (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (B) The 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...
- (C) Thakur's observation that in Maithili, awards cause writers to stagnate rather than progress is a pointed critique that Mishra's interview draws out effectively.
- (D) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife.

१११७. 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: "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...

१११८. 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.

१११९. 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 (daksha), noble lineage, and moral integrity.

११२०. 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).

११२१. According to Chapter 50, which statement best fits the discussion of Nand Kumar Mishra?

- (A) In the devotional traditions of North India, the rasa of separation is itself a form of communion.
- (B) The Anchinhar movement successfully brought 350 to 400 new and previously marginalized writers into the literary mainstream inside a single decade by providing them with the technical tools to master the form.
- (C) The chapter notes that this tension is itself philosophically productive: it shows that the tools of Maithili intellectual heritage are available to all, not only to those inside the dominant line of inheritance.
- (D) The chapter notes that centres on Nand Kumar Mishra 'Nand', Novelist, Short-Story Writer, Poet and Children's Novelist.

११२२. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The Ramlochan Thakur Interview This interview, conducted for Videha on the occasion of Thakur's Samanantar Sahitya Akademi award, reveals a warm and admiring relationship between interviewer and subject.
- (B) The chapter places Nand Kumar Mishra 'Nand' inside the wider parallel history of Maithili literature.
- (C) The chapter notes that together, they embody the key tensions of any living folk-to-contemporary art transition: authenticity versus innovation, line of inheritance versus transgression, regional identity versus global legibility.
- (D) The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside...

११२३. Which point is consistent with Chapter 50's treatment of Nand Kumar Mishra?

- (A) The chapter notes that its discussion connects Nand Kumar Mishra 'Nand' with critical appreciation, literary history and the Videha critical frame.
- (B) In Navya-Nyāya terms, this practice performs a form of vyapti (universal concomitance) at the social level: wherever Sagar appears as a literary actor, Shail Jha is also present, not as accompaniment but as co-presence.
- (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 chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

११२४. What does Chapter 50 most clearly emphasize about Nand Kumar Mishra 'Nand'?

- (A) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr).
- (B) The chapter notes that bachelard's 'poetics of space' would identify the poem as an evocation of the primordial 'nest' of belonging, where the mother's body is the first and final dwelling-place.
- (C) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art.

११२५. Which answer matches the critical direction of Chapter 50?

- (A) His fiction, though accomplished, has not produced the single landmark work, the canonical novel or the undeniably great story, that might have secured his place in the mainstream canon alongside writers like Rajkamal Chaudhary or Manmohan Jha.
- (B) The Videha Parallel History critical frame: Institutional Context II.
- (C) The chapter notes that this position, inside the line of inheritance, outside its institutions, is precisely the position the Parallel History critical frame valorises.
- (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).

११२६. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) As the Praasangiki states: India's independence in the latter half of the 20th century opened new possibilities for Indian language development, but Maithili's development was obstructed by its classification as a dialect of Hindi.
- (B) In Maithili literary line of inheritance, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.
- (C) Theoretical critical frame II, Western Literary Theory VI.
- (D) In formal terms, her prose is notable for its dialogue-driven momentum, conversation is the primary engine of narrative revelation, and for its deployment of the Maithili spoken vernacular rather than a Sanskritized literary register.

११२७. Which option correctly summarizes a point from Chapter 50?

- (A) Theoretical critical frame III, Navya-Nyāya as Literary Epistemology VII.
- (B) The chapter notes that if the greatest school of Indian epistemology emerged from Mithila, then Maithili language and culture are not peripheral but key to the history of Indian civilization.
- (C) Anchinhar's Formal Poetics The defining characteristic of Anchinhar's own ghazals in Anchinhar Aakhar is strict formal correctness.
- (D) His geographic and cultural base is the Madhubani region of Mithila, the heartland of Maithili folk culture, home to the Madhubani painting line of inheritance, the Koshi river culture, and the dense network of Shakta and Shaiva religious sites documented...

११२८. What is the best reading of the chapter's discussion of Anthiya Kukur?

- (A) 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.
- (B) The chapter notes that below is a complete translation and summary of the document's core components, including the preface, the philosophical introduction, and the narrative progression of the poem.
- (C) The chapter notes that critical Appreciation: The Social Novels (Anthiya Kukur & Sukanya) VIII.
- (D) 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.

११२९. According to Chapter 50, which statement best fits the discussion of Nand Kumar Mishra 'Nand'?

- (A) And answering this question -that is not the work of literature, but of history.
- (B) The chapter notes that it is the experiential reservoir from which all six of his novels draw.
- (C) The chapter notes that critical Appreciation: The Mythological Works (Kaikeyi & Sujata) IX.
- (D) In the world-travel-exposure, the 'flightspeed' of women's society has increased.

११३०. 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.

११३१. Which point is consistent with Chapter 50's treatment of Short Fiction?

- (A) The chapter notes that hitnath Jhā's achievement in Koilakh is to create a new hybrid form: the grāma-itiḥās-gāthā, which is simultaneously documentary history, cultural anthropology and literary memoir.
- (B) Mandal implicitly aligns himself with Gaṅgeśa's rationalist, evidence-based epistemology rather than the Mīmāṃsā reliance on scriptural selfvalidity (svataḥ prāmāṇya).
- (C) The Sahitya Akademi publishes almost exclusively in Devanagari for Maithili, erasing the region's indigenous scripts.
- (D) The chapter notes that critical Appreciation: Short Fiction (Adambar & Gudrik Lal) XI.

११३२. What does Chapter 50 most clearly emphasize about Dillik Park?

- (A) The chapter notes that critical Appreciation: The Literary Sketch (Yachak ke Nai & Dillik Park) XII.
- (B) The chapter notes that ghazal 2 (2222222222): Pure 2222222222 per line, likely ḥazaj musaddas with long form; 6 shers with uniform radif 'delaum'.
- (C) Applied to Buch's poetry: the claim that Buch is a major Maithili poet must be validated by way of pratyaksha (direct reading of the poems), anumana (inference from the quality of the poetic technique), upamana (comparison with acknowledged major Maithili...
- (D) The chapter notes that he was also actively involved in campaigns for the inclusion of Maithili in the Eighth Schedule of the Indian Constitution (a goal achieved in 2003), drought and flood relief work in Mithila, and anti-dowry campaigns in the region by...

११३३. Which answer matches the critical direction of Chapter 50?

- (A) Abhinavagupta's theory of rasa as an impersonal aesthetic experience (ananda, bliss) that transcends the individual emotions of the poet or reader is tested by Karigar's explicitly political poetry: can the rasa theory accommodate poems that are designed...
- (B) The chapter notes that this technique connects Mandal to the best traditions of Indian literary suggestiveness, from Kālidāsa's āraṇyās to the subliminal social critique in Premchand's Godan.
- (C) The chapter notes that vineet Utpal A scholar and writer whose research on translation theory and the Parallel History critical frame has helped institutionalize the movement's intellectual goals.
- (D) The chapter notes that critical Appreciation: The Poetry (Kavya Sarita) XIII.

११३४. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (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 story ends with Ghanaśyām wordlessly watching.
- (C) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) XIV.
- (D) The ujāra parab thus becomes a site where multiple spiritual traditions converge: the Chhath worshipper facing the rising sun, the Sufi mystic seeking the divine nūr, the Vedāntic seeker of ātma-jyoti (the light of the self), all are implicitly invoked in...

११३५. Which option correctly summarizes a point from Chapter 50?

- (A) Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters into a register of universal recognition, accessible to child and adult reader alike.
- (B) The chapter notes that critical Appreciation: Village Memory (Gaamghar) XV.
- (C) The first is Puranic: the Brihad Vishnu Purana's Sanskrit verses on Mithila establish the cosmic-religious critical frame inside which the folk songs are situated.
- (D) 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...

११३६. What is the best reading of the chapter's discussion of Prosody Across?

- (A) The chapter notes that this synthesis allows for a "synthetic assessment" of literature that respects the indigenous intellectual traditions of Mithila while engaging with global academic standards.
- (B) 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.
- (C) The chapter notes that its discussion connects Binay Bhushan with critical appreciation, literary history and the Videha critical frame.
- (D) Themes, Language, and Prosody Across the Corpus XVI.

११३७. According to Chapter 50, which statement best fits the discussion of Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that he is not a maximalist like Jagdish Prasad Mandal, nor an experimentalist in the manner of modernist Maithili writers.
- (B) The Navya Nyāya concept of avacchedakatā (the delimiting qualifier) is particularly productive for analyzing Raut's social critique.
- (C) The chapter notes that comparative Placement inside Maithili Literary History XVII.
- (D) The mainstream writers who twist language in the name of standardization were working with the basis of gaslighting along with Story Science.

११३८. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) His collection "Jahalak Diary" (2017) reflects a modernist sensibility that nonetheless remains rooted in the philological traditions established by his father.
- (B) 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...
- (C) The chapter notes that contributions to Maithili Literary History The text covers folk ballad (Lokgatha), giving special attention to the contribution of Manipuri scholars to the field of Maithili folk ballads, an unusual cross-regional insight.
- (D) The Videha critical frame's key argument, documented by way of primary archival research, is that the Sahitya Akademi since 1965 has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while marginalizing democratic, folk, Dalit...

११३९. Which point is consistent with Chapter 50's treatment of Vinit Utpal?

- (A) 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...
- (B) 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.
- (C) The chapter notes that 3.4.1 The Parallel line of inheritance and Institutional Critique.....
- (D) The chapter notes that rajendra Prasad, and Dharendra Premarshi. In Udas Mon.

११४०. What does Chapter 50 most clearly emphasize about Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that zero assignments went to authors of the parallel line of inheritance.
- (B) The chapter notes that he agitated by way of letters, journal editorials, and personal advocacy whenever opportunities arose.
- (C) The chapter notes that chapter V: Comparative Study, Rajdeo Mandal and Other Maithili Writers 5.1 Rajdeo Mandal and Jagdish Prasad Mandal The most obvious and most major comparison is with Jagdish Prasad...
- (D) The Videha Parallel History critical frame This critical frame posits Mithila (Videha) as a space where ancient metaphysical depth and modern material chaos exist in parallel.

११४१. Which answer matches the critical direction of Chapter 50?

- (A) His most characteristic figure is Rupaka (sustained metaphor): the 'golden bird' for India, the 'solitary warrior of the battlefield' for the honest poet in a corrupt literary market.
- (B) The chapter notes that pathak's case exemplifies what the Parallel History's diaspora sections document: the cultural productivity of Maithili communities outside Bihar, whose contribution to the language's survival and development in the Northeast is...
- (C) The chapter notes that this structural exclusion is the primary institutional context in which a writer such as Nand Kumar Mishra 'Nand', publishing consistently since 2011 under a regional Darbhanga imprint, Gosauni Baidyanath Smriti Manch, must be...
- (D) The chapter notes that politics of Embankments and Social Fragmentation: The history of embankment construction on Bhutahi Balan is linked to the Emergency (1975-77).

११४२. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) His work is technically accomplished, socially necessary, and formally innovative inside the Maithili literary line of inheritance.
- (B) The chapter notes that shéfali has also written several books in Maithili.
- (C) The chapter notes that nepal side, The Maithili of the Nepal Terai and the Malla-era literary output is treated as equally key, not as a regional footnote.
- (D) The Videha archive recovers a democratic lineage that traces Maithili literature from its roots in the Buddhist Charyapadas (8th-12th century CE) by way of the colonial-era agrarian protest poetry of Faturilal, the satirical anti-caste novels of Harimohan...

११४३. Which option correctly summarizes a point from Chapter 50?

- (A) The chapter notes that Gautama of Mithila, the author of the Nyāya Sūtras, discusses the attainment of the highest good for the soul by way of knowledge of sixteen categories, but there is no mention of God as the means of liberation.
- (B) The chapter notes that Nand's corpus belongs to this same democratic strand: socially engaged, grounded in Mithila village life, formally diverse, and outside the institutional mainstream.
- (C) The chapter notes that 'A Parallel History of Mithila and Maithili Literature.' Parts 1-10.
- (D) The chapter notes that Coleridge's distinction between Fancy (mechanical combination of pre-existing elements) and Imagination (the living power that reshapes experience into new organic wholes) maps onto the critical difference between formulaic...

११४४. What is the best reading of the chapter's discussion of Gaṅgeśa Upādhyāya?

- (A) The chapter notes that part III: Comparative Analysis of Performance Metric Sahitya Akademi (Maithili) Videha Parallel Samman Recognition Scope 24 languages; pan-India.
- (B) The chapter notes that this is simultaneously a structuralist poetics of the folk ballad and an anthropology of folk performance. Maun's structural analysis of Maithili lokgatha anticipates and confirms key findings of Western oral-formulaic theory...
- (C) The Videha Parallel History also excavates the suppressed biography of Gaṅgeśa Upādhyāya (c.
- (D) The chapter notes that by embracing new media and experimental forms, the archive shows that Maithili is a language capable of modern innovation.

११४५. According to Chapter 50, which statement best fits the discussion of Dooshan Panji?

- (A) His structural method in Mythologiques and elsewhere provides a way to read the deep structure of Mithila cultural narratives.
- (B) The chapter notes that this is the folk line of inheritance's mastery of the resources of Tantric śabda-brahman, language as embodied power, not merely referential sign.
- (C) The chapter notes that t H E J H U M R A (झुमरा), R I T U A L I N V O C A T I O N S O N G Source: Batahū Yādava (bhagat, practitioner of Jhumra line of inheritance, Mithila).
- (D) The chapter notes that 1350 CE), the founder of the Navya-Nyāya school, whose original Dooshan Panji (genealogical records of social infractions) reveal that he was born five years after the death of his registered father and married a Charmkarini (woman...

११४६. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The chapter notes that from Aristotle's Poetics, the story employs both peripeteia and anagnorisis (recognition the discovery of the truth about the infant's parentage).
- (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 Nachiketa's work is characterized by a deep introspection regarding the Maithili identity.
- (D) The Maithili Premchand is not a pale copy of the Hindi original but a text that finds in Maithili's folk idiom, agricultural vocabulary, and oral prose rhythms a distinct literary resonance.

११४७. Which point is consistent with Chapter 50's treatment of Nand Kumar Mishra?

- (A) The chapter notes that both composed ghazals that were structurally sound, bahr and qafiya correctly observed.
- (B) 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 : N a n d K u m a r M i s h r a ' N a n d ' Nand Kumar Mishra, who writes under the takhallus 'Nand', is a Darbhanga-based Maithili author whose creative output spans the full range of...
- (C) The chapter notes that this grammatical ambiguity is itself a formal instance of dhvani: the literal meaning (she raises this question) resounds with the secondary suggestion (it is right that she should raise this question, and that the raising be heard).
- (D) The chapter notes that rasa theory recognises eight (later nine) primary aesthetic emotions (śṛṅgāra, hāsyā, karuṇa, raudra, vīra, bhayānaka, bībhatsa, adbhuta, and śānta) that literature must evoke in the cultivated reader (sahṛdaya).

११४८. What does Chapter 50 most clearly emphasize about Nand Kumar Mishra 'Nand'?

- (A) The Bhavnath Jha Special Issue: A Cultural Event Videha e-Journal Issue 428 (15 October 2025), edited by Gajendra Thakur and coordinated by Ashish Anchinhar, represents a landmark in Maithili parallel literary culture: a sustained multiauthor assessment of...
- (B) The colophon information from the Yachak ke Nai (2022) preface establishes that Nand is the author of at least a dozen books across diverse Maithili genres, and that his phone number (8986261756) has been consistently listed as his public contact across...
- (C) The ghazal in Maithili inherits the formal requirements of the classical ghazal, the matla (opening couplet in which both lines rhyme), the radif (repeated word or phrase at the end of each sher), the qafia (rhyme scheme), and the maqta (closing couplet in...
- (D) The absence of any essay on a figure who is not already inside the Videha-affiliated network raises the question of whether the book's 'democratic' critical agenda is in fact a community self-portrait, a parallel canon that is as self-enclosed as the...

११४९. Which answer matches the critical direction of Chapter 50?

- (A) The chapter notes that he recognises Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation.
- (B) The chapter notes that dhvani Theory (ध्वनि), Ānandavardhana's Dhvanyāloka Ānandavardhana's Dhvanyāloka (c.
- (C) His earliest documented work in the line of inheritance goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991.
- (D) His dense, specific descriptions of village life, the toddy shop, the Holi songs, the seasonal rhythms of agricultural Mithila, the texture of food and festival, constitute a form of literary perception that enables the reader to 'see' (the title of his...

११५०. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) The Vira Rasa (heroism) appears in Bulki's inner resistance and self-assertion.
- (B) 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...
- (C) 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.
- (D) The chapter notes that this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author.

११५१. Which option correctly summarizes a point from Chapter 50?

- (A) His literary range is remarkable: twelve titles across at least six distinct genres published between 2011 and 2022.
- (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 Videha Parallel History critical frame's engagement with Videha/Janaka/Sita as the foundational mythological complex of Mithila gives the Jānakī Gīta genre a specific significance: it is not merely devotional but constitutively Maithili, a genre that...
- (D) The chapter notes that family Legacy Multigenerational Advocacy High degree of familial commitment to Maithili ("Saparivar Maithilisevi").

११५२. What is the best reading of the chapter's discussion of Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that this sustained productivity over an elevenyear period, under a consistently supportive regional imprint, marks him as one of the most systematically productive contemporary Maithili prose writers, a writer who has, in effect...
- (B) The chapter notes that by producing video content that incorporates sign language and audible readings of canonical and contemporary texts, the archive ensures that the Maithili digital renaissance is inclusive of persons with disabilities.
- (C) The chapter notes that maun's fieldwork deploys both: the raw encounter with the folk line of inheritance as it actually exists, and the interpretive frame that enables him to recognize what he is observing as belonging to the Salahes or Lorik or Bihula...
- (D) The chapter notes that critical Assessment: Nepal's Institutional Failure Nepal's literary institutions collectively represent a missed opportunity.

११५३. According to Chapter 50, which statement best fits the discussion of Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that this temporal movementfrom youth by way of age to death (the one who does not take Ram's name is likened to a preta, a ghost/corpse), generates Karuṇa-rasa (pathos) as a sañcārī (transient emotion) before resolution in the śānta of...
- (B) The chapter notes that mishra writes that these villages are spread across 13 blocks in 4 districts.
- (C) The chapter notes that pathak's translation is not servile reproduction but an active negotiation: he appropriates the prestige of Nirala's oeuvre while insisting on Maithili's own phonological, grammatical, and aesthetic resources.
- (D) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection).

११५४. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) 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.
- (B) The name also places him inside a Maithili naming line of inheritance in which authors embed their identity inside their work by way of the pen name convention.
- (C) Maithili is, in this sense, a language that challenges the parameter settings assumed by early Principles-and-Parameters theory, and anticipates the 'free agreement' typology later elaborated in the minimalist programme.
- (D) The story avoids both sentimental romanticisation and naturalist pessimism; it sets out, with restraint, the human cost of social transformation.

११५५. Which point is consistent with Chapter 50's treatment of Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that maun's citation practice, his acknowledgement of his principal informants and his evaluation of previous scholarly sources reflects a śabda-critical methodology: he distinguishes between more and less reliable testimony and grades his...
- (B) Maithili phonetics favour extended "Deergh" (long) sequences.
- (C) The chapter notes that thus, like Dharmakirti, he was esteemed in both Advaita and Nyaya, and like Shankar, in Samkhya and Advaita, meaning he was respected in two philosophies each.
- (D) The chapter notes that survey of the Twelve Works: Genre, Publisher, Chronology The following table summarises the complete corpus of twelve books available for The analysis, with title pages, colophons, and prefaces...

११५६. What does Chapter 50 most clearly emphasize about Village Memoir?

- (A) The accompanying critical essay one by Ramesh and one by Mala Jha is summarised below: 1 Preface to the second edition of the Maithili poetry collection "Ijoriyak Adaiti-Mod" (The Coming/Turning Point of the Moonlight) by RAMESH.
- (B) The chapter notes that nāṭyaśāstra Reading: Abhinaya and the Female Body The Nāṭyaśāstra's theory of sāttvika abhinaya (psychological/involuntary acting) describes the physical manifestations of inner emotion: trembling (kampa), horripilation (romāñca)...
- (C) The chapter notes that its literary vocabulary encompasses Sanskrit-derived tatsama words, Prakrit and Apabhramsha forms preserved from medieval literature, and a rich oral folk line of inheritance.
- (D) The chapter notes that gaamghar Village Memoir (Prose) Award 1991; Gosauni Baidyanath Smriti Manch pub.

११५७. Which answer matches the critical direction of Chapter 50?

- (A) The chapter notes that exhaustive Author Catalog and Gists of Work The Videha Sadeha series archives a vast array of contributors, spanning centuries and genres.
- (B) The chapter notes that dalit literature sometimes sets out the simple binary of oppressor-victim.
- (C) The chapter notes that sujata Mythological Novel Gosauni Baidyanath Smriti Manch, Darbhanga 46 pp.
- (D) The folk-performance traditions he observed, Gayaki, Gaathaa-naach, Vidaapata, in the village courtyards and village festivals constituted his first education in aesthetics.

११५८. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) In the language of dhvani theory: their works' resonance (dhvani) exceeds their explicit meaning, generating the surplus of significance that is the mark of literature that endures.
- (B) His choice to write in Maithili is itself a postcolonial act of cultural resistance and affirmation.
- (C) The chapter notes that gudrik Lal Novel Gosauni Baidyanath Smriti Manch, Darbhanga 76 pp.
- (D) 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.

११५९. 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.

११६०. What is the best reading of the chapter's discussion of Rasa Theory?

- (A) The chapter notes that *navya Nyaya Epistemology Applied to Song, Poetry* Navya Nyaya (New Logic), the philosophical school that arose in Mithila with Gaṅgeśa Upadhyaya's *Tattvacintamani* (c. 1600 CE), 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.
- (B) The chapter notes that *theoretical Framework I, Indian Literary Criticism 4.1* Rasa Theory: Bharatamuni to Abhinavagupta The rasa theory, first systematized in Bharatamuni's *Nāṭyaśāstra* (c. 400 CE), 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 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 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.

११६१. According to Chapter 50, which statement best fits the discussion of Nand Kumar Mishra 'Nand'?

- (A) Her four poems together present a panorama of a complete Dalit woman's life: from field to home, from labor to motherhood, from hunger to dignity.
- (B) The chapter notes that 1016 CE), in his *Abhinavabhāratī*, added *śānta* (tranquility) as the ninth rasa and elaborated the theory of *sādhāraṇīkaraṇa*, the universalization of personal emotion into impersonal aesthetic experience in the prepared reader (*sahṛdaya*).
- (C) The collection's Dalit consciousness is its most major feature.
- (D) The chapter notes that collections of such verse were published, given the imprimatur of print publication, and circulated by way of Maithili literary networks.

११६२. 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.

११६३. 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 friction the 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.

११६४. 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...

११६५. 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 (saṃsaraṇa, 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.

११६६. 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.

११६७. Which option correctly summarizes a point from Chapter 50?

- (A) The chapter notes that existentialism: A recurring theme is the "anxiety of the end." The poet reflects on the "dream-like world" (sapna sam sansar) and the loneliness of death.
- (B) The chapter notes that cE) holds that the soul (ātmā) of poetry is dhvaniresonance or suggestion, the capacity of language to generate meanings at three levels: vācyārtha (literal), lakṣyārtha (secondary/implicit), and vyaṅgyārtha (suggested/resonant).
- (C) The Mithilā Garbhaputra poem articulates the 'son of Mithila' identity that is foundational to the Videha project: the claim that Mithila's cultural geography serves as a distinct civilisational identity that is neither merely Bihari nor merely Indian but...
- (D) The chapter notes that verb Agreement, Social Hierarchy, and Face Theory The 1999 Linguistics paper (with Bickel and Bisang) on 'Face vs.

११६८. What is the best reading of the chapter's discussion of Nand Kumar Mishra 'Nand'?

- (A) In the case of the Kamat family, each member contributes a different dimension to the movement: Lal Dev Kamat: Provides the overarching political and editorial leadership.
- (B) Adambar, meaning 'pomp', 'display', or 'loud proclamation' achieves dhvani by way of irony: the title's suggestion of grandeur is belied by the intimate, modest human stories inside.
- (C) The chapter notes that ecofeminism and Water Politics Vandana Shiva's ecofeminist analysis in Staying Alive (1988), arguing that the destruction of natural systems (forests, rivers) and the oppression of women share the same logic of patriarchal extraction...
- (D) The chapter notes that from a Navya-Nyāya epistemological standpoint, the selection system exhibits what Gaṅgeśa would identify as an anuvyāpti (too-narrow invariable concomitance): the institutional criteria for 'literary merit' (vyāpti: literary...

११६९. 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.

११७०. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The chapter notes that singh's critical practice of close textual quotation.
- (B) Abhinavagupta's concept of sādharmaṇīkaraṇa (universalisation of emotion) is relevant: Mandal achieves this by way of placing universal archetypes (Sita, Kabir, Buddha) in recognisably local Maithili situations.
- (C) The chapter notes that cE) in his Vakroktijīvitā recognises vakrokti, oblique utterance, the calculated strangeness that distinguishes poetic from ordinary language, as the defining quality of literary excellence.
- (D) The Navya-Nyāya concept of Anuvyavasāya, meta-cognition, the awareness of our awareness, finally, the critical activity The analysis enacts.

११७१. Which point is consistent with Chapter 50's treatment of Dillik Park?

- (A) The chapter notes that urban-modern symbols (poster, advertisement, pay-and-use toilet) predominate in Gujarati poetry.
- (B) The chapter notes that nand's literary sketches (Dillik Park, Yachak ke Nai) are the genre in which vakrokti most clearly operates: the sketch form, between the essay and the story, between personal observation and social commentary, depends on an oblique...
- (C) The chapter notes that this narrator's moralizing is a residue of traditional social criticism, yet Mishra's storytelling itself resists the moral by presenting Rani's choices with empathetic complexity, not condemnation.
- (D) The contrast loka/vidvān (people/scholar) and gāma/jajamāna (village/patron) is the definitional antithesis of the parallel literary line of inheritance.

११७२. What does Chapter 50 most clearly emphasize about Dillik Park?

- (A) The chapter notes that 'Pandit Bhavnath Jha, Biographical profile and interview.' In Videha 428, 2025 (pp.
- (B) The opening of Dillik Park shows this vakrokti: the city park becomes a site for observations about Mithila migrants, urban alienation, and the social performance of dignity and class.
- (C) The chapter notes that third, all three writers are embedded in the Maithili diasporic condition: Rani writes from Mumbai about Bihar; Thakur writes from Qatar about Nepal/Mithila; Jha writes from Kolkata about the Maithili literary world.
- (D) The chapter notes that rasa Theory (Indian): The collection primarily evokes Karuna Rasa (the pathetic/compassionate sentiment).

११७३. Which answer matches the critical direction of Chapter 50?

- (A) The chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History.
- (B) The chapter notes that series 9: Discussion on Maithili Ghazals (critical survey of the history and form) The Authorial Advocacy Entries: "Pathak Hamar Pothi Kie Padhrathi" The series titled "Pathak Hamar Pothi Kie Padhrathi" (पाठक हमार पोथी किए पढ़थि)...
- (C) The chapter notes that its discussion connects Videha Issues 351-438 with critical appreciation, literary history and the Videha critical frame.
- (D) Aucitya is most visible in Nand's genre-switching between works: each genre, the full social novel, the compressed sketch, the mythological retelling, the children's story, is handled in a register precisely fitted to that genre's demands.

११७४. In the context of Nand Kumar Mishra 'Nand', 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) The chapter notes that key characters include: Garib Jha (poor father, 60), Sumitra (mother), Prabha (the heroine, college student), Gunanand (wise village elder), Dalal (marriage broker), and Jivesh.
- (C) The chapter notes that pART IV: FORMAL ANALYSIS, POETRY, TANKA, HAIKU, AND SEED FICTION 4.1 The Tanka and Haiku line of inheritance in Maithili Ram Vilas Sahu is among the pioneering practitioners of tanka and haiku in contemporary Maithili literature.
- (D) Administrative Role: Maithili Academy Beyond his creative work, Ravindra Nath Thakur made a major institutional contribution to the Maithili language movement in Bihar by way of his service as Director-cum-Secretary of the...

११७५. 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.

११७६. 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.

११७७. According to Chapter 50, which statement best fits the discussion of Nand Kumar Mishra 'Nand'?

- (A) The repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement.
- (B) The chapter notes that nand's consistent anchoring in Darbhanga village life, his range of lower-middle-class and village protagonists, and his sustained critique of social pretension (Adambar's title itself announces this critique) align with Sharma's...
- (C) The chapter notes that cultural sensitivity: The translation of Broken Wings shows awareness of both source and target cultural contexts, avoiding the twin failures of over-domestication and incomprehensible foreignness.
- (D) The chapter notes that it also includes learning materials: "Learn Mithilakshar," "Learn Kaithi," "Learn Maithili Sign Language" (first time in Maithili).

११७८. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The chapter notes that the theoretical Framework II, Western Literary Theory 5.1 Aristotle: Mimesis, Catharsis, Unity of Action Aristotle's Poetics (c.
- (B) Gangesa analyses vyapti (universal concomitance: “where there is smoke, there is fire”) as the foundation of valid inference.
- (C) Abhinavagupta's Aesthetic Theory Abhinavagupta (10th-11th century Kashmir) developed Ānandavardhana's Dhvani theory into a comprehensive aesthetics of rasa-recognition.
- (D) The chapter notes that postcolonial Theory Frantz Fanon, Homi Bhabha, and Gayatri Spivak's postcolonial frameworks illuminate both the situation of Maithili literature vis-à-vis Hindi (a metropolitan/state language colonising the regional) and the...

११७९. Which point is consistent with Chapter 50's treatment of Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that NAVYA-NYĀYA EPISTEMOLOGY OF GAṆGEŚA UPĀDHYĀYA APPLIED TO VIYOGI'S SCIENCE WRITING 14.1 Gaṅgeśa and Viyogi: Two Madhubani Intellectuals Gaṅgeśa Upādhyāya (fl.
- (B) 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).
- (C) Aristotle's unity of action, that a well-constructed narrative should have a beginning, middle, and end forming a single, integral whole, is relevant to Nand's practice of the Maithili novel.
- (D) The chapter notes that while these works were instrumental in securing Maithili's eventual recognition in the Eighth Schedule of the Indian Constitution, the parallel history holds that they also established a conservative, Brahmin-centric standard that...

११८०. What does Chapter 50 most clearly emphasize about Feeling Wordsworth's?

- (A) The theory distinguishes between the śakti (denotative power) of individual words, the ākāṅkṣā (mutual expectancy) that binds words into sentences, the yogyatā (semantic fitness) that constrains meaningful combination, and the tātparya (speaker's intent)...
- (B) The chapter notes that romanticism and the Novel of Feeling Wordsworth's definition of poetry as 'emotion recollected in tranquility' (Preface to Lyrical Ballads, 1800) is directly applicable to Parivar, the 'sansmarnatmak upanyas' (memoiristic novel) which...
- (C) 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.
- (D) The seed that has been sown is the seed of truth, of justice, of human dignity, and of the Dalit voice.

११८१. Which answer matches the critical direction of Chapter 50?

- (A) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike Aṃśu which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any...
- (B) The road will go by way of the village from end to end.
- (C) The chapter notes that raghunātha Śiromaṇi's Dīdhiti is the single most major secondary text of the Navya-Nyāya line of inheritance, eclipsing all other commentaries in its influence.
- (D) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt.

११८२. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) The chapter notes that Coleridge's distinction between Fancy and Imagination, between mere recombination and genuine creative synthesis, maps onto the critical difference between chronicle and literary memoir that Parivar navigates.
- (B) The chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows:
1.
- (C) The chapter notes that Mishra's fiction and essays produce *Badhakapramanas* against the dominant social *Vyaptis* of Mithila's caste hierarchy.
- (D) Mithilaangan (Mahendra Malangia) and Barahmaasa: Contemporary active groups she described in her interview as sustaining the line of inheritance.

११८३. Which option correctly summarizes a point from Chapter 50?

- (A) The chapter notes that similarly, snippets and mention a Ramanand Mandal born in 1871 who was a Sanskrit scholar; this historical figure serves as a precursor to the modern literary awakening but is not the contemporary writer focused on in Videha issue 360.
- (B) 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.
- (C) The chapter notes that Newari The script of the Kathmandu Valley; used for Maithili plays during the Malla dynasty (14th-18th c.).
- (D) The chapter notes that he notes that the anthology includes 21 poets and 68 poems, covering a twenty-year period, but that inside this selection, some poets receive disproportionate representation (Mayanand receives five poems; others, only one or two)...

११८४. What is the best reading of the chapter's discussion of Seven Types?

- (A) The chapter notes that Empson's *Seven Types of Ambiguity* (1930) provides a useful critical frame for Nand's short fiction (*Adambar*, *Gudrik Lal*), where, as the content shows, the surface narrative of social interaction repeatedly opens onto deeper...
- (B) The chapter notes that poetic Form and Structure *Mankenapuvvu* This poem's structure is a three-tiered narrative.
- (C) *Avacchedaka* (Limitor) and Poetic Precision *Gaṅgeśa's* *avacchedaka* prevents infinite regress in predication by specifying the 'conditioner' of a property.
- (D) The *Navya Nyāya* line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests.

११८५. 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 Mithila'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.

११८६. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The chapter notes that this 22-raga taxonomy situates Ramji Chaudhary inside the same line of inheritance that shaped Vidyapati's *Padavali* as preserved in Nepalese manuscripts, where each poem carries a specific raga designation.
- (B) Arun Kumar Singh Recognition of academic contributors to the parallel canon.
- (C) His head is adorned with matted hair and the flow of the Ganges; his body is covered in ash and a garland of skulls hangs from his chest.
- (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...

११८७. Which point is consistent with Chapter 50's treatment of Swarn Kamal?

- (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) The chapter notes that mishra himself, though not from a Dalit background, shows in his writing a consistent concern for the excluded and overlooked: the migrant worker (in "Yatraak Feri"), the selfless elder brother (in "Yugadharmā"), the unrecognised...
- (C) Theory / critical frame line of inheritance Application to Chaudhary Auchitya Kshemendra (Auchityavichara) Chaudhary's hybrid Maithili, combining vernacular roots with diaspora-inflected vocabulary demonstrates contextual propriety.
- (D) The chapter notes that Vladimir Propp's morphology of the folk tale, his identification of 31 narrative functions that underlie all folk narratives, illuminates Swarn Kamal, the children's novel, which (as its colophon indicates) explicitly draws on the...

११८८. What does Chapter 50 most clearly emphasize about Buddhist Jātaka?

- (A) The chapter notes that Lalita Jha represents the intersection of food studies, lexicography, and folklore, a domain that is at once domestic and cosmic.
- (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 Marx in the Economic and Philosophic Manuscripts describes alienated labor (in which the worker is cut off from their work, their humanity, and nature).
- (D) The opportunity to build a written literary line of inheritance was simply never provided.

११८९. Which answer matches the critical direction of Chapter 50?

- (A) The chapter notes that its discussion connects Kedar Nath Chaudhary with critical appreciation, literary history and the Videha critical frame.
- (B) The title itself is a master stroke of Maithili ghazal poetics: mājh āṅgan (middle courtyard) is a specifically Maithili domestic spatial concept, the inner courtyard of the traditional Maithili house, while kaṭiāyal chhī (I am entangled) carries the...
- (C) The chapter notes that this geographic-temporal layering is not merely antiquarian: it positions Maithilī literature as a literature that has always been concerned with the epistemological question of what can be truly known, and with the social question...
- (D) The chapter notes that Derrida's *différance*, the perpetual deferral of meaning by way of textual play, finds its local illustration in Nand's title language: titles like Anthiya Kukur, Adambar, and Gaamghar are semantically rich, multiply resonant, and...

११९०. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) Videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: 'Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary' Pages: 26-30 (5 pages).
- (B) The chapter notes that devotional literature His compositions include prominent devotional works, the Seeta Chalisa and other devotional songs indicate his engagement with the Janaki (Sita) devotional line of inheritance, which is particularly strong in...
- (C) The chapter notes that postcolonial theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are...
- (D) The chapter notes that Shail Jha is described by multiple contributors to the Videha issue as a 'sagar pathika', an attentive reader of Maithili literature, and as a co-participant in the cultural-activist dimension of Sagar's work.

११११. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

- (A) 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...
- (B) The chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature.
- (C) 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...
- (D) The chapter notes that c o n c l u s i o n Arvind Thakur is one of the most major and formally innovative voices in contemporary Maithili literature.

१११२. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

- (A) As a native equivalent to flash fiction, it prioritizes narrative compression and a single striking revelation.
- (B) The chapter notes that community Leadership: Responsibility for flood management should be transferred from key bureaucracy to local village councils and communities.
- (C) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (D) Roy belongs to the generation of Maithili writers who came to maturity in the digital age and found their literary home in the Videha parallel movement rather than in the Sahitya Akademi establishment apparatus.

१११३. Which answer matches the critical direction of Chapter 51?

- (A) The chapter notes that 'Sāṃṭha Gāṃṭha' (Collusion) Sāṃṭha Gāṃṭha, literally 'joint arrangement' or 'fixing', is a common Maithili/Hindi idiom for behind-the-scenes collusion between parties who appear to be in opposition.
- (B) The chapter notes that lohia's socialist critique (which underpins the OBC political line of inheritance Yadav belongs to): the critical frame for his consistent address to Bihar's most marginalised communities.
- (C) Videha critical frame The specific use of Mahesh Bani to ground the universal Shiva in Maithili domesticity.
- (D) The chapter notes that 'Madan-Amar', his signature seed story, opens with a child, Madan, being taken by his friend Ammar to his upper-caste maternal grandmother's haveḷī.

१११४. In the context of Nand Vilas Roy, which statement is accurate?

- (A) The Sahitya Akademi has awarded several Maithili short-story collections in the 21st century: Nirja Renu's Ritambhara (2003), Vibhuti Anand's Kath (2006), Pradeep Bihari's Sarokar (2007), Manmohan Jha's Gangaputra (2009), and others.
- (B) The chapter notes that third, it asserts the Tirhuta (Mithilakshar) script line of inheritance as equally legitimate to the Devanagari transcription used for most modern Maithili publications, reflecting the pre-modern manuscript culture of Mithila.
- (C) The chapter notes that this mixing is not stylistic failure but ideological assertion: it refuses the hierarchical purism that insists on 'standard' literary Maithili as the only legitimate medium.
- (D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.

१११५. Which option correctly summarizes a point from Chapter 51?

- (A) The chapter notes that this narrative structure, the child's humiliation, the adult reversal, encodes what the Videha Parallel History calls the democratic counter-movement: the story refuses the elite's claim to social authority by demonstrating merit's...
- (B) The chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c.
- (C) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahes) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local...
- (D) His poem 'Nārī sītā rādhā aṃśā / Puruṣa banalair rāvaṇ kaṃśā' is a feminist analysis conducted by way of the idiom of the Maithili cultural imaginary.

११९६. According to Chapter 51, which statement best fits the discussion of Nand Vilas Roy?

- (A) Indian Critical Traditions Applied to Kamat's Oeuvre 4.
- (B) The poet accepts his marginal position without self-pity, asserting the dignity of the committed art even when it lacks the institutional recognition given to 'celebrated' songs.
- (C) The chapter notes that it is a space of permanent economic crisis: children leaving for cities, old parents abandoned, families dissolved, the social fabric of the village fraying under market pressure.
- (D) The 'udas mon' (sad heart) is both a personal mood and a social condition, the despondency felt by educated young Maithilis who see their society's corruption, their language's marginalization, and their own powerlessness to change it.

११९७. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

- (A) The chapter notes that mishra's contributions in this volume include: short stories (laghu katha), literary criticism, folk-culture essays on Maithili folk songs, wedding songs, ecological traditions, Saurath's Somnath parallels, book reviews, and...
- (B) His poetry gives voice to those who work without recognition; his stories expose those who take without giving.
- (C) Against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity.
- (D) The Dalit Intervention (Hastksep, Sākhi) Hastksep (1996): The title ("Intervention") declares a disruption of the Brahminical status quo. 'Bābhanak Gāam': Critiques how caste "deforms" Brahmin children.

११९८. In the context of Nand Vilas Roy, which statement is accurate?

- (A) The chapter notes that by demonstrating that Maithili can sustain the formal rigour of the Arabic bahar system, the Anchinhar era poets assert Maithili's cultural sophistication against both Hindi (which has absorbed much of the North Indian ghazal line of...
- (B) The line of inheritance he initiated in Maithili economic writing has not been continued or extended pointing to a systemic failure of the Maithili literary ecosystem to nurture non-literary writing.
- (C) The chapter notes that he is, in the fullest sense, an āpta, reliable on the subject of what happens to language and its speakers when they are excluded from power.
- (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)...

११९९. In the context of Narayanji Chaudhary, which statement is accurate?

- (A) The chapter notes that centres on Hitendra Gupta (Delhi), Maithili Journalist and Cultural Reporter.
- (B) Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors, a gap his research makes visible and actionable.
- (C) The chapter notes that language, Diction, and Register Throughout the translation, Jha deploys a mixed register that blends Sanskrit-derived Maithili vocabulary with vernacular idioms.
- (D) The chapter notes that the *Videha Visheshank: Structure, Contributors, and Editorial Significance* Videha Issue 419 (01 June 2025) is a Visheshank (special issue) of 97 pages devoted entirely to...

१२००. What does Chapter 53 most clearly emphasize about Mithilak Janapadiya Vikas?

- (A) Theoretical and Critical Sources Gaṅgeśa Upādhyāya.
- (B) 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...
- (C) The chapter notes that children's Literature Theory: Maria Nikolajeva and Perry Nodelman Koilī Ghūri Āu (the Cuckoo Returns), Jha's only explicitly children's story collection, invites analysis by way of the theoretical lens of children's literature studies.
- (D) The sub-regional differentiation in Mithilak Janapadiya Vikas (2005) shows that the northern part of Mithila (bordering Nepal) has entirely different agro-economic conditions from the southern portions: the northern zone is flood-prone and heavily...

१२०१. Which option correctly summarizes a point from Chapter 54?

- (A) The chapter notes that to move beyond impressionistic praise and construct a rigorous scholarly evaluation, The analysis synthesizes multiple critical frameworks: 1.
- (B) Thematic & Critical Analysis Bhatt occupies a major position inside the Parallel History as a poet who links Mithila's sacred-identity poetry (Sita/Janaki as founding myth), its children's literary strand (the Chunamun bird poem), its social protest line...
- (C) 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).
- (D) The Videha Parallel History (Part 32) notes that the bīhani kathā derives from Maithili oral line of inheritance's 'delight in brief, pointed narrative episodes and rhetorical reversals', a genealogy that connects Manu's seed stories to the Dhūrtasamāgama...

१२०२. Which answer matches the critical direction of Chapter 54?

- (A) The form serves the double purpose of teaching children both literary forms (the ghazal's structure) and language (Maithili vocabulary, rhyme patterns).
- (B) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and...
- (C) Mithila Tirtha Prakash (Sanskrit, Mithila Shodh Sansthan, 2017).
- (D) His language is a deliberate choice: it is not the Sanskritized Śiṣṭa Maithili but the raw, spoken dialect of the agrarian poor.

१२०३. 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 Bīhani Kathā Form A formal innovation key to Roy's work is the Maithili bīhani 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.

१२०४. Which answer matches the critical direction of Chapter 54?

- (A) The 170-page bāla kavītā section in Sadeha 19 is the most sustained single children's poetry contribution in the archive.
- (B) The chapter notes that recognizing this suppression is vital for modern scholarship, as it frames Gangesa not just as an elite logician, but as a brilliant mind who transcended immense societal ostracization.
- (C) Jha's analysis of the novel as a document of both political movement and social harmony is precisely the kind of reading Bhabha encourages: attending to ambivalence and hybridity rather than to simple resistance narratives.
- (D) The tables of phonemes and rules of sandhi are not just pedagogical tools; they are documentary evidence for Maithili's independent and scientific structure, countering narratives of its subordination.

१२०५. Which answer matches the critical direction of Chapter 56?

- (A) 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.
- (B) 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...
- (C) The title, bulbul, the beloved songbird of Indo-Persian poetic line of inheritance, signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.
- (D) The story's moral universe is unsparing about patriarchal complicity both male and female, in women's subordination.

१२०६. In the context of Pradeep Pushpa, which statement is accurate?

- (A) The chapter notes that literature and music pervaded his household from childhood.
- (B) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?
- (C) The Walter Ong/Jack Goody oral-literary continuum is relevant here: Mandal's writing retains the characteristics of primary orality, the formulaic description of characters (nāyikāvarṇana), the repetition of key phrases, the direct address to the audience...
- (D) The story uses the frame of the traditional festival and its music to explore themes of artistic integrity, community belonging, and the corrupting effects of political power with the Mithila festival culture providing both the narrative occasion and the...

१२०७. According to Chapter 56, which statement best fits the discussion of Ramlochan Thakur?

- (A) The etymology of "Arer" (from "andi" / castor-oil plant) grounds the village in its agricultural ecology.
- (B) In Mithila, this river mainly flows by way of Madhubani and Darbhanga districts and ultimately merges into the Kosi river's current.
- (C) 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...
- (D) A critical appreciation of the Maithili song-composer and writer Ramlochan Thakur, demonstrating Pushpa's engagement with the Videha Parallel History's project of documenting the democratic Maithili literary line of inheritance.

१२०८. Which point is consistent with Chapter 56's treatment of Gītaka Apratima?

- (A) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities.
- (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) The chapter notes that sāhitya-Darpaṇa (Viśvanātha Kavirāja) and Narrative Theory Viśvanātha Kavirāja's Sāhitya-Darpaṇa (c.
- (D) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravindra Nātha Thākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर) Videha Sadeha 25, pages 364-367.

१२०९. Which answer matches the critical direction of Chapter 56?

- (A) The chapter notes that identified Maithili Bahars, including Bahar-e-Videha.
- (B) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) Swarn Kamal ('Golden Lotus', 2019, 54 pages, 150) is described on its title page as 'A Novel for ₹ Children in Maithili', a...
- (C) The chapter notes that rubāiyāt Pradeep Pushpa has published rubāiyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha...
- (D) The chapter notes that but the influence of the pre-Jyotirishvara Vidyapati was so profound that the Sanskrit and Avahattha Vidyapati was compelled to include Maithili songs in his Sanskrit play Goraksha Vijaya.

१२१०. Which option correctly summarizes a point from Chapter 56?

- (A) The chapter notes that many of his poems hold suffering and humour in the same breath, refusing the binary that would confine Dalit literature to pure protest or pure pain.
- (B) The Maithili Ghazal: Brief Genealogy Ashish Anchinhar's preface to Monak Dehairpar provides a succinct genealogy of the formal Maithili ghazal line of inheritance as understood inside the Videha community.
- (C) The chapter notes that 'Mithila Painting: Folk Art No Longer?' India: Biblio, March/April 2004.
- (D) The Bāl Ghazal section connects him to the children's literary line of inheritance that the Videha movement has actively cultivated by way of its Shishu Utsav anthology series.

१११. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The chapter notes that creator of Vidyapatik Purusha Pariksha (2012, 2022): A children's illustrated book on Vidyapati Thakkurah's Sanskrit prose classic, the first children's adaptation of this 14th-century Avahatta work in Maithili.
- (B) The most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure.
- (C) The following conclusions emerge: Mrs Sanju Das is the most theoretically provocative of the five, whose work and the controversy it has generated constitute a sustained feminist intervention in the representational politics of Mithila art and Indian...
- (D) The chapter notes that bhatta and analyzed extensively by Stephen Phillips, is the core of Navya-Nyaya logical architecture.

११२. Which point is consistent with Chapter 56's treatment of Commitment Ghazal?

- (A) The Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'.
- (B) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (C) The chapter notes that successfully opposed "Bihari Language" misclassification.
- (D) The chapter notes that bindeshwar Thakur A contributor to the critical research on modern Maithili realism and its regional variations across Bihar and Nepal.

११३. According to Chapter 57, which statement best fits the discussion of Preeti Thakur?

- (A) The chapter notes that centres on Preeti Thakur, Pioneer of Maithili Children's Picture-Story Literature.
- (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) Indian Theory Integration of Bhakti (devotion) and Śṛṅgāra (eros) as two sides of the same coin.
- (D) 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.

११४. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The genealogical claims made by conservative Maithili literary institutions upon Vidyapati are precisely what Mandal's literary practice challenges: Vidyapati belongs to all Maithili speakers, not to any one caste.
- (B) 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.
- (C) In this sense these poems -Bhimanna's and Subhadra's -are not merely a translation in Maithili literature, but the planting of a new poetic line of inheritance's seed.
- (D) The chapter places Preeti Thakur inside the wider parallel history of Maithili literature.

११५. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur.
- (B) The fatherthe narrator's grandfather, tells a story: when he was young, another man would give him chivura (flattened rice) and mangoes, small kindnesses that represented real generosity.
- (C) The chapter notes that solanki's All the Broom-Sticks -poetry of the contradiction between Gandhism and Dalit reality.
- (D) The chapter notes that its discussion connects Preeti Thakur with critical appreciation, literary history and the Videha critical frame.

१११६. What does Chapter 57 most clearly emphasize about Priti Thakur?

- (A) These are not abstract social forces but specific, recognisable figures, the kind of people whose authority structures daily life in a Bihari village.
- (B) The chapter notes that preeti Thakur (also spelled Priti Thakur, Prity Thakur) is a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.
- (C) The chapter notes that vesh Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most major texts on Maithili material culture available.
- (D) The poet does not simply lament the absence of the festival; he makes the absence itself a form of presence, a shadow that shows the light it blocks.

१११७. Which answer matches the critical direction of Chapter 57?

- (A) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (B) The chapter notes that pramāṇa Analysis of the Stories Navya-Nyāya recognizes four pramāṇas (sources of valid knowledge): pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (verbal testimony).
- (C) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern...
- (D) The title's semantic complexity, words that wound, erase, and heal simultaneously, signals a poetry that has become self-consciously meta-linguistic, reflecting on its own medium and the power of language to both harm and liberate.

१११८. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that western Critical Frameworks Applied a) New Criticism (Close Reading) The essays on Upendra Thakur 'Mohan' and Jayant Mishra's Kavita Kusumanjali exemplify close reading.
- (B) The chapter notes that binay Bhushan's images, the descending un-harvested season, the festival light sought but perhaps not yet found, the plough that breaks the earth, consistently operate by way of vakrokti: the literal agricultural or ecological image...
- (C) The survey in Videha 151 recognises Yadava as one of the first linguists to assess the implications of movement rules for the theory of Government and Binding as applied to Maithili, a contribution of foundational importance.
- (D) The chapter notes that she illustrates her own picture stories, depicts folk heroes of Mithila who have been erased from mainstream Brahmin-centric literary historiography, and has, alongside Gajendra Thakur, compiled and catalogued 11,000 palm-leaf Panji...

१११९. Which option correctly summarizes a point from Chapter 57?

- (A) Ayna's mirror motif is a sustained dhvani; Chameli Rani's flat narration is vakrokti in prose.
- (B) The chapter notes that this story functions as a Navya Nyaya critique of varna: if caste is determined by "birth" (jati), but the biological truth of that birth is a secret of the servant class, then the entire edifice of caste superiority is logically...
- (C) The chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works.
- (D) The Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal.

१११०. What is the best reading of the chapter's discussion of Eighth Schedule?

- (A) The essay explicitly argues: 'Considering Varna Ratnakar as the founding text of Maithili is a historical mistake we have made.
- (B) 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...
- (C) The chapter notes that recognised in the Eighth Schedule of the Indian Constitution in 2003, it possesses a documented literary line of inheritance running from at least the 8th century Buddhist Charyapadas.
- (D) Arya's treatment of punctuation (vinyaas) and syntax (vakya-prakarana) maps closely onto the Navya Nyaya concern with how syntactic markers guide the reconstruction of the speaker's tatparya.

११११. According to Chapter 57, which statement best fits the discussion of Preeti Thakur?

- (A) 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.
- (B) The chapter notes that close Reading: 'Ek Katha Snehake' (One Story of Affection) This story introduces Naresh, a young man whose uncle (kaka) invites him to participate in a wedding preparation, and by way of whom Naresh encounters Ruby, a young woman he...
- (C) The chapter notes that it is inside this structurally unequal literary field that Preeti Thakur carves out an entirely new genre, the Maithili chitrakatha (picture-story book), while simultaneously working to preserve subaltern folk heroes and interstitial...
- (D) The chapter notes that navya Nyāya Appreciation: Using Gaṅgeśa's Dhātuvāda, the Bihani Kathā can be seen as an "operation" (vyāpāra) that is intensely focused on its "result" (phala).

१११२. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The collection functions as a repository of community song-culture, a living line of inheritance's archive of itself, as much as an individual literary achievement.
- (B) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).
- (C) The chapter notes that critical monographs on Maithili literary forms are rare; serious sustained analysis of the short story as a genre inside Maithili literature is rarer still.
- (D) The chapter notes that preeti Thakur: Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal, Redefining Maithili (Ed.

१११३. Which point is consistent with Chapter 57's treatment of Chhot Aur Baigh?

- (A) The chapter notes that cE) recognises eight primary rasas: Shringara (love), Hasya (comedy), Karuna (sorrow), Raudra (fury), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust), and Adbhuta (wonder).
- (B) The chapter notes that first creator and illustrator of a Maithili picture-story book: In 2002, she first translated the picture book Chhot Aur Baigh into Maithili (a genre-opening experiment).
- (C) The anthropological value of this narrative is not diminished by its legendary overlay: the overlay itself tells us about what Arer's community valued.
- (D) The chapter notes that 'Can the Subaltern Speak?' in Nelson & Grossberg (eds.).

१२२४. What does Chapter 57 most clearly emphasize about Gonu Jha Aan Maithili Chitrakatha?

- (A) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.
- (B) The chapter notes that 'Ek Raati' (One Night) is the collection's most sensuously realised poem, a nocturnal love poem that draws on the imagery of moonlight, roses, and fragrance in the Vidyapati line of inheritance, while inflecting it with modernist...
- (C) In 2008, she published her first wholly original Maithili chitrakatha: Gonu Jha Aan Maithili Chitrakatha (Shruti Publication, Delhi).
- (D) The chapter notes that he provides comparative sher from Pandit Jeevan Jha, Kavishvar Sitaram Jha, Yogananda Hira, Jagdish Chandra Thakur 'Anil', and Vijaynath Jha to demonstrate that Maithili ghazal from its earliest phase had successfully maintained bahr.

१२२५. 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 Noṭabandī 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.

१२२६. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal, such as Behr (meter) and Qaafiyaa (rhyme), were largely abandoned.
- (B) The chapter notes that before Preeti Thakur, no Maithili writer was working exclusively in the children's picturebook genre.
- (C) The chapter notes that sthayibhava of viveka-shoka (clear-sighted grief) runs across all six novels.
- (D) The chapter notes that 'Maithili Literature.' lisindia.ciiil.org. [On Dalit participation in Maithili literary culture, the folkballad line of inheritance, and the Kirtaniya troupes.] Jha, Mithilesh Kumar.

१२२७. Which option correctly summarizes a point from Chapter 57?

- (A) The chapter notes that vishleshan (2022), Maithili literary analysis and compilation.
- (B) The chapter notes that journalism and Online Sources Thakur, Ashutosh Kumar. "Interview: Tracing Maithili Writer Shivashankar Shrinivas's Literary Journey." The Wire, May 2025. "Translated Short Fiction: Read Soil by Maithili-Language Writer Shivshankar...
- (C) The chapter notes that first Maithili illustrator to depict suppressed folk heroes: Including Reshma-Chuharmal, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Chhechhan Maharaj, figures absent from the mainstream Brahmin canon but living in the oral memory of...
- (D) The chapter notes that consequently, entire collections of grammatically incorrect ghazals were published, flooding the market.

१२२८. What is the best reading of the chapter's discussion of Palm-Leaf Panji Inscriptions?

- (A) His method as a critic is essentially a synthesis of the Indian Alankara line of inheritance (which evaluates literary ornament and expression) and a social-realist orientation that evaluates literature by its fidelity to lived experience.
- (B) The title, 'Kichhu Fura Gel Hamra', meaning 'Something Has Been Lost to Us / Something Came to Mind for Me' (the Maithili verb 'furaana' carries both senses), is semantically double: it invokes both the poet's act of spontaneous creative impulse and a...
- (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) The chapter notes that this sānta-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...

१२२९. According to Chapter 57, which statement best fits the discussion of Vidyapatik Purusha Pariksha?

- (A) 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.
- (B) 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).
- (C) The chapter notes that creator of Vidyapatik Purusha Pariksha (2012, 2022): A children's illustrated book on Vidyapati Thakkurah's Sanskrit prose classic, the first children's adaptation of this 14th-century Avahatta work in Maithili.
- (D) The Videha Parallel History's discussion of the 'Bīhani Kathā' (Seed Story) line of inheritance in Maithili literature (Part 32) is relevant to Sonhula Ijotbala Khirki: the line of inheritance of compact, imagistically dense short prose narratives that...

१२३०. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that first, his range: across poetry, fiction, satire, travel writing, criticism, and editorial work, he has produced a coherent literary project that is greater than the sum of its parts.
- (B) The chapter notes that nine stories feature Gonu Jha (the famous Maithili wit, analogous to Birbal of the Mughal court), and seven feature folk and historical figures: Reshma-Chuharmal, Naika-Banijara, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Raja Salhes...
- (C) The chapter notes that this archival care reflects Videha's commitment to literary preservation.
- (D) The chapter notes that hemang Desai is himself a scholar of Gujarati Dalit literature -this was the work of an insider translator (who is also a member of the culture from which the translation is made).

१२३१. Which point is consistent with Chapter 57's treatment of Reshma Chuharmal?

- (A) The chapter notes that female-exploitation has been one of the main voices of modern Maithili-poetry and story literature.
- (B) In each case, the Maithili language and cultural line of inheritance are not decorative but constitutive they make the story what it is.
- (C) The supplementary historical folk stories are: Reshma Chuharmal; Naika Banijara; Bhagata Jyoti Panjiyar; Mahua Ghatwarin; Raja Salhes; Chhechhan Maharaj; Raja Salhes Aan Kalidas. "Seeing Preeti Thakur's Maithili picture story book on Gonu Jha, I was amazed.
- (D) The Videha Parallel History critical frame and Ramesh 5.

१२३२. 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...

१२३३. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that this type of opposition adversely affects the development of several languages." T.K.
- (B) The chapter notes that pandit Jivan Jha had clearly absorbed the formal principles of the ghazal from the Urdu line of inheritance and successfully applied them to Maithili.
- (C) In the first issue, one Marathi writer had written, which can clear the mist of so-called post-modernity today and can separate the dust of post-modernity from the progressivism of a century... ..
- (D) The chapter notes that it's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair.", Dr.

१२३४. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that when Rajkrishna Mukhopadhyay said Vidyapati belonged to Mithila, he was referring to the Vidyapati of the Padavali, not the Vidyapati Thakkura of Sanskrit and Avahattha, Bengal never claimed the latter as its own.
- (B) The chapter notes that vailesh. "Sri Shivshankar Sriniwasak Katha-Sansar, Ekata Mulyankan." Videha 424.
- (C) The chapter notes that shefalika Verma, in Preeti Karan Setu Banhal (Videha Issue 74, 15 January 2011) 2.2 Maithili Chitrakatha (2009) Second original collection.
- (D) The chapter notes that now Pinky Dai, Rosy Dai are ambitious, lest their 'Aakhan-dala' (traditional basket) be filled with 'poisonous children'?

१२३५. Which option correctly summarizes a point from Chapter 57?

- (A) The grandmother's crow-testimony meets all four: the context (someone is awaited) creates akanksha; the crow's caw is semantically connected (by folk line of inheritance) to arrivals (yogyata); the caw and the announcement are simultaneous (sannidhi); and...
- (B) The chapter notes that by evaluating the works of authors like Munni Kamat and Raj Kishore Mishra, he is essentially defining the "standard" of modern Maithili.
- (C) All ten stories are grounded in the folk memory and oral line of inheritance of Mithila, featuring characters from across caste and class lines, with particular attention to artisan, lower-caste, and female figures largely absent from official Maithili...
- (D) The chapter notes that what neither line of inheritance has yet fully accomplished is the reading of Chaudhary as a figure who demands both frameworks simultaneously, who cannot be understood by way of either alone.

१२३६. What is the best reading of the chapter's discussion of Moti Dai?

- (A) The chapter notes that viyogi's best popular science essays achieve a form of scientific dhvani: what is ostensibly an essay about the Large Hadron Collider resonates with the unstated implication about human curiosity, the desire to know the origins of...
- (B) The story of Moti Dai, for example, opens with a village scene depicting a barren woman's grief in a community of washermen, a social stratum rarely centred in Maithili literature.
- (C) The chapter notes that while mainstream history focuses on Gandhi, Nehru, and Bose, this book chronicles the "foot soldiers" of the movement.
- (D) The chapter places Anand Kumar Jha inside the wider parallel history of Maithili literature.

१२३७. According to Chapter 57, which statement best fits the discussion of Mithilak Lokdevata This?

- (A) 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.
- (B) Mithilak Lokdevata This larger collection (available in the Videha archive) contains a combined and expanded version of the two chitrakatha collections, with a preface (katha aa kalpana) that theorises the genre of Maithili chitrakatha itself.
- (C) The Navya-Nyaya Verdict Applying Gangesa's four-pramana critical frame as a meta-critical methodology: the knowledgeclaim that both these writers are major figures deserving critical recognition is validated by all four means of valid knowledge.
- (D) The chapter notes that mishra ji cites the example of "Masaha Alam" village in the Baiganiya block of Sitamarhi district.

१२३८. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.
- (B) The chapter notes that jagdish Prasad Mandal Short Story/Fiction Critique of patriarchal structures and social exclusion.
- (C) The chapter notes that this formalist attention is consistent with the New Critical line of inheritance (T.S.
- (D) The chapter notes that based on the Sanskrit and Avahatta prose classic Purusha Pariksha by Vidyapati Thakur (1350-1435), which itself contains 107 tales of ethical and practical wisdom drawn from pan-Indian didactic traditions.

१२३९. 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...

१२४०. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) The book is doubly major: it engages with the Videha parallel-history project's key scholarly intervention regarding the two Vidyapatis, and it democratises a text that had previously circulated only in Sanskrit-literate scholarly circles.
- (B) The chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion.
- (C) 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.
- (D) The decisive turning point was a visit by Umesh Mandal to his village with an invitation to post on 'Videha ī-caubīṭiyā' (the Videha digital platform).

१२४१. Which answer matches the critical direction of Chapter 57?

- (A) His work is analyzed by way of the lens of "Dalit Aesthetics" and Navya-Nyāya, representing a radical disruption of the historically brahminical Maithili canon.
- (B) The chapter notes that it is a collection of his few syndicated so-called critical articles on a few upper-caste novelists.
- (C) Mithilak Lokdevta (Folk Deities of Mithila) Reviewed by Shiv Kumar Jha 'Tillu' in Preeti Karan Setu Banhal.
- (D) Mithila has a rich Shakta line of inheritance: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual line of inheritance.

११४२. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that this work extends Preeti Thakur's attention from folk heroes to folk religion, specifically to the non-Brahmin deity-figures venerated by Mithila's lower-caste and artisan communities.
- (B) The chapter notes that can the Subaltern Speak?" In Marxism and the Interpretation of Culture, ed.
- (C) The story engages with a rich line of inheritance of Dalit saint narratives, Ravidas (Raidas), Kabir, Chokhamela, subaltern saint-figures who were simultaneously revered for their spiritual achievement and discriminated against for their caste identity.
- (D) In Julia Kristeva's longitudinal relation pole, direct dialogue happens between the writer and the reader.

११४३. Which option correctly summarizes a point from Chapter 57?

- (A) The inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones.
- (B) In Mansarbi, the repeated inferential move from specific village events (Nirasa's beating, Bulki's assault, Mahananda's impunity) to the general proposition about caste-feudal social structure is a literary Anumana: from particular instances to structural...
- (C) The chapter notes that difference of Perspective Bhimanna looks from above -history, mythology, philosophy, the long arc of civilization.
- (D) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty.

११४४. What is the best reading of the chapter's discussion of Archival Contribution?

- (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) The critical intervention of the Anchinhar Akhar movement was precisely the insistence on formal rigour: that Maithili ghazal must observe the Arabic-Persian prosodic standards (appropriately adapted to Maithili phonology), that the kafiya must be...
- (C) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyandand Jha).
- (D) The chapter notes that feminist criticism: women in Sahu's fiction are agents, Citrā, Budhni, Radhiyā, not victims; they reason, resist, and occasionally win.

११४५. According to Chapter 57, which statement best fits the discussion of Volumes I-XXII?

- (A) In Baukī, the dominant rasa is karuṇa (pathos) leading to adbhuta (wonder) at the protagonist's resilience.
- (B) Indian Science Fiction: Patterns, History and Hybridity.
- (C) The chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavita section in Sadeha 19, pp.
- (D) The chapter notes that published in Volumes I-XXII via Videha archive.

११४६. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that 1750 Establishment canon: Vidyapati Thakkurah (1350-1435), Purusha Pariksha, Sanskrit & Avahatta.
- (B) The Panji are genealogical records of the Maithil community, inscribed in Tirhuta (Mithilakhar) script on palm leaves, containing data running from approximately 450 CE to 2009 CE.
- (C) The direction of movement is different, narrative fiction reasons from particular to universal, critical essay from universal to particular, but the logical structure of inference is shared.
- (D) The chapter notes that chapter III: Mujrim, The Short Story Collection 3.1 The Title and Its Significance The title Mujrim (The Accused/Guilty/Wrongdoer) is the collection's most brilliant critical gesture.

१२४७. 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).

१२४८. 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.

१२४९. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that critical note: Verma's review performs a dual function.
- (B) 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.
- (C) The chapter notes that and 5) deploy the viraha-bhava (anguish of separation) in the nayika-bheda line of inheritance.
- (D) The chapter notes that 'On Some Aspects of the Historiography of Colonial India.' Subaltern Studies I.

१२५०. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that the 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.
- (B) The chapter notes that poetic Form and Structure Initial Foreshadowing The poem's first three lines -"You may find this strange, / You may find this laughable, / You may find this very repulsive" -are an anaphoric series that anticipates three different...
- (C) The chapter notes that it acknowledges Preeti Thakur's achievement while situating it inside a feminist critique of Maithili literary criticism's systematic marginalisation of women writers, a structural observation entirely consonant with the Videha...
- (D) Gaṅgeśa's śabda-pramāṇa: the testimony of a minority community writer about both his own community's experience and his solidarity with Dalit communities is doubly authoritative pramāṇa.

१२५१. Which option correctly summarizes a point from Chapter 57?

- (A) The chapter notes that BCE-200 CE) recognises rasa as the essential aesthetic experience of a literary work.
- (B) The chapter notes that each story precisely delimits its social domain 'Sunanda' is delimited to the domain of gender and village reputation; 'Solkanama Pokhar' to water and caste purity; 'Girhast Ghar Par Giddh' to caste violence and collective resistance.
- (C) The chapter notes that veena Thakur, "Gonu Jha and Other Maithili Picture Stories" (Reprinted in Preeti Karan Setu Banhal) Veena Thakur approaches the book from the standpoint of cultural transmission: "Behavior received by way of line of inheritance can...
- (D) The chapter notes that crow versus Society In Indian folk line of inheritance, the crow is the spirit of ancestors, omen of ill fortune, symbol of collective memory.

१२५२. What is the best reading of the chapter's discussion of Preeti Thakur?

- (A) The chapter notes that this theory does not claim to be the final truth; it is a starting point.
- (B) The chapter notes that like Verma, she stresses the gallery of folk characters as a form of cultural memory-work.
- (C) In the Videha-Sadeha essays, the dominant rasa moves towards Shanta (peaceful contemplation) in the Brindavan meditation, and Adbhuta (wonder) in the descriptions of Naga tribal women's cultural resilience and the sublime ecology of Mithila's bamboo forests.
- (D) The chapter notes that navya Nyāya Reading The Navya Nyāya critical frame, applied to Raut's collection, illuminates the epistemological structure of his narratives.

१२५३. According to Chapter 57, which statement best fits the discussion of Gonu Jha Aan Maithili Chitrakatha'?

- (A) Abha Jha's essay contributes to this critical project: by bringing classical Sanskrit aesthetics (the gadyam-nikasham maxim) alongside contemporary close reading to the assessment of Ashok's fiction, she shows that the parallel line of inheritance's works...
- (B) The chapter notes that meena Jha A pioneer of Maithili social realism and women's medical fiction.
- (C) The chapter notes that iI It is structured as an alternative archive that challenges the "onslaught on dignity" perpetrated by government academies.
- (D) 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.

१२५४. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) In Tatal Pankhi, the descriptions of Beirut's landscape in spring, the Phoenician temple, Selma's appearance, the moonlit gardens, all these function as literary pratyaksa.
- (B) 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...
- (C) 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...
- (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.

१२५५. 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...

१२५६. What does Chapter 57 most clearly emphasize about Preeti Thakur's Picture Story Books?

- (A) The development of Maithili screenplay writing as a literary genre could potentially serve as the foundation for a more developed Maithili film line of inheritance, one that draws on the richness of Maithili literature and the specificity of Mithila's...
- (B) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata).
- (C) The chapter notes that suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success inside that market reflects the quality and distinctiveness of his vision.
- (D) The chapter notes that dharendra Kumar, “A Glance at Both of Preeti Thakur's Picture Story Books” Dharendra Kumar writes from a reader-response position: “Literature becomes complete only when it is written in all genres and the compositions are mature.

१२५७. Which answer matches the critical direction of Chapter 57?

- (A) In Maithili children's literature, it is Mrs.
- (B) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society?
- (C) The chapter notes that founding of Maithili science fiction: Narak Vijay and Acta Misiya establish Maithili SF as a genre.
- (D) The chapter notes that matribhoomi, A novel tracing the journey of a protagonist who struggles throughout life to return to his native place and work for the cultural roots of his homeland.

१२५८. 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...

१२५९. 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.

१२६०. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) These three terms constitute a hagiographic typology borrowed from the Sanskrit-Indian ethical line of inheritance, the terms evoke the Bhagavad Gita's categories of jnana-yoga (knowledge path), karma-yoga (action path), and what the line of inheritance...
- (B) The chapter notes that to create children's literature, the writer first has to become a child of that age; only then is the exchange of emotions possible." , Munni Kamat 3.8 Ira Mallick, "Preeti Thakur's Contribution to Maithili Picture Stories" (In...
- (C) 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.
- (D) The chapter notes that but Mandal's realist detailing of the village chowk, the toddy shop with its earthen pots of fermenting palm wine, the villagers singing 'Tārī vālī tārī pī ā da...' (Give me toddy, toddy-seller...), the paan shop of Bauwa Kaka, the...

१२६१. 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...

१२६२. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that mallick holds that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist counter-canon of Maithili.
- (B) A Critical Theory for Dalit Literature: A critical frame for the Distinctive Critique of Maithili Original and Translated Dalit Prose-Poetry, Based on Indian and Western Literary Theories Preface: The Distinctive Necessity of Criticism for Dalit Literature...
- (C) The chapter notes that materials for the Study of Navya-Nyaya Logic.
- (D) In Special Issue 348, dedicated to Rabindra Nath Thakur, the editorial board provides a detailed critique of the technical aspects of contemporary ghazal writing.

१२६३. Which point is consistent with Chapter 57's treatment of Ashish Anchinhar?

- (A) The promotion of calling her Gāmbālī started from the Goar Toli and spread throughout the village.
- (B) The chapter notes that this universalising move, from the witnessed particular to the structural general, is the epistemological core of committed social poetry.
- (C) Ashish Anchinhar, “The Early History of Maithili Picture Stories (2002-2016)” (In Preeti Karan Setu Banhal; Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre.
- (D) ACHHE LAL SHASTRI अच्छेलाल शास्त्री Witness Poet · Shravana 2010 Flood Poet · Raṇabhūmi Critical Voice Archive Presence & Works Sadeha 7 (Prelim_7): Kī Dekha Rahala Chī? + Dū Hajāra Dasa Śrāvaṇaka Dṛśya | Sadeha 10 (Prelim_10): Raṇabhūmi Ā Kavitā | Sadeha...

१२६४. What does Chapter 57 most clearly emphasize about Preeti Thakur's?

- (A) 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...
- (B) Maithili literature after Mandal cannot return to its pre-Mandal narrowness.
- (C) The chapter notes that he documents that Preeti Thakur's 2002 translation of Chhot Aur Baigh represents the genre's first appearance in Maithili, that her 2008 Gonu Jha Aan Maithili Chitrakatha is the first wholly original Maithili picture-story book, and...
- (D) The chapter notes that this is the task of serious literature in any line of inheritance, and Kumar Pawan performs it with sustained skill, moral seriousness, and, even in the darkest passages, an unmistakable quality of literary joy.

१२६५. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that CRITICAL ANNOTATIONS: The Mahāmahopādhyāya title indicates that Madan Upadhyay was a learned Sanskrit pandit of the highest traditional rank.
- (B) The chapter notes that he notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July 15, 2024).
- (C) The Maithili ghazal occupies a third space: it borrows the form of Arabic-Persian-Urdu literary culture (itself a symbol of a different colonialism, the Mughal imperial culture), translates it into the Maithili linguistic and cultural context, and produces...
- (D) 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.

१२६६. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that resisting the tendency to confine Maithili literature to the category of the regional, this critical theory attempts to establish the global significance of Maithili literature.
- (B) The chapter notes that doctoral Dissertation Movement Rules in Maithili and English: Their Implications for the Theory of Government and Binding.
- (C) The chapter notes that pA R T I V: T H E O R E T I C A L F R A M E W O R K S A N D C R I T I C A L A N A L Y S I S 4.1 The Videha Parallel History critical frame Gajendra Thakur's A Parallel History of Mithila & Maithili Literature (Videha, 2019-present...
- (D) The chapter notes that gender, Marriage, and Women's Subjectivity, Kusum Thakur Kusum Thakur's Pratyavartan is remarkable as a feminist document precisely because it does not adopt a feminist rhetorical posture.

११६७. 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.

११६८. What is the best reading of the chapter's discussion of Buddhist Charyapada?

- (A) 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.
- (B) The critical frame operates on nine analytical layers: (1) Buddhist Charyapada foundations; (2) the two Vidyapatis; (3) the suppressed Gangesh Upadhyaya; (4) colonial-era protest poetry; (5) Harimohan Jha's exclusion; (6) the living masters (Rajdeo Mandal...
- (C) The chapter notes that dhvani (Suggestion): In poems like "Kavita," Jha uses poetry as a metaphor for divine poison (garal) and nectar (amrut), suggesting that true literature is a dangerous yet transformative spiritual act.
- (D) The story's resolution, the doctor's own birth as a narrative act, demands that the reader engage with what it means to 'deliver' a story when a life cannot be delivered.

११६९. 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.

११७०. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The Parallel History critical frame insists that literary value is not intrinsic but relational: a text's meaning is shaped by the institutional field that either recognises or suppresses it.
- (B) 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.
- (C) Antonio Gramsci: Hegemony and the Organic Intellectual Gramsci's distinction between the 'traditional intellectual' (who reproduces ruling-class ideology) and the 'organic intellectual' (who emerges from and serves a subaltern class, Prison Notebooks...
- (D) The rasa produced is not pure pathos but a bitter karuṇa tinged with vībhatsa (disgust) at the social order, forcing the reader into an uncomfortable state of moral outrage.

१२७१. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) 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.
- (B) The chapter notes that preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature at zero.
- (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 chapter notes that singh creates the conditions for the reader to achieve the empathetic identification with the plays' social worlds that is the basis of rasa-experience.

१२७२. What does Chapter 57 most clearly emphasize about Rasa Theory?

- (A) And throughout, the shanta (tranquility/equanimity) rasa, associated in Indian aesthetics with the acceptance of mortality, is present in the lives of the saints and ascetics who appear in chapters 9-10, particularly in the figure of Ram Chandra Das who...
- (B) Indian Literary Theory: Rasa, Dhvani, and Chitrakatha 4.2.1 Rasa Theory (Bharata Muni, Natyashastra; Abhinavagupta, Abhinavabharati) Classical Sanskrit rasa theory holds that literary art produces rasa, aesthetic emotion or "relish", in the sensitive...
- (C) The chapter notes that shefalika Verma was herself a prominent critic of Maithili literature and wrote the preface to Kishan Karigar's collection as well as critical pieces on Preeti Thakur's chitrakatha.
- (D) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.

१२७३. Which answer matches the critical direction of Chapter 57?

- (A) These 37 issues, spanning from the journal's early days to the present, provide a thematic roadmap of the Videha era.
- (B) The author's claim that Bhojpur literature is "less rich" than Maithili "in terms of quantity" but superior "in terms of quality" in certain domains rests on an implicit hierarchy that the text never deconstructs.
- (C) The Convergence of Cultures: Anima Singh and the Maithili Renaissance The relocation of Prabodh Narayan Singh to Kolkata (then Calcutta) in the late 1940s marked a pivotal shift in the family's trajectory.
- (D) The chapter notes that Bharata Muni recognises eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth.

१२७४. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero narratives.
- (B) Maithili Literary History and Cultural Context Jha, Subhadra (Ed.).
- (C) The Videha Parallel History furthermore recovers the figure of Gaṇgeśa Upādhyāya (c.
- (D) The chapter notes that prabodh Narayan Singh's transition from a rural student to a revolutionary activist was catalyzed by the "Quit India" movement of 1942.

१२७५. Which option correctly summarizes a point from Chapter 57?

- (A) The folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters navigate social oppression.
- (B) In Badalait Swar and his other critical writings, Srinivas himself uses comparison extensively, comparing his stories to those of Dhumaketu, of Ashok, of Sushil, as the primary tool of literary evaluation.
- (C) The Jhārū as Genre Innovation in World Literature To assess the novelty of the jhārū as a literary form, it is worth situating it inside the global taxonomy of poetic forms that combine moral critique with folk-lyric structures.
- (D) The chapter notes that constructing new Bahars specific to Maithili phonetics.

१२७६. What is the best reading of the chapter's discussion of Preeti Thakur?

- (A) Industries and Infrastructure Chapter 6 of Mithila Rising ('Industries', pp.
- (B) The chapter notes that it is therefore not anachronistic but culturally appropriate to apply Navya-Nyāya epistemological categories to the analysis of Maithili literary texts.
- (C) Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters into a register of universal recognition, accessible to child and adult reader alike.
- (D) These policy and documentation works represent Yadava's sustained commitment to language rights, language endangerment, and the institutional recognition of Nepal's linguistic diversity, including Maithili's position as the second most spoken language in...

१२७७. According to Chapter 57, which statement best fits the discussion of Preeti Thakur?

- (A) The chapter notes that narendra Jha's 2006 volume documents the systematic destruction of Mithila's river systems by way of embankment culture; Panna Jha's essays and stories document the systematic destruction of women's agency by way of patriarchal culture.
- (B) The chapter notes that subaltern studies: the subaltern does speak in Sahu's work, and speaks with moral authority and narrative precision.
- (C) The chapter notes that dhvani Theory (Anandavardhana, Dhvanyaloka) Anandavardhana's dhvani (resonance/suggestion) theory holds that the highest form of literary expression operates by way of suggestion rather than direct statement.
- (D) The chapter notes that she writes in Hindi and Maithili and has published over twenty books across both languages.

१२७८. 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).

१२७९. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) 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.
- (B) In Preeti Thakur's chitrakatha, the visual image operates precisely as dhvani does in classical poetry: the picture does not illustrate a scene so much as suggest a world beyond itself.
- (C) The chapter notes that rather, Aanchalik Sahitya in Renu's sense involves a specific literary stance: one that valorises the regional against the metropolitan, that insists on the integrity and complexity of local cultural worlds, and that refuses to see...
- (D) Applied to Saras: Saras's ghazals display vakrokti in the Kuntaka sense: the characteristically oblique address of the beloved (whether human, social, or metaphysical) by way of the formal conventions of the ghazal creates a consistent 'strangeness', the...

१२८०. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) They are sites for Chhath Puja, Durga Puja, and other rituals; they sustained the fisheries and makhana cultivation that defined Mithila's agrarian identity; and they embody a sophisticated traditional water management system whose engineering logic...
- (B) The chapter notes that meena Jha's fiction achieves this universalisation by way of the precision of its social observation: the more exactly particular the narrative, the more universally accessible its rasa becomes.
- (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) The drawing of a folk hero marginalised from the mainstream literary record carries an implied critique of that marginalisation without ever stating it.

१२८१. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that this resonance-structure is especially operative in Vidyapatik Purusha Pariksha, where the adaptation of a 14th-century Sanskrit didactic text for a Maithili-language children's audience enacts a dhvani of cultural continuity and...
- (B) The chapter notes that final Synthesis: Dalit Literature in Maithili Translation A Comprehensive Assessment of a Tri-Linguistic Literary Project 1.
- (C) The chapter notes that postcolonial Theory: Beyond Eurocentrism Homi Bhabha's concept of 'mimicry and ambivalence' is relevant to Narendra Jha's strategic use of English in Mithila Rising.
- (D) Roy's fiction itself can be read as pramāṇa from below: it produces knowledge of subaltern Maithili social life that the establishment canon erases or distorts.

१२८२. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that this reportage is major because it was written 700 years after Jyotirishvara's account on this subject, and during those 700 years, the parallel line of inheritance kept Vidyapati alive.
- (B) The chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and...
- (C) The chapter notes that this self-deprecating irony is a mark of the highest comic writing, since it requires the writer to turn the critical gaze inward without becoming purely self-indulgent.
- (D) The Claim of Historical Significance inside the Videha Parallel History The Videha Parallel History critical frame recognises Dr.

१२८३. Which option correctly summarizes a point from Chapter 57?

- (A) The Lucknow school, associated with poets such as Insha, Jurrat, Atish, and Nasikh, developed a more ornate, technically fastidious style in contrast to Delhi's emotionally direct manner.
- (B) The poem 'Akash' ('Sky' / 'Alas'), a two-word laghu kavita, functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.
- (C) The chapter notes that gujarati Dalit Poetry Gujarati Dalit poetry is urban-centric and political-historical.
- (D) Applied to Preeti Thakur, the very act of translating oral folk-narrative into a visual-verbal medium is a form of vakrokti: the story is told obliquely, by way of the indirection of image, colour, and minimal text, rather than by way of direct narrative...

१२८४. What is the best reading of the chapter's discussion of Literary Theory?

- (A) The chapter notes that he is not a maximalist like Jagdish Prasad Mandal, nor an experimentalist in the manner of modernist Maithili writers.
- (B) The chapter places Yoganand Jha, Kamla Chaudhary and Lalita Jha inside the wider parallel history of Maithili literature.
- (C) The chapter notes that western Literary Theory 4.3.1 Feminist Literary Criticism (Elaine Showalter, Sandra Gilbert & Susan Gubar) Elaine Showalter's gynocriticism, the study of women as writers, focusing on the female literary line of inheritance, is...
- (D) The chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation?

१२८५. According to Chapter 57, which statement best fits the discussion of Preeti Thakur?

- (A) The chapter notes that showalter recognises three phases in women's literary history: the Feminine phase (imitation of dominant line of inheritance), the Feminist phase (protest and advocacy), and the Female phase (self-discovery and autonomous line of...
- (B) The Videha research recovered from the Dūṣaṇa Pañjī (the genealogical record of social 'flaws') that Gaṅgeśa was born five years after his father's death and married a Charmakāriṇī, facts suppressed by mainstream historians including Prof.
- (C) The colophon information from the Yachak ke Nai (2022) preface establishes that Nand is the author of at least a dozen books across diverse Maithili genres, and that his phone number (8986261756) has been consistently listed as his public contact across...
- (D) 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...

१२८६. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that but this poem's address is singular: Gandhi -who claimed to be the Dalit's "Mahatma" (well-wisher) -to him anger and disappointment expressed directly.
- (B) The play's relationship to the Bidesiya line of inheritance of Bhikhari Thakur is particularly major from Bharucha's perspective.
- (C) A Note on the Gangesha-Mandal Parallelism Notably, a structural parallelism between Gaṅgeśa Upādhyāya and Acharya Ramanand Mandal that the Videha Parallel History critical frame makes visible.
- (D) The chapter notes that preeti Thakur operates unambiguously in the Female phase: she does not imitate the Brahmin male literary mainstream of Maithili, nor does she primarily protest it (though her recovery of subaltern folk heroes carries an implicit...

१२८७. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) In Mithila, the line of inheritance runs from Vardhamāna Upādhyāya's implicit engagement by way of the Pakṣadhara Miśra (Jayadeva) 'Āloka' commentary and the subsequent internal controversy between the Āloka-parampara (Pakṣadhara-Yajñapati line) and the...
- (B) The chapter notes that chatterjee, as quoted in Gajendra Thakur, Parallel History Part 1, Videha.
- (C) The chapter notes that prasad's poetry acknowledges this social texture without descending into agitprop.
- (D) The chapter notes that she constructs a new genre, a new audience (children), and a new critical-visual language.

१२८८. 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.

१२८९. Which answer matches the critical direction of Chapter 57?

- (A) The Navya-Nyāya critic would say that such writing generates cognition of the anubhava kind (consequent emotion) that confirms the vibhava (causal circumstance) as genuine: the reader does not merely believe these events happened but perceives their truth...
- (B) The chapter notes that Preeti Thakur's creative energy, unable to find official recognition, flows into the Videha counter-archive, a digital "attic" that is in fact more open and more widely read than the official publications it subverts.
- (C) In Maithili, poets have adopted Maithili-inflected takhallusei: Anchinhar ('the unrecognised one'), Manu (the name of the mythic lawgiver but also a common Maithili name), and others whose pen names are drawn from the language's own semantic field.
- (D) The chapter notes that Manu's 101-ghazal collection in multiple bahras is proof of this mastery.

१२९०. In the context of Preeti Thakur, which statement is accurate?

- (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 chapter notes that postcolonial Theory (Homi Bhabha, Gayatri Spivak) Homi Bhabha's concept of the "third space", the ambivalent, hybrid cultural space produced by colonial encounter, is applicable to the Maithili chitrakatha as a genre.
- (C) The chapter notes that this is a history of micro-development and community building, which is parallel to, but more fundamental than, state-led development.
- (D) The chapter notes that consistent ideological clarity: pro-planned development, anti-corruption, pro-Mithila statehood, pro-equitable water and land management.

१२९१. Which option correctly summarizes a point from Chapter 57?

- (A) The picture-story book is itself a "third space" between oral line of inheritance (the grandmother's bedtime story) and the imported print-culture format (the modern comic/graphic narrative).
- (B) The chapter notes that STRENGTHS, LIMITATIONS, AND ASSESSMENT Strengths Social realism grounded in genuine lived knowledge of the Mithila rural world, producing ethnographically dense and culturally authentic fiction.
- (C) The chapter notes that due to the seeming similarity with the stagnant Shatapatha Brahmana line of inheritance, there is an obstacle to venerating the Sanskrit and Avahattha Vidyapati.
- (D) The comparative rasa-map thus shows: Chaudhary is structurally a Karuna-to-Shanta poet; Acharya Sharan is structurally a Vira-Karuna-to-Shanta translator.

१११३. What is the best reading of the chapter's discussion of Preeti Thakur?

- (A) 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.
- (B) The chapter notes that preeti Thakur occupies this third space productively, neither simply reproducing Western graphic novel conventions nor merely transcribing oral line of inheritance, but creating a hybrid form adequate to Maithili culture.
- (C) Institutional historians often emphasize the role of learned scholars in refining the tongue, yet the parallel narrative highlights its survival by way of strolling bards and common folk who maintained the language despite centuries of "dialectization" by...
- (D) The chapter notes that language, Loss, and the Preservation of Maithili Several poems address the situation of Maithili itself: a language that, despite Grierson's and Chatterji's attestation of its independence, was classified as a "dialect of Hindi" by...

१११३. 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.

१११४. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) 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).
- (B) The chapter notes that this approach has major implications for the epistemology of literary criticism.
- (C) The collection features stories of women navigating patriarchal constraints with aspiration and agency; the opening story 'Gayatri, Shipra, Shruti aa Manjit San Bucchhiya Sabhak Man Ke Bujhbaak Aagraha' sets the tone for psychological realism with social...
- (D) The chapter notes that reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihaar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even oral memory, these figures are the subaltern given visual and...

१११५. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) Thakur's ghazals contain both romantic-devotional idealisation of the feminine (the beloved-as-goddess trope) and politically engaged critique of widow exploitation and gender discrimination.
- (B) The Videha Parallel History critical frame's engagement with Videha/Janaka/Sita as the foundational mythological complex of Mithila gives the Jānakī Gīta genre a specific significance: it is not merely devotional but constitutively Maithili, a genre that...
- (C) In Spivak's terms, Preeti Thakur performs the impossible but necessary act of making the subaltern speak without herself claiming to speak for them: the picture-story format maintains the folk hero's own cultural logic.
- (D) Avindr Thakur, journalist; two daughters Cremation Place: Haridwar, Uttarakhand Distinct From: Rabindranath Tagore (Bengali, 1861-1941), same name, different person Sources Primary source: Videha eJournal, Issue 348 (Ravindranath Thakur Visheshank), 15...

१११६. What does Chapter 57 most clearly emphasize about Response Theory?

- (A) The chapter notes that narrative Summary "Paiṭh" 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: Sasarphani 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.

१११७. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that however, his claim to speak for Dalits as an OBC writer risks "strategic essentialism" that silences the subaltern.
- (B) The chapter notes that this is a Navya-Nyāya non-conclusion, a nirṇaya that inquiry must continue.
- (C) 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...
- (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...

१११८. In the context of Preeti Thakur, which statement is accurate?

- (A) 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...
- (B) 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...
- (C) The play's invocation of Vidyapati's authority, the poet-saint who validates the bidesiya line of inheritance, risks reproducing the Brahminical prestige structures that have historically marginalized folk expression.
- (D) Their surprise at finding "much substance in a small vessel" indicates that Preeti Thakur's chitrakatha exceeded the horizon of expectations associated with the children's book: it was read as serious literature precisely because it exceeded the genre's...

१११९. Which option correctly summarizes a point from Chapter 57?

- (A) His son Vardhamana salutes 'Gangesvaraya gurave pitre' in the Kiranavalaprakasa; Gangesa himself in the Tattvacintamani's invocatory verse writes 'Gangesa-stute miten vacase Sri-tattva-cintamanim.' The Panji records describe him as 'tattva-cintamani-karaka...
- (B) In Mithila, Gonu Jha stories have always served this function in oral culture; Preeti Thakur's chitrakatha extends this carnivalesque energy into the space of the children's book, giving the next generation access to the culture's most subversive comic...
- (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) All are written in accessible Maithili prose suitable for school performance.

१३००. What is the best reading of the chapter's discussion of Preeti Thakur's?

- (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 this is the emotional reality of the Bihari-Maithili diaspora experience: the loss of the kohbar's intimacy in the relentless movement of urban life.
- (C) The chapter notes that bakhtin's heteroglossia, the co-presence of multiple social voices and registers in a text, is also evident in Preeti Thakur's selection of folk heroes from across the social spectrum.
- (D) The chapter notes that he frames the poetry as something that must earn its place by way of public exchange, not by way of institutional validation but by way of the test of the village market, the test of ordinary comprehension and feeling.

१३०१. According to Chapter 57, which statement best fits the discussion of Mahua Ghatwarin?

- (A) Therefore, there is a natural difference between the female-poetry written by male poets and the female-poetry written by women poets at many levels.
- (B) The chapter notes that *pratyakṣa* (Perception) and Literary Testimony In *Navya-Nyāya*, *pratyakṣa* (perception) is the most direct *pramāṇa*: veridical cognition arising from direct sensory contact with an object.
- (C) The *chitrakatha* does not speak in one voice but in many: the voice of the *Dusadh* community (Reshma-Chuharmal), the voice of the fishing and boatmen castes (Mahua Ghatwarin), the voice of the barber caste (Thakur, mentioned in Raman Jha's review), alongside...
- (D) The mother's silence after the cousin applies *sindur* to Kalyani, "The mother froze, uneasy", is a dense *dhvani* moment: her discomfort, her partial defeat, her inability to protest publicly, all reverberate in that silence.

१३०२. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) Theories of Children's Literature 4.4.1 The Developmental critical frame (Jean Piaget, L.
- (B) Jha's satirical poems, particularly 'Apiyārī', 'Dāv-Pem̃c', 'Kavi-Goṣṭhī', and 'Chhoṭgar Samācār', inherit and extend this satirical line of inheritance.
- (C) His organisation of *Naḍhiyā Bhukaiye* by *bahrawith* 66 ghazals in various Arabic-Persian metres, shows systematic mastery of prosodic range.
- (D) In the world-travel-exposure, the 'flightspeed' of women's society has increased.

१३०३. 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.

१३०४. 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.

१३०५. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that worshipped primarily by Musahar, Salhesh represents a counter-canonical religious line of inheritance, a divine figure who belongs not to the Sanskrit-Puranic mainstream but to the oppressed.
- (B) The chapter notes that marxism: Interpreting the "Welcome Song" as a dynamic process reflecting the struggle between line of inheritance and modernity.
- (C) 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...
- (D) The chapter notes that viyogi's Vigyanak Batkahi belongs to this line of inheritance but with a distinctive vernacular inflection.

१३०६. In the context of Preeti Thakur, which statement is accurate?

- (A) 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...
- (B) The chapter notes that preeti Thakur's chitrakatha are ideologically counter-hegemonic: against the Brahmin-centric ideological field of mainstream Maithili literature, they present folk heroes from Dusadh, fishing, and artisan communities as the...
- (C) The chapter notes that each novel calibrates linguistic register to character and situation.
- (D) 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.

१३०७. 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.

१३०८. What is the best reading of the chapter's discussion of Children's Literature Walter Ong's Orality?

- (A) The chapter notes that vakrokti (Oblique Expression) Kuntaka's theory of vakrokti, that the highest literary expression is always oblique, indirect, 'crooked' rather than straight, applies with particular precision to Maun's handling of social critique.
- (B) The Oral line of inheritance and Children's Literature Walter Ong's Orality and Literacy (1982) holds that oral cultures think and communicate in fundamentally different ways from literate cultures, privileging aggregative rather than analytic, situational...
- (C) The chapter notes that (15 November 2023) dedicated to Laxman Jha 'Sagar', and supplemented by broader web sources, this report looks closely at their literary contributions across multiple genres, poetry, short story, interview-collection, varta-katha...
- (D) 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.

१३०९. According to Chapter 57, which statement best fits the discussion of Gonu Jha?

- (A) The chapter notes that preeti Thakur's chitrakatha are a form of what Ong would call "secondary orality": they are grounded in the oral folk line of inheritance of Mithila (the grandmother's bedtime stories, the village tales of Gonu Jha) but transmit that...
- (B) The seed story or vihani katha represents Maithili's contribution to the world line of inheritance of the very short story, akin to the Japanese haiku in prose form, or the 'flash fiction' of contemporary English literature.
- (C) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that what neither line of inheritance has yet fully accomplished is the reading of Chaudhary as a figure who demands both frameworks simultaneously, who cannot be understood by way of either alone.

१३१०. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that ethnologue: Languages of Nepal (ed. with John Epele, M.
- (B) The chapter notes that navya Nyāya Epistemology: The Technique of Gaṅgeśa Upadhyaya 4.5.1 Gangesh Upadhyaya and Tattvachintamani Gangesh Upadhyaya (Gangesa, c.
- (C) The chapter notes that volume 37: Regional and Global Integration Volume 37 is formally designated as "Anudit Gadya aa Padya Khand-2" (Translated Prose and Poetry Section-2).
- (D) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centre they perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.

१३११. In Chapter 58 (Prof. Premshankar Singh and Ilarani Singh), which option reflects the chapter's argument?

- (A) The chapter notes that he draws on family oral line of inheritance (his father's and mother's recollections), community testimony gathered over years, Facebook exchanges with village elders, the written notes of local scholars, and his own childhood memories.
- (B) The chapter notes that ghazal Collections (Ghazal Sangrah) 'Bahurupiya Pradesh Me' ('In the Land of Many Masks / In the Land of Shapeshifters'), ghazal collection, 2011 'Meen Tulasipat Par' ('A Fish on a Tulsi Leaf'), Maithili ghazal collection, 2020 The...
- (C) The chapter notes that vidyapati's padāvalī, the foundational body of Maithili devotional poetry, is itself a form of bhakti composition in which the erotic and the devotional are inseparable: the lover's longing for Radha and Krishna is simultaneously...
- (D) The VPHF operates on the principle that Maithili literary history, as institutionally narrated by government Academies and mainstream publishing, has consistently suppressed a 'parallel stream' of literature.

१३१२. Which option correctly summarizes a point from Chapter 58?

- (A) The chapter notes that this critical stance aligns Mandal with the feminist strands visible in contemporary Maithili fiction by Shefalika Verma (Naagfans), Usha Kiran Khan (Bhamati), and Vibha Rani.
- (B) The inter-cultural marriage subplot (involving a Punjabi woman character) looks closely at the intersection of class, caste, and aspiration in the modern Maithili social world, exactly the territory where Panna Jha's psychological training and social...
- (C) The chapter notes that this is my compulsion.", "Bāl-Bodh" (The children's understanding): A Dickensian story of a desperate poor man (Dukhilāl) forced to pledge his two small sons (Budhan and Bechan, aged 8-10) as child labourers to clear a debt.
- (D) The text is a serpent-worship devotional poem (sarp-puja or manasa-worship line of inheritance), dealing with the cult of the snake-goddess Manasa, one of the most major subaltern goddess traditions of the Mithila-Bengal cultural zone.

१३१३. Which option correctly summarizes a point from Chapter 58?

- (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (B) Among the canonical male line of inheritance, her closest points of contact are the social-realist writers: Harimohan Jha (for satirical critique of social customs), Rajkamal Chaudhary (for avant-garde formal innovation and political radicalism), and...
- (C) 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.
- (D) The concept of dhvani (resonance, suggestion) from Anandavardhana's Dhvanyaloka is also applicable.

१३१४. In the context of Rabindra Narayan Mishra, which statement is accurate?

- (A) The chapter notes that umesh Mandal, analyzed by way of the lenses of both Western critical theory and Navya Nyāya epistemology.
- (B) The Maithili Literary line of inheritance and Videha 3.
- (C) The challenge of reading Maithili texts in translation, or of reading them as a nonMaithili reader, is precisely the challenge of the absent or reduced horizon of expectations.
- (D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...

१३१५. According to Chapter 59, which statement best fits the discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahas) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local...
- (B) The chapter notes that rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style.
- (C) The chapter notes that cRITICAL ANNOTATIONS: The boat metaphor (nāyā / naiyā) for the goddess's salvific power is among the most widely distributed in Indian devotional poetry, from the Alvars to Kabir to Mirabai.
- (D) The VPHF critical frame that contextualizes his work demands a more explicit gender-critical accounting.

१३१६. Which answer matches the critical direction of Chapter 59?

- (A) The chapter notes that centres on Ravindra Nath Thakur, Critical Appreciation.
- (B) The chapter notes that nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author's legal experience.
- (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) The chapter notes that now Pinky Dai, Rosy Dai are ambitious, lest their 'Aakhan-dala' (traditional basket) be filled with 'poisonous children'?

१३१७. What is the best reading of the chapter's discussion of Aabi Rahal Chhee?

- (A) The Four Pramāṇas Applied to Bimbak Pathar Navya-Nyāya recognises four pramāṇas (valid sources of knowledge): pratyakṣa (direct perception), anumāna (inference), upamāna (analogy), and śabda (verbal testimony).
- (B) The chapter notes that ham Aabi Rahal Chhee, 'I Am Coming': a novel centring on return or arrival.
- (C) 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...
- (D) His editorials repeatedly argued against the casteisation of Maithili culture and for an inclusive literary ecology.

१३१८. In the context of Rabindra Narayan Mishra, which statement is accurate?

- (A) Theory / critical frame line of inheritance Application to Chaudhary Auchitya Kshemendra (Auchityavichara) Chaudhary's hybrid Maithili, combining vernacular roots with diaspora-inflected vocabulary demonstrates contextual propriety.
- (B) The chapter notes that phool Titli Aa Tulbul [Flowers, Butterflies, and the Babbling Brook: A Collection of Maithili Lyrics for Children].
- (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 prasangavash, 'By Occasion' or 'Incidentally': a collection of personal essays and reminiscences.

१३१९. 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...

१३२०. 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...

१३२१. 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.

१३२२. According to Chapter 61, which statement best fits the discussion of Rajnandan Lal Das?

- (A) 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...
- (B) The chapter notes that kalpana Jha Patna's consistent publication by way of Videha rather than by way of Patna-based print channels is an institutional choice that aligns her with the democratic digital line of inheritance.
- (C) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities.
- (D) The chapter notes that centres on Rajnandan Lal Das, Devoted Servant of the Maithili Language.

१३२३. 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...

१३२४. According to Chapter 61, which statement best fits the discussion of Family Circumstances Rajnandan Lal Das?

- (A) The chapter notes that family Background and Early Life 2.1 Origins and Family Circumstances Rajnandan Lal Das was born on 5 January 1934 in Patori, Panchagachia, Saharsa district, his mother's village (maatrika graam).
- (B) The chapter notes that consequently, there is a major lack of detailed folk narratives in Maithili.
- (C) The chapter notes that he writes geet for the beloved and for the homeland, a form with deep cultural roots in Mithila's performative traditions.
- (D) The chapter notes that to the child, it is a mystery and an attraction (Navya Nyaya curiosity).

१३२५. Which point is consistent with Chapter 61's treatment of Ramesh Lal Das?

- (A) The chapter notes that however, the ghazal's formal constraints (bahar, kafiya, radif, takhallus) impose a degree of formalisation that prevents pure confessionality: the personal emotion must pass by way of the formal filter of the ghazal's grammar before...
- (B) His nephew Ramesh Lal Das, writing in the Visheshank, provides a remarkable account of how Rajnandan Lal Das turned his corporate career into an instrument of Maithili literature promotion: "During the day he marketed the company's products, and in the..."
- (C) The pratyaksha (direct perception) of the texts themselves, now made accessible by way of Videha's digital archive, provides the most direct epistemic access.
- (D) The chapter notes that preeti Thakur: A pioneer in children's picture-story literature, whose work is analyzed by way of the lens of developmental psychology and traditional folklore.

१३२६. Which answer matches the critical direction of Chapter 61?

- (A) The chapter notes that upamāna (Analogical Comparison) in Literary Evaluation Upamāna, knowledge derived from comparison and analogy, is the third pramāṇa and corresponds in literary criticism to comparative method: understanding a text by comparing it to...
- (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 chapter notes that the Maithili Movement: Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the...
- (D) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child.

१३२७. 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.

१३२८. Which option correctly summarizes a point from Chapter 61?

- (A) The Development of Philosophy in Mithila Mithila had a deep intellectual ecology that sustained Gaṅgeśa's work.
- (B) 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...
- (C) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient)...
- (D) The chapter notes that this organization later merged with another, and on 26 January 1958 both united as the Akhil Bharatiya Mithila Sangh (All India Mithila Association).

१३२९. 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.

१३३०. 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.

१३३१. 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 'Beṭik Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭik 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.

१३३२. What does Chapter 62 most clearly emphasize about South Pole?

- (A) The chapter notes that burning Skulls sets out the cyclical nature of religious violence in the form of a mystical question, while My Ancestral Rights declares, by way of a counterreading of history, the restoration of Dalit identity.
- (B) Historical Continuity: The critical frame is explicitly invoked by way of Ramasareji's lecture on the ancient history of Assam (Pragjyotishpur/Kamrup) and its ties to Mithila.
- (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 chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavitā section in Sadeha 19, pp.

१३३३. What is the best reading of the chapter's discussion of South Pole?

- (A) The chapter notes that despite sympathetic political responses from Maithili legislators and state-level advocacy, the goal remained unrealised during his lifetime.
- (B) The chapter notes that 'Maithili Linguistic Research: State-of-the-Art' (2000): A comprehensive review article charting the entire line of inheritance of Maithili linguistic research, from Grierson by way of the late 1990s, identifying gaps and setting an...
- (C) The chapter notes that both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role.
- (D) His science writing for children, the South Pole narrative, the earthquake science fiction, the ozone/pollution essays, fills a critical gap in Maithili children's literature: the absence of science-based literary content that connects children to the...

१३३४. According to Chapter 62, which statement best fits the discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin?

- (A) The chapter notes that subaltern voice: representation of marginalized communities like Madiga (leather worker), Bاندodu, Kalandar (bear handler).
- (B) The 170-page bāla kavitā section in Sadeha 19 is the most sustained single children's poetry contribution in the archive.
- (C) The chapter notes that j Jagdanand Jha "Manu" A poet, ghazalist, and seed-story writer.
- (D) The chapter notes that c h a p t e r V I I : S y n t h e s i s , R a j d e o M a n d a l ' s P l a c e i n L i t e r a r y H i s t o r y 7.1 The Significance of the Dhanuk Voice Rajdeo Mandal's most irreducible literary-historical contribution is his status...

१३३५. What does Chapter 62 most clearly emphasize about Theoretical Frameworks The?

- (A) Instead, it achieves what Mikhail Bakhtin called the "heteroglossia" of the novel form: multiple social registers of Maithili coexist inside the text, each character speaking in a dialect that marks their social location.
- (B) 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.
- (C) The analysis of how an utterance conveys meaning involves the technical concepts of śakti (the denotative power of a word), lakṣaṇā (secondary/metaphorical meaning), and vyañjanā (suggestive meaning, major in the alaṃkāra line of inheritance).
- (D) The chapter notes that t h e V i d e h a S p e c i a l I s s u e : S t r u c t u r e a n d S i g n i f i c a n c e Videha Issue 428 is structured around nineteen separate contributions, preceded by an editorial introduction by Gajendra Thakur, and...

१३३६. Which answer matches the critical direction of Chapter 62?

- (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 this structural feature has deep affinities with the musical forms of Mithila, particularly the *Dhumal* and devotional *kirtan* traditions, in which a refrain line (*teka*) is repeated as a community response to each verse of a longer...
- (C) 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...
- (D) The chapter notes that 'Maithili Colours', which published the *Rachanavali* and organised the *Mithila Rang Mahotsav* from 2006, is itself an example of the parallel cultural institution that the *Videha* movement documents as the counter-archive.

१३३७. What does Chapter 62 most clearly emphasize about Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin?

- (A) In Navya-Nyāya terms, the poem enacts a movement from *pratyakṣa* (direct perception, the sight of the child) by way of *anumāna* (inference, the structural implications of his presence) to a critique of corrupt *śabda* (testimony), the passengers' verbal...
- (B) The Mithila Sanskriti Parishad, Kolkata, his publisher, is precisely such an institutional mechanism: a cultural organisation of the Kolkata Maithili diaspora dedicated to the preservation and promotion of Maithili language and culture far from the homeland.
- (C) Thematic & Critical Analysis Thakur's use of the *kohbar* as a key cultural image connects him to the deep cultural geography of Mithila, the wedding chamber, its *Madhubani* paintings, and the rituals that surround it constitute the most distinctively...
- (D) The chapter notes that *vishva Ghazalkar Parichay Shrinkhala* (World Ghazal Poet Introduction Series): Situating Maithili ghazal practice inside the global ghazal line of inheritance.

१३३८. Which point is consistent with Chapter 62's treatment of Santosh Kumar Roy?

- (A) The chapter notes that *riti* and the Question of Linguistic Authenticity The *Riti* school (Vamana, 8th century) evaluates poetry by way of the excellence of its linguistic style (*riti*), defined not as ornamentation alone but as the coalescence of *guna*...
- (B) The chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the *Videha* critical frame.
- (C) The chapter notes that 65) Santosh Kumar Roy 'Batohi' (pen-name *Batohi*, meaning 'traveller/wayfarer') is one of the most socially engaged and consistently productive writers in the *Videha* archive, with substantial contributions across five *Sadeha* volumes.
- (D) The chapter notes that *khurluchhi* (Children's Poetry Collection, 2012) This collection of children's poetry (*bāl kavita*) and children's ghazals (*bāl ghazal*) is a distinctive contribution to a genre, Maithili children's literature, that the preface notes...

१३३९. In the context of Acharya Ramanand Mandal, which statement is accurate?

- (A) The title story, 'Rāṇiyāṃ Bhikhārin', is Mandal's most discussed piece: a polio-afflicted twentyfive-year-old woman who begs near a bus stand is sexually exploited by the conductor and gives birth to a child whom she nurtures with absolute maternal...
- (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 theoretical essay which opens the collection frames all of this inside a genealogy of the vihinikathā form that connects Maithili micro-fiction to its Sanskrit roots by way of Chanda Jha's translation of Vidyapati's Puruṣa Parīkṣā, by way of the...
- (D) The key difference: Narlikar is better known internationally (he has an English-language profile) and writes harder SF in the sense of more technically precise scientific content.

१३४०. In the context of Prof. Dr. Ramawatar Yadav, which statement is accurate?

- (A) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (c.
- (B) The chapter notes that this analysis has become a touchstone in the typological literature on agreement.
- (C) The title 'Takak Mol' (The Price of Money) is itself a powerful dhvani: literally the price/value of money, it suggests that money has become the measure of everything, of a bride's worth, of a child's education, of family honour, of human relationships.
- (D) Videha Sadeha 24 (Prelim_24): Critical essay 'Gītākāra Rāmlocana Ṭhākura' (pages 133-136).

१३४१. Which option correctly summarizes a point from Chapter 64?

- (A) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.
- (B) The chapter notes that but they share the fundamental impulse: the refusal of aesthetic passivity in the face of social violence, the insistence that poetry must serve justice.
- (C) All translations from Maithili are approximate renderings for critical purposes only.
- (D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.

१३४२. 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.

१३४३. In Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which option reflects the chapter's argument?

- (A) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū (stiff-stalk broom for clearing refuse).
- (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) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili.
- (D) The chapter notes that its discussion connects Taranand Viyogi with critical appreciation, literary history and the Videha critical frame.

१३४४. According to Chapter 66, which statement best fits the discussion of Rasa Theory?

- (A) The Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal.
- (B) Indian Critical Traditions and Ramesh 6.1 Rasa Theory (Bharata to Abhinavagupta) 6.2 Dhvani and Vyañjanā, Resonance in Ramesh's Poetry 6.3 Aucitya (Propriety) and Vakrokti in Narrative Prose 6.4 Vācaspati Miśra and the Maithili Intellectual Lineage 7.
- (C) The chapter notes that so, women should not be seen as objects of inference and knowledge.
- (D) The chapter notes that reviews of Children's Illustrated Books (Pṛīti Ṭhākura's Citrakathas) Among the most charming and revealing items in the Sanchiyka are Mandal's reviews of two illustrated children's books by Priti Thakur, one on Gonu Jha (the famous...

१३४५. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (B) The Lalit Kala Akademi and Sangeet Natak Akademi have recognized individual artists from the Mithila line of inheritance but have failed to create the institutional infrastructure (regional centres, training programmes, documentation projects) that would...
- (C) The chapter notes that ramawatar Yadav, one of the most distinguished linguists to emerge from the Mithila region and the foremost descriptive grammarian of the Maithili language in the modern era.
- (D) The chapter notes that this formal choice reinforces the "witness voice" by ensuring that the language of the poem is identical to the language of the witness.

१३४६. Which answer matches the critical direction of Chapter 66?

- (A) 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...
- (B) The chapter notes that KICHHU TEET MADHUR: THE TRAVELOGUE AS SCIENCE-HUMANIST WRITING Kichhu Teet Madhur (Kolkata, 2014) is a four-part travelogue covering America (from 1977, Viyogi's first posting at Berkeley), France (1984-85, with family), other...
- (C) Ashok Kumar Jha, who situates Ramesh's critical confrontation with the Maithili establishment inside the historical debate between Pūrva Mīmāṃsā ritualism and Uttara Mīmāṃsā non-dualism.
- (D) The chapter notes that by that criterion, a migrant labourer-turned-ghazal poet whose 101-ghazal collection went by way of two editions in a year, whose poetry is shared on WhatsApp groups across the Maithili diaspora, and whose children's story 'Chonhā'...

१३४७. 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.

१३४८. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that Kane's 'History of Dharmashastra' is proof of that.
- (B) Videha Sadeha 16 (Prelim_16): Shers, rubāī, ghazals, 'Ghazal ka Ghazal', 'Tūm', 'Kaṭhaputerīkeṃ Nāca', 'Yai Ahām', gīta, pages 524-535.
- (C) Ashok's first published poem appeared in the children's magazine Batuk in 1968, and his first story 'Viraam Se Pahile' appeared in Mithila Mihir in 1971.
- (D) The chapter notes that he says the structure of the unconscious is like a language.

१३४९. 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.

१३५०. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The resistance to the ghazal was also ideological.
- (B) The chapter notes that before Preeti Thakur, no Maithili writer was working exclusively in the children's picturebook genre.
- (C) The chapter notes that this obliquity is not obscurity but a heightened expressiveness that opens language to multiple meanings simultaneously.
- (D) The picture of Dalit-deprived-class-caste life is coming in negligible and pitiable quantity/number in the poetry of Maithili male poets or women poets, whereas in the population of Mithila society, the Dalit-deprived-Muslim class is proportionally very...

१३५१. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The Play-Figure and Heroism The poem begins with a poetic invitation - "Won't you come and play with me?" -which seems like an innocent children's invitation to play.
- (B) The Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets.
- (C) The chapter notes that Solanki's All the Broom-Sticks -poetry of the contradiction between Gandhism and Dalit reality.
- (D) The chapter notes that comparative Study: Viyogi's Science Fiction across Languages XVII.

१३५२. 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 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.
- (B) The chapter notes that children's Literature Theory Nikolajeva, Maria and Carole Scott.
- (C) The chapter places Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha inside the wider parallel history of Maithili literature.
- (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.

१३५३. Which answer matches the critical direction of Chapter 67?

- (A) The chapter notes that he wrote ten books on Mithila art, unprecedented in the literature of this form, and translated the Geet Govind into Maithili.
- (B) The chapter notes that vijaynath Jha's verse exhibits a careful use of anuprāsa (alliteration) and yamaka (word-echo), both hallmarks of the Sanskrit court line of inheritance inflected by way of the vernacular.
- (C) The critical frame operates across nine distinct layers, each designed to reclaim a specific portion of the Maithili legacy.
- (D) The chapter notes that munni Kamat, poet and essayist; author of Sukhal Mon Tarsal Aankhi (poetry/prose), Antatah, Chukka (children's stories), and Matik Suwas (novel), archived in Videha pothi.htm.

१३५४. According to Chapter 67, which statement best fits the discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) Abhilasha is a meditation on the unfulfilled desire for a daughter, the poem enacts a longing that is itself gendered, since the desire for a daughter rather than a son is already a subversive wish in patriarchal Mithila.
- (B) The chapter notes that this biographical parallel the marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to...
- (C) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) The chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions.

१३५५. Which point is consistent with Chapter 67's treatment of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The scholarly apparatus of works like Lalita Jha's Maithilik Bhojan Sambandhi Sabdavalī and Yoganand Jha's Jatiya Vyavasaya Shabdavalī provides exactly the kind of cultural horizon-building that enables non-specialist readers to engage with Maithili texts...
- (B) The chapter notes that conclusion: The Digital Resurgence and the Democratic Canon The research into Videha issues 351-438 reveals a movement that has successfully transformed Maithili literature from a caste-stratified academic pursuit into a vibrant...
- (C) The Play-Figure and Heroism The poem begins with a poetic invitation - "Won't you come and play with me?" - which seems like an innocent children's invitation to play.
- (D) A critical reading is valid only if its qualifier accurately characterises what is intrinsic to the work.

१३५६. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

- (A) The chapter notes that gayatri Spivak's 'Can the Subaltern Speak?' and the Subaltern Studies Group's recovery of suppressed historical voices provide the theoretical underpinning for Gajendra Thakur's Videha Parallel History.
- (B) 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...
- (C) The chapter notes that shikha Goyal Smarangatha (Autobiographical Novel), Marathi G.N.
- (D) His nachari line of inheritance maintained the devotional dimension of Maithili lyric inherited from Vidyapati, while his engagement with the ghazal form showed the same formal discipline.

१३५७. According to Chapter 67, which statement best fits the discussion of Dalit Critical Perspectives Feminist?

- (A) 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...
- (B) 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.
- (C) 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...
- (D) The chapter notes that maun's fieldwork deploys both: the raw encounter with the folk line of inheritance as it actually exists, and the interpretive frame that enables him to recognize what he is observing as belonging to the Salahas or Lorik or Bihula...

१३५८. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) The scene mobilises the Vira-rasa of the Maithili ballad line of inheritance (Salahas, Lorik) while the prose around it is saturated with Karuna, the awareness that these living folk traditions are disappearing.
- (B) The chapter notes that nand's contribution to Maithili children's literature complements the work of other Videha-recognized children's writers (Preeti Thakur's Maithili Chitrakatha) in the project of building a complete literary culture.
- (C) The title 'Sadeha' (literally 'with body/substance') signals the aspiration to give physical, printable form to what was first published digitally.
- (D) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.

१३५९. Which point is consistent with Chapter 69's treatment of Pandit Ramji Chaudhary?

- (A) 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...
- (B) The chapter notes that its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame.
- (C) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.
- (D) The chapter notes that he also studied the Tharu, Rajvanshi, and Bazigaraa communities of the Nepal Terai as bearers of distinct Maithili sub-traditions.

१३६०. What is the best reading of the chapter's discussion of Two Annas Selected Hymn Translations?

- (A) In the Parallel History's terms, he represents the line of inheritance of Jagdish Prasad Mandal: writers who document the lived texture of subaltern Maithili experience with unswerving fidelity.
- (B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1.
- (C) The chapter notes that children's (Shishu Utsav) Literature designed for children, emphasizing cultural continuity.
- (D) The chapter notes that traditional: 'Karu bhava sāgara pāra he janani...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman.

१३६१. Which answer matches the critical direction of Chapter 69?

- (A) The chapter notes that you spent childhood in play and youth in the charms of women.
- (B) The chapter notes that prasad's critical essays, including 'Sakhaaree-Petaaree Ker Taani-Bharni' (a nuanced review of Nand Vilas Rai's short story collection Sakhaaree-Petaaree) and his essay on Dalit literature, establish him as a critic of serious...
- (C) The Kosi Flood Region as Renu's Literary World The recurrent floods of the Kosi river are not merely backdrop in Renu's fiction they are a shaping force, both literal and metaphorical.
- (D) His signal achievement in this role was overseeing the publication of the first comprehensive Maithili dictionary in two volumes, a project that had been a long-standing scholarly desideratum and that significantly advanced the standardisation of written...

१३६२. According to Chapter 69, which statement best fits the discussion of Pustak Bhandar'?

- (A) The chapter notes that mishra's storytelling gives Rani interior complexity, she is not merely a 'fallen woman' but a person making choices under social pressure.
- (B) The chapter notes that prabodh Narayan Singh (published in Karnamrit, January-March 2006) is an institutional biography of the man who founded Mithila Darshan in 1953 from Kolkata and led the Maithili movement from the city.
- (C) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences.
- (D) The chapter notes that tribute: He is described as a "Pillar of Pride for Bihar," a creator of modern children's literature, a venerable teacher of Hindi grammar, and the founder of the 'Pustak Bhandar' publishing house.

१३६३. What is the best reading of the chapter's discussion of Author's Preface?

- (A) The chapter notes that children's literature has been systematically undervalued by the literary establishment, and Jha's comprehensive survey makes this gap visible and measurable.
- (B) Author's Preface: "A Brief Background" The author, Ram Lochan Sharan, describes the divine inspiration behind this Maithili translation: The Inspiration (1957 AD / 2014 Vikram Samvat): While sitting on the banks of the Sarayu River in Ayodhya during an...
- (C) The chapter notes that this rhetoric of the devotee's profound inadequacy combining Bhakti's characteristic self-deprecation with the maternal address to the goddess as the one who accepts even the incoherent song of the fool, serves as a specific Maithili...
- (D) The chapter notes that dalit Literary Criticism: Telugu, Gujarati, and Odia Dalit Literature in Maithili Translation A Critical Review Part I: Telugu Dalit Poetry Critical Review of Dalit...

१३६४. Which answer matches the critical direction of Chapter 69?

- (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (B) The 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...
- (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 he is a cultural ecosystem builder, not merely a writer.

१३६५. In the context of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan, which statement is accurate?

- (A) The chapter notes that existentialism: A recurring theme is the "anxiety of the end." The poet reflects on the "dream-like world" (sapna sam sansar) and the loneliness of death.
- (B) The chapter notes that its discussion connects Anand Kumar Jha with critical appreciation, literary history and the Videha critical frame.
- (C) 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...
- (D) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern...

१३६६. 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.

१३६७. Which point is consistent with Chapter 69's treatment of Bharata's Natyashastra?

- (A) The chapter notes that vyathā (व्यथा): Kavita Ā Gīt Samgraha.
- (B) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitavācchinna), and at that point social conflict begins.
- (C) The chapter notes that methodological critical frame The analysis applies a three-layered analytical critical frame: Indian Classical Theory: Rasa-theory (Bharata's Natyashastra; Abhinavagupta's Abhinavabharati), Dhvani-theory (Anandavardhana's...
- (D) The chapter notes that preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature at zero.

१३६८. Which option correctly summarizes a point from Chapter 70?

- (A) 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.
- (B) The chapter notes that vachana.
- (C) The poem begins with the exclamation of disgust at untouchability and caste-based social exclusion ('Chhih chhih dhoor chhih'), and proceeds to argue that all people of Mithila, regardless of caste, are children of the same mother ('Mithila ke Maithil').
- (D) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities.

१३६९. According to Chapter 70, which statement best fits the discussion of Ramlochan Thakur?

- (A) The chapter notes that what Srinivas's stories show is not subaltern speechlessness but subaltern speech that goes unheeded, until the moment of narrative resolution.
- (B) The title 'Takak Mol' (The Price of Money) is itself a powerful dhvani: literally the price/value of money, it suggests that money has become the measure of everything, of a bride's worth, of a child's education, of family honour, of human relationships.
- (C) The chapter notes that Kolkata, which has historically been a major diaspora centre for Maithil communities, offered him both a community of fellow writers and an audience for his work.
- (D) The chapter notes that Sagar's varta-katha in 'Nisoh' exemplifies the dhvani principle: the surface is that of a quiet, often humorous anecdote, but the suggested meaning, the erosion of Maithili culture, the betrayal of the language by its own educated...

१३७०. 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.

१३७१. Which option correctly summarizes a point from Chapter 70?

- (A) The chapter notes that Kamini Kamayani, Susmita Pathak, poetry and fiction.
- (B) The rasa of vīra (heroism) is present in the Mithila state poems: the call to political action ('Utho Sural Sinh Jagāo', 'Rise, sleeping lion, awake'), the declaration that Maithili sons lead the world, the assertion of blood-right to political recognition.
- (C) Auchitya (Propriety/Decorum), Kshemendra, 11th Century CE Kshemendra's theory of Auchitya holds that the highest standard of literary art lies in the appropriateness (auchitya) of every element, word, tone, genre, metre, imagery, to the subject being treated.
- (D) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.

१३७२. What is the best reading of the chapter's discussion of Ramlochan Thakur?

- (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 discourse, self-reflection, and paradigm of both are in accordance with the Maithili psyche.
- (C) The chapter notes that Phool Titli Aa Tulbul [Flowers, Butterflies, and the Babbling Brook: A Collection of Maithili Lyrics for Children].
- (D) The Videha commentary characterises him as a writer of integrity and courage, one who has maintained 'reedh ki haddi' in a literary environment where institutional pressures frequently compromise creative and critical independence.

१३७३. What is the best reading of the chapter's discussion of Ram Vilas Sahu?

- (A) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.
- (B) The chapter notes that criticism Bahuvachan (2015), Karmadharay A major survey of modern Maithili literature by way of the lens of navjāgarāṇa (renaissance).
- (C) The chapter notes that haiku and tanka as formal precision: Sahu is identified as one of the pioneers of haiku and tanka writing in Maithili.
- (D) The chapter notes that gayatri Spivak's 'Can the Subaltern Speak?' and the Subaltern Studies Group's recovery of suppressed historical voices provide the theoretical underpinning for Gajendra Thakur's Videha Parallel History.

१३७४. According to Chapter 71, which statement best fits the discussion of Dom's Fire?

- (A) In the Advaita Vedantic line of inheritance, virāga is a prerequisite for moksha, the detachment from worldly objects that enables knowledge of Brahman.
- (B) 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...
- (C) The chapter notes that he writes: "Whether any Maithili translation of Gibran's works exists or not, we could not determine." This historical claim, if verified, gives Tatal Pankhi the additional significance of a cultural first, a gateway text opening...
- (D) The cultural-political significance of high-quality children's literature in Maithili is considerable.

१३७५. What is the best reading of the chapter's discussion of Ram Vilas Sahu?

- (A) The chapter notes that can the Subaltern Speak?" In Marxism and the Interpretation of Culture, ed.
- (B) The chapter notes that primary evidence is drawn from the two books (Kalanidhi; Gaam Gel Chhalahun), supplemented by web research from Videha, the Hum Mithilawasi literary documentation blog, and the Videha Google Books Pothe archive.
- (C) The headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy.
- (D) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation.

१३७६. Which point is consistent with Chapter 71's treatment of Ram Vilas Sahu?

- (A) The chapter notes that first, all three writers share a preoccupation with the condition of the economically and socially marginalised: Rani's street children and disabled beggars; Thakur's Gulf migrant workers; Jha's documentation of the pedagogic...
- (B) The chapter notes that L I T E R A R Y W O R K S A N D P R O D U C T I O N S Ramlochan Thakur's creative output spans across several decades and multiple genres, original poetry, satire, translation, folk literature compilation, criticism, and editorial work.
- (C) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.
- (D) The chapter notes that this is my compulsion.", "Bāl-Bodh" (The children's understanding): A Dickensian story of a desperate poor man (Dukhilāl) forced to pledge his two small sons (Budhan and Bechan, aged 8-10) as child labourers to clear a debt.

१३७७. In Chapter 71 (Ram Vilas Sahu), which option reflects the chapter's argument?

- (A) And the object of Umesh Paswan's knowledge, the Paswan community's life in contemporary rural Mithila, has, by way of his poetry and fiction, finally found its literary form.
- (B) The chapter notes that cE, Mithila), the foundational text of the Navya-Nyāya school, analyses the four sources of valid knowledge (pramāṇa): pratyaksha (direct perception), anumāna (inference), upamāna (analogy/comparison), and śabda (verbal testimony).
- (C) Jharudar's entire poetic project is an argument that the āpta (reliable witness) of Mithila's social reality is the person who lives it, not the person who theorises it from outside.
- (D) The chapter notes that bouā Bājal” generates hāsya by way of the child’s devastating logic: why study when even the greatest writers die unrecognized?

१३७८. In the context of Ram Vilas Sahu, which statement is accurate?

- (A) The chapter notes that he was forcing the colonizer’s language to accommodate the Avacchedakas of Sanskrit.
- (B) The indicated meaning (lakṣyārtha) is a critique of privilege: those who don’t work are themselves “empty.” The suggested meaning (vyañjanārtha) is a fundamental statement about labour as the ground of all existence, a poetics of solidarity with the...
- (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) 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...

१३७९. What is the best reading of the chapter's discussion of Tirhuta Unicode?

- (A) The chapter notes that neither Ramji Chaudhary nor despite his institutional standing, Acharya Ramlochan Sharan appears to have received Sahitya Akademi recognition, pointing to the continued operation of institutional gatekeeping even for figures inside...
- (B) The chapter notes that children’s (Shishu Utsav) Literature designed for children, emphasizing cultural continuity.
- (C) 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.
- (D) 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...

१३८०. What does Chapter 72 most clearly emphasize about Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that memory Studies: Lieux de Mémoire and the Village Pierre Nora's concept of lieux de mémoire (sites of memory), specific physical or symbolic sites around which collective memory crystallises when living memory begins to fade, is...
- (B) The chapter notes that by formalising structures like 22-22-22-22-21, the poet is granted more flexibility to use Maithili vocabulary without "forcing" words into foreign rhythmic moulds.
- (C) The chapter notes that how does a translated poem negotiate between source-language and target-language sabdabodha structures?
- (D) The chapter notes that those whose children have not entered literature, how can their discussions happen, how can their side be presented?

१३८१. 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 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...

१३८२. According to Chapter 73, which statement best fits the discussion of Work Ravindra Nath Thakur?

- (A) The chapter notes that film Work Ravindra Nath Thakur played a key role in the creation of the first Maithili feature film, Mamta Gaaye Geet.
- (B) 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...
- (C) Maithili Beehani (Seed) Stories Experimental "micro-stories" designed for digital consumption.
- (D) The chapter notes that this is a concise statement of a broadly reliabilist, factive epistemology.

१३८३. What is the best reading of the chapter's discussion of Jha Sagar's?

- (A) The Maithili-speaking child reading about the koel's return hears simultaneously a nature story and a story about the return of Maithili culture to its own landscape.
- (B) Jha's Implication: By showing that Navya Nyaya can not only translate but potentially surpass the precision of Russell's "Mathematical Philosophy," Jha reclaims intellectual sovereignty.
- (C) The chapter notes that laxman Jha Sagar's memoir in the Videha special issue provides the most vivid account of how this partnership came into being.
- (D) In Pathak's novel, the village is recalled by way of social memory: the grandmother's crow-reading, the pattern of arrivals and departures.

१३८४. Which answer matches the critical direction of Chapter 74?

- (A) 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).
- (B) The chapter notes that chapter IV: Critical Frameworks, Indian and Western Theories Applied 4.1 Rasa Theory (Bharatamuni, Abhinavagupta) The rasa theory recognises eight principal aesthetic emotions (rasas)...
- (C) 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.
- (D) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?

१३८५. According to Chapter 74, which statement best fits the discussion of Phanishwar Nath Renu?

- (A) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (B) The chapter notes that fifth -The Body as Political Terrain: the Dalit woman's body -which burns, tires, rots, sheds tears upon this body all three systems of caste, class, and gender work simultaneously.
- (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (self-choice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous...
- (D) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

१३८६. 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...

१३८७. 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 Shabdarthalochintamani, positions him as a writer who consciously claims the Mithila intellectual line of inheritance (including its most illustrious export, Navya Nyaya) for the...

१३८८. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The dominant rasa of Manu's corpus is śoka-karuṇa (grief-compassion), whose sthāyi bhāva is śoka (sorrow).
- (B) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art.
- (C) The chapter notes that see how the pseudocritic Kamalanand Jha supports the thief novelist.
- (D) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.

१३८९. What is the best reading of the chapter's discussion of Balaju Hiit?

- (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.
- (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.

१३९०. 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.

१३९१. What is the best reading of the chapter's discussion of Hum Chhi Bachha Umarke Kachha'?

- (A) The chapter notes that children's Poetry: 'Hum Chhi Bachha Umarke Kachha' The children's poem by Gurudev Kamat speaks to intergenerational aspiration in the Maithili diaspora, children of Terai families who travel to the capital and beyond.
- (B) The chapter notes that 'Maithili Colours'), which published the Rachanavali and organised the Mithila Rang Mahotsav from 2006, is itself an example of the parallel cultural institution that the Videha movement documents as the counter-archive.
- (C) The chapter notes that its appearance in 2022, after thirty-six years of Ashok's own fiction-writing, gives it the authority of both scholarship and practice.
- (D) The archive uses RTI responses to argue that a "vicious circle" of so-called litterateurs has historically manipulated the Maithili advisory board to maintain a language that is "of the Maithil Brahmin, for the Maithil Brahmin and by the Maithil Brahmin".

१३९२. According to Chapter 78, which statement best fits the discussion of Siyaram Jha?

- (A) The chapter notes that dalit literature, however, sets out a radically transformed षृंगारा.
- (B) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.
- (C) The text is a serpent-worship devotional poem (sarp-puja or manasa-worship line of inheritance), dealing with the cult of the snake-goddess Manasa, one of the most major subaltern goddess traditions of the Mithila-Bengal cultural zone.
- (D) The poem opens with a two-line couplet (the 'jhārū couplet' proper), a compressed moral or critical statement, often paradoxical or punning, that names the social evil to be swept away.

१३९३. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter places Subhash Chandra Yadav inside the wider parallel history of Maithili literature.
- (B) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.
- (C) The chapter notes that several ghazals address the experience of displacement, labour, and political disenfranchisement with an economy of language typical of the classical sher.
- (D) The chapter places Siyaram Jha 'Saras' inside the wider parallel history of Maithili literature.

१३९४. Which point is consistent with Chapter 78's treatment of Siyaram Jha?

- (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 chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that pranav Jha, 'Mithila me Pokhark Atikraman aa "Talab Bachao Abhiyan"' (pp.
- (D) The chapter notes that with the aid of feminist theory, the critic can analyze whether the female body is an ornament of षृंगारा or a document of labor?

१३९५. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

- (A) The chapter notes that this pedagogically literary 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 critical Assessment Sapna Sakar is an uneven collection, some stories are slight and anecdotal, while others (especially "Buni Mai Ka Betha" and "Nirvashit Jivan") demonstrate genuine narrative craftsmanship.
- (C) The social world rendered is consistently the lower middle-class Mithila world, teachers, small farmers, lower-government-service families, women in domestic spaces, treated with both affection and critical intelligence.
- (D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II.

१३९६. Which answer matches the critical direction of Chapter 78?

- (A) The chapter notes that it was published in the Nepal Academy's journal Pragya and in Archana, Bhramar's own journal.
- (B) The dhobi community in Mithila occupies the position of a service caste whose traditional occupation (washing clothes for landed families) placed them in a relationship of economic dependence and social subordination to the upper castes they served.
- (C) The RTI data documented by Vinit Utpal and Ashish Anchinhar (2011-14) showed that over 90% of Sahitya Akademi assignments went to friends and relatives of the 10-member Maithili advisory board.
- (D) Theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V.

१३९७. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) The chapter notes that buchu's poems draw on the folk music traditions of Mithila (Maheshvani, Chait thumri, Holi, Nachari) as repositories of shared emotional and spiritual knowledge.
- (B) Maithili literature after Mandal cannot return to its pre-Mandal narrowness.
- (C) 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.
- (D) Theoretical critical frame III: Navya-Nyāya Epistemology as Literary Method VII.

१३९८. Which option correctly summarizes a point from Chapter 78?

- (A) The chapter notes that critical Appreciation: Poetry and Lyrics (Geet) VIII.
- (B) The chapter notes that PART IV: VYĀPTI ANALYSIS, THE INFERENCE STRUCTURE OF MAUN'S CULTURAL CLAIMS 4.1 Key Vyāpti Structures in Maun's Scholarship The Navya-Nyāya analysis of inference centres on vyāpti...
- (C) Indian Critical and Philosophical Sources Ānandavardhana.
- (D) Indian Aesthetics (Rasa-Dhvani-Vakrokti): To appreciate the emotive and suggestive power of the works, identifying the sthāyī bhava (dominant emotion) that gives rise to rasa (aesthetic relish), and the vakrata (oblique expression) that creates poetic beauty.

१३९९. 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.

१४००. According to Chapter 78, which statement best fits the discussion of Political Verse?

- (A) The chapter notes that secondary Sources: Maithili Literature and Context Chaudhary, Radhakrishna.
- (B) 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.
- (C) The chapter notes that critical Appreciation: Social & Political Verse (Dhari Prashna Ee Uthaiye) X.
- (D) The Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development.

१४०१. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter notes that 'Nacikettāka "Eka Chala Rājā"ka Maṃcana.' Videha Sadeha 8 (Prelim_8).
- (B) 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 (कर्णमृत) in 1981 marked the beginning of Rajnandan Lal Das's most sustained and consequential contribution to...
- (C) And if we too happen to find such a place, where men and women can think big thoughts!
- (D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI.

१४०२. 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.

१४०३. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

- (A) The chapter notes that this aspect of his work aligns with the Videha journal's broader parallel history project, the effort to write a more inclusive, democratised history of Maithili literature that acknowledges contributions beyond the dominant caste...
- (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 key Figure: Object-Poetics Subhadra's poetry's most major characteristic is -making ordinary objects the center of poetry: Laanda (the vessel for rotting leather), the clay pot, the sari's edge, the mattock, the sickle.
- (D) The chapter notes that saras and the Maithili Ghazal Revival: The Anchinhar Aakhar Context XIII.

१४०४. Which answer matches the critical direction of Chapter 78?

- (A) The chapter notes that comparative Analysis: Saras among Contemporary Maithili Poets XIV.
- (B) Abhinavagupta's Abhinavabharati (10th-11th century CE), the greatest commentary on the Nāṭyashastra, introduces the concept of sadharanikarana, the universalization of individual emotional experience into aesthetic experience, that is directly relevant to...
- (C) The chapter notes that nirvikalpaka and Savikalpaka in the Ghazal Sher Gaṅgeśa's distinction between nirvikalpaka pratyakṣa (pre-linguistic, indeterminate direct experience) and savikalpaka pratyakṣa (determinate, categorised experience with qualifiers)...
- (D) They convinced the people, cut down all the trees of Mithila and took them away.

१४०५. 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.

१४०६. Which option correctly summarizes a point from Chapter 78?

- (A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk...
- (B) The chapter notes that this anthology is the largest curated collection of Maithili women's poetry of the modern period.
- (C) 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.
- (D) The chapter notes that KICHHU TEET MADHUR: THE TRAVELOGUE AS SCIENCE-HUMANIST WRITING Kichhu Teet Madhur (Kolkata, 2014) is a four-part travelogue covering America (from 1977, Viyogi's first posting at Berkeley), France (1984-85, with family), other...

१४०७. What is the best reading of the chapter's discussion of Jharkhand Mithila Manch?

- (A) The chapter notes that sher 3 is the collection's most self-referential verse: 'My hope was to compose a ghazal like life; but the bahr is hard and I lost heart.' The ghazal's formal difficulty (bahr) mirrors the difficulty of life itself, a meta-poetic...
- (B) The chapter notes that i n t r o d u c t i o n : T h e M i t h i l a A r t T r a d i t i o n a n d I t s C o n t e m p o r a r y N e g o t i a t i o n This critical study looks closely at the artistic practices, theoretical positions, and cultural...
- (C) The chapter notes that hamara binā ke ī dukh haratai / Ahaṃsaṃ ī sabh dānav maratai., Ramdeo Prasad Mandal 'Jharudar', Hamara Binu Jagat Sunnaa Chhai (2012) XIV.
- (D) The chapter notes that this critical frame has particular relevance for Saras, who has spent much of his creative life in Jharkhand (associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the Bihar-centred official literary...

१४०८. According to Chapter 78, which statement best fits the discussion of Vinit Utpal?

- (A) The chapter notes that singh's critical essays, dhvani (suggestion) operates at two levels.
- (B) The chapter notes that kuntaka's Vakroktijivita (10th century CE) emphasises vakrokti (oblique expression) as the lifeprinciple of literature.
- (C) The chapter notes that gahbar Geet (Songs of the Deep Forest) This slim but major 10-page collection of verse represents Yoganand Jha's poetic voice.
- (D) 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...

१४०९. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The significance of Madhup's engagement with the ghazal cannot be overstated: it gave the form the institutional prestige of association with the Akademi-winning mainstream of Maithili literary culture.
- (B) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only by way of the lens of its intrinsic literary merit but also by way of the structural conditions that have determined his critical reception.
- (C) The chapter notes that because it was composed centuries before him, at a time when the pag had not yet originated in Mithila.
- (D) The chapter notes that nand's centering of her story is an act of feminist theological revision.

१४१०. Which point is consistent with Chapter 78's treatment of Gaṅgeśa Upādhyāya?

- (A) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women's writing.
- (B) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection).
- (C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c.
- (D) The Well Wrought Urn: Studies in the Structure of Poetry.

१४११. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

- (A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic.
- (B) The chapter notes that elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.
- (C) The chapter notes that translation (Anuvaad) Maithili translation of Rajni Chhabra's Hindi poetry collection Pighalte Himkhand (पिघलते हिमखण्ड), Videha Issue 21, pp.
- (D) In Maithili children's literature, it is Mrs.

१४१२. Which answer matches the critical direction of Chapter 78?

- (A) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravindra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367.
- (B) The chapter notes that saahityaik 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.

१४१३. 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.

१४१४. Which option correctly summarizes a point from Chapter 78?

- (A) The chapter notes that Elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.
- (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 mother who sings a lullaby is not primarily communicating with the child (who cannot understand the words) but enacting a relationship, performing a cultural role, and communing with the ancestral line of inheritance of women's domestic life.
- (D) The chapter notes that 'कुलदीपक' (Kuladīpak, The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often eclipsed by male-dominated histories of the reform movement.

१४१५. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

- (A) 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.
- (B) The Radif and Rhyme System The radif (refrain) in each ghazal is the most expressive formal choice.
- (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 village's many "Ashfi" surnames (AsharfiMandal, AsharfiThakur) suggest that goodness was once abundant, but now it is being "looted." 3.

१४१६. According to Chapter 78, which statement best fits the discussion of Bokaro Steel City?

- (A) The biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition...
- (B) The chapter notes that this research is by Dinesh Kumar Mishra, who has a B.
- (C) The editor of Videha, Gajendra Thakur, will write a focused critique on a living author or artist, covering their entire available body of work.
- (D) The Videha Parallel History: Videh's multi-genre presence confirms him as the archive's most versatile contributor.

१४१७. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter notes that this fragmentation is not incidental; it is the symbol of Dalit historical consciousness, where memory is not whole but stolen and scattered.
- (B) The 'Anchinhar Formula' as Pramāṇa Theory The structural parallel between Anchinhar's evaluative formula and Gaṅgeśa's pramāṇa theory is striking and, given the Maithili cultural context, unlikely to be entirely accidental.
- (C) The chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt.
- (D) 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...

१४१८. Which point is consistent with Chapter 78's treatment of Jharkhand Mithila Manch?

- (A) 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.
- (B) The journalist's work is the identification and verification of the vyāpti, the general principle that gives the specific observation its significance.
- (C) The chapter notes that deepak Manjul's characterisation of Chaudhary as 'the Kabir of Maithili literature' positions him in a subaltern counter-line of inheritance to the Vidyapati padavali orthodoxy, the truth-teller who refuses the consolations of high...
- (D) His connection with the Jharkhand Mithila Manch (a cultural organization for Maithili speakers residing in Jharkhand) is confirmed by the colophon of Dhari Prashna Ee Uthaiye (2015), which was published under the Manch's imprint in Ranchi.

१४१९. What does Chapter 78 most clearly emphasize about Aakhar Aakhar Geet Saras?

- (A) His earlier collections, notably Aakhar Aakhar Geet Saras (Sarala Prakashan, Darbhanga, 1999), suggest roots in the Darbhanga literary world, confirming a trajectory typical of many contemporary Maithili writers: birth and early formation in the Mithila...
- (B) The chapter places Dr. Kamini Kamayini and Kapileshwar Raut inside the wider parallel history of Maithili literature.
- (C) These Nathas often belonged to the lower strata of society-sweepers, arrow-makers, and cowherds-and their literature, captured in ballads like Goraksha Bijoy, reflects a fusion of Shaiva philosophy and secret yogic disciplines.
- (D) The chapter notes that this edited volume of fifteen papers is a foundational reference work for Maithili linguistics in Nepal.

१४२०. Which answer matches the critical direction of Chapter 78?

- (A) His ghazals and qatā place him in the line of inheritance of Muslim contribution to Maithili's Arabic-Persian-origin forms.
- (B) His Facebook-documented musical collaboration with singer Dharendra Premarshi and Sunil Kumar Mallick, producing Maithili ghazal recordings that circulated by way of the I Love Mithila platform, shows his engagement with the digital democratization of...
- (C) The difference is not one of quality but of position: each operates in a different field of the Maithili theatrical ecosystem.
- (D) The chapter notes that 1315) with 131 pages represents one of the largest single poetry contributions in the archive.

१४२१. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) The chapter notes that this synthesis allows for a "synthetic assessment" of literature that respects the indigenous intellectual traditions of Mithila while engaging with global academic standards.
- (B) 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.
- (C) The chapter notes that from the perspective of Navya-Nyaya epistemology, this essay shows a sophisticated use of anumana (inference) and tarka (critical reasoning).
- (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.

१४२२. Which option correctly summarizes a point from Chapter 78?

- (A) Gaṅgeśa Upādhyāya's analysis of pratyaksha (direct perception) is relevant here: the granddaughter's direct experience of her grandfather is a form of parama-pratyaksha (immediate, unmediated cognition) that grounds the subsequent critical assessment in a...
- (B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras').
- (C) The chapter notes that from a feminist critical perspective, these viraha poems perform complex gender negotiations.
- (D) The chapter notes that safi's Baishakh Me Dalan Par holds this foundational position in Maithili: it is the first, and its existence changes the Maithili literary landscape permanently.

१४३३. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

- (A) The volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary.
- (B) The chapter notes that its discussion connects Bechan Thakur with critical appreciation, literary history and the Videha critical frame.
- (C) 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 political/historical context with unusual precision.
- (D) As Ravi Bhushan Pathak writes: “Gambhir lekhan kain 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...

१४३४. 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 Bharata'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 Niṣāe (The Verdict of Kali Yuga) The collection's final story is its most mythologically ambitious.

१४३५. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter notes that contact and Publication Information Kapileshwar Raut, Village: Berma, Via: Tamuriya, District: Madhubani, Mithila, Bihar, 847410.
- (B) 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...
- (C) The chapter notes that this is itself a major cultural act: it claims the ghazal for the Sanskrit sastra line of inheritance, asserting that the form's formal demands are not "foreign" impositions but can be domesticated inside Mithila's own deep line of...
- (D) The chapter notes that Shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection.

१४३६. Which point is consistent with Chapter 78's treatment of Siyaram Jha 'Saras'?

- (A) The chapter notes that centres on Dr. Kamini Kamayini and Kapileshwar Raut, Poetry, Prose and Social Realism.
- (B) Actors and actresses experience rasa by way of practice and imagination.
- (C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow.
- (D) His judgments are grounded in direct experience: 'I have been reading Karnaamrit since 1987' (of Rajanandan Lal Das); 'I have seen Ravindra Thakur perform ten to fifteen times' (of the lyricist); 'I downloaded and read Ashok's stories from the Videha...

१४२७. What does Chapter 78 most clearly emphasize about Prashna Ee Uthaiye?

- (A) These are all gaslighting techniques used to demoralize, which have been ended by the parallel stream with the help of Story Science.
- (B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This).
- (C) Her four poems together present a panorama of a complete Dalit woman's life: from field to home, from labor to motherhood, from hunger to dignity.
- (D) The chapter notes that singh's Maithili poetry, published in Videha: Sadeha 26, ranges across three distinct registers: the philosophical-meditative ('Ateet', 'The Past'; 'Aas', 'Hope'), the lyric-social ('Lori' 'Lullaby'), the patriotic-empathetic ('Baaju...

१४२८. Which answer matches the critical direction of Chapter 78?

- (A) The chapter notes that this is a major collection of Maithili poems published in 2015 by the Jharkhand Mithila Manch, priced at Rs.20.
- (B) The Phoenician goddess Astarte / Eshtar finds her Maithili upamana in the figure of Durga or Kali; the Lebanese cedar forest finds its upamana in the sacred groves of Maithili folk religion.
- (C) The chapter notes that lal on the evolution of Maithili short stories, R.
- (D) The story follows Kājūm home, where he discovers that his advice-giving has not improved his own household: his family has eaten the rice and pulse he was hoarding for the assembly's feast.

१४२९. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) The Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests.
- (B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics.
- (D) 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.

१४३०. 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.

१४३१. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

- (A) The poet-character's hermeneutic interventions flatten the polysemy of the original verses.
- (B) His doctoral research was also based on the historical and technical aspects of floods and water management.
- (C) The chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'.
- (D) The chapter notes that (2) Ekah Gadhber Me (At the Same Jackfruit Time, Poetry Collection, 2020): His second collection, whose title again employs a demotic temporal idiom ('gadhber' = the time of eating jackfruit, a colloquial evening hour) to anchor the...

१४३२. According to Chapter 78, which statement best fits the discussion of Siyaram Jha 'Saras'?

- (A) 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.
- (B) The chapter notes that this positions Saras as one of the relatively few Maithili writers who has dedicated sustained attention to children's literature, a genre critically underserved in the language.
- (C) The modern period saw Maithili's struggle for official recognition, a struggle in which the definition of 'standard' Maithili has been an instrument of caste power.
- (D) The chapter notes that *navya*, *Nyaya Epistemological Analysis* (Gangesa Upadhyaya) 5.1 The Tattvacintamani critical frame Gangesa Upadhyaya (fl. c.

१४३३. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter notes that *theoretical Framework I: Indian Literary Criticism* 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The oldest and most authoritative critical frame for Indian literary criticism is the rasa theory...
- (B) The chapter notes that this precedence over Hindi fiction (by one to two years) is historically major not merely as a bibliographic curiosity but as evidence that the parallel movement, working at the margins of institutional recognition, was capable of...
- (C) His involvement in regional events, such as the "Mithila Rajya Parisiman Jagriti Yatra" in 2018 and the "Run for Unity" in 2016, shows a commitment to a unified Mithila identity that transcends sub-regional and caste boundaries.
- (D) The chapter notes that marxist Literary Criticism Terry Eagleton's Marxist criticism insists that literature encodes the contradictions of its social formation, not merely as 'reflection' but as active ideological practice.

१४३४. Which point is consistent with Chapter 78's treatment of Siyaram Jha 'Saras'?

- (A) The chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).
- (B) The Navya-Nyaya's pramana-centred epistemology demands that all knowledge-claims be validated by way of proper means of knowledge.
- (C) 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.
- (D) The Bīhani Kathā line of inheritance The Videha Parallel History (Part 32) specifically documents the Bīhani Kathā (seed story/morning story) line of inheritance as a distinctive Maithili literary form with deep roots in the oral line of inheritance of...

१४३५. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

- (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 infrastructure of speaking serves as the institutional parallel to the dominant Nepali Academy.
- (C) The chapter notes that 1016 CE) in his Abhinavabhāratī commentary adds the ninth rasa, śānta (tranquility/peace), and deepens the theory by explaining how rasa is not merely a property of the text but an experience produced in the prepared (sahṛdaya)...
- (D) The chapter notes that this is pratyakṣa as the foundation of poetic validity.

१४३६. Which answer matches the critical direction of Chapter 78?

- (A) The chapter notes that the thematic analysis 5.1 The Poetry of Dissent: Darkness and Its Resistance The title 'Anhaaraka Virodh Me', literally 'In Opposition to Darkness', functions as the ethical key to Thakur's entire literary project.
- (B) The closest comparison in the Maithili line of inheritance is with writers like Trilokanath Mishra (Ranjana) or Shashikant (Girahkatta, Akasadeepa), writers who have produced sustained bodies of work across multiple genres without achieving the canonical...
- (C) These are, ultimately, the questions that Gaṅgeśa asked of cognition, that Vidyāpati asked of devotion, that the Videha movement asks of literary history, and that LĀL DEV Kāmat asks of daily life in twenty-first-century Mithilā.
- (D) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra, but Saras's shringara is not the erotic śṛṅgāra of the classical line of inheritance.

१४३७. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (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 chapter notes that dhvani and the Crow Image Ānandavardhana's dhvani (suggestion/resonance) is the appropriate analytical tool for the crow poem.
- (C) The lyric preface speaks movingly of the geet (song) as the writer's primary mode of emotional truth-telling, positioning the songs as testimony to lived experience.
- (D) The historical section (Chapter 25) is the most major historical survey of Maithili ghazal yet produced, drawing on sources from the Videha archive and locating the Maithili ghazal inside the broader context of the Mithila literary line of inheritance and...

१४३८. Which option correctly summarizes a point from Chapter 78?

- (A) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā, the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions.
- (B) The chapter notes that he provides comparative sher from Pandit Jeevan Jha, Kavishvar Sitaram Jha, Yogananda Hira, Jagdish Chandra Thakur 'Anil', and Vijaynath Jha to demonstrate that Maithili ghazal from its earliest phase had successfully maintained bahr.
- (C) The poem "Nav Varshaak Sandarbh Me" works by dhvani: the New Year celebration, normally a time of joy, is charged with grief for the departed "Lalit Babu" without this grief ever being stated as such.
- (D) The Videha platform, which publishes Mishra's works alongside texts in Tirhuta (the traditional script of Maithili), Devanagari, and Braille, is itself a statement about linguistic pluralism and the importance of maintaining the full range of a language's...

१४३९. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

- (A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.
- (B) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?
- (C) The chapter places Ashok (Kathakar Ashok) inside the wider parallel history of Maithili literature.
- (D) The chapter notes that Spivak's question 'Can the subaltern speak?' finds a partial but major answer in Bhramar's work: yes, but only by way of sustained institutional labour, founding journals, establishing publishing infrastructure, building cultural...

१४४०. According to Chapter 78, which statement best fits the discussion of Anandavardhana Anandavardhana's Dhvanyāloka?

- (A) The chapter notes that this is the condition Spivak recognises: the subaltern is not voiceless but unheard inside the institutional systems that should respond to her.
- (B) The contribution of women's reservation is also in that.
- (C) The second major theme is women's struggle against patriarchal constraint.
- (D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.

१४४१. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter notes that its closest Western analogue is the flash fiction or prose poem.
- (B) The chapter notes that parallel literature in Maithili, a line of inheritance the Videha journal has documented and promoted, finds its precedent in the Vedas (the Naraśaṃsī stanzas as parallel literature) and is not a recent invention.
- (C) The chapter notes that navya-Nyāya Inference: If this heap exists, then white dove is absent (abhāva).
- (D) The chapter notes that cE) holds that the soul of poetry (kāvyasya ātmā) is dhvani, resonance or suggestion, the capacity of words to signify meanings beyond their literal or secondary denotation.

१४४२. 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...

१४४३. 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 narlikaar 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.

१४४४. Which point is consistent with Chapter 80's treatment of Barkha Rānī?

- (A) The chapter notes that future directions include: detailed close readings of individual novels with reference to original Maithili texts; interviews with the author about his creative method and thematic preoccupations; a study of his reception inside the...
- (B) The consistency of syllable counting throughout his ghazals shows systematic prosodic discipline.
- (C) Theory / critical frame line of inheritance Application to Chaudhary Lukácsian Realism Georg Lukács (Theory of the Novel; Studies in European Realism) Protagonists are 'problematic individuals' whose inner world is in tension with social reality.
- (D) 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.

१४४५. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that but Spivak would note that the subaltern woman's desire is ultimately displaced onto the male figure's return.
- (B) Videha Parallel: Samantar Lalit Kala Akademi Samman Videha's parallel Lalit Kala Akademi equivalent, the Videha Samantar Lalit Kala Akademi Samman, has addressed this gap by recognizing not only painters but also sculptors, craftspersons, and...
- (C) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili...
- (D) The chapter notes that translation (Anuvaad) Maithili translation of Rajni Chhabra's Hindi poetry collection Pighalte Himkhand (पिघलते हिमखण्ड), Videha Issue 21, pp.

१४४६. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that conclusion: The Enduring Legacy of the Singh-Dhar Household The search for the history of Premashankar Singh and Ila Rani Singh reveals a story that is far more than a simple biography.
- (B) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif.
- (C) In the history of Maithili literary criticism, the influence of both traditional Indian theories (Rasa, Alankara, Dhvani, Riti, Aucitya) and modern Western theories (Marxism, Feminism, Postmodernism, Postcolonialism) is evident.
- (D) The 'Ahanken Ki Chahi?' poem from Chakravyuha makes this concern explicit, the Maithili language is a resource that power seeks to appropriate, and the poet's role is to resist that appropriation while expanding the language's capacity for democratic...

१४४७. 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.

१४४८. Which option correctly summarizes a point from Chapter 80?

- (A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...
- (B) The chapter notes that its wrestlers, farmers, OBC freedom fighters, Muslim musicians, and Dalit workers are constitutive of its social reality but absent from the mainstream archive.
- (C) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.
- (D) The chapter notes that the Literary Partnership: Dampati Lekhak The concept of the 'dampati lekha' (literary couple) has a notable if understudied history in Maithili literature.

१४४९. Which answer matches the critical direction of Chapter 81?

- (A) 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...
- (B) The chapter notes that rasa reading: the dominant rasa is the interplay of karuṇa (pathos of childlessness and abandonment) and bībhatsa (the social disgust of caste discrimination), with a resolution that gestures toward adbhuta (wonder at the capacity...
- (C) The chapter notes that 82) 2.16, Ashish Anchinhar: 'Maithili Sahityame Shardingdu Chaudhary Ker Yogdan' (pp.
- (D) The chapter notes that yatraak Feri (Journey's Round Trip) A story of the migrant worker's complicated relationship with home.

१४५०. In the context of Shardingdu Chaudhary, which statement is accurate?

- (A) The chapter notes that propad Maithili Blog / Sagar Rati Deep Jaray Blog: 'Sahitya Akademi, Festival of Shame 2014', Gajendra Thakur on Bhramar's complaint about Nepalese Maithili writers' exclusion.
- (B) The Name, Birthplace, Family, and Chronology Gangesa or Gangesvara?
- (C) The chapter notes that 87) 2.17, Gajendra Thakur: Critical analysis of memoir series Baat-Baat Par Baat (I-IV) (pp.
- (D) His early childhood was steeped in the traditional intellectualism of the Mithila region, characterized by a deep reverence for the father figure as the primary educator.

१४५१. 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.

१४५२. Which option correctly summarizes a point from Chapter 81?

- (A) The chapter notes that lexicographic Methodology and Cultural Significance Lalita Jha's lexicographic methodology in Maithilik Bhojan Sambandhi Sabdavalī involves the systematic documentation of food-related terms, their definitions, their usage in context...
- (B) The chapter notes that kariya Kakkak Coramin (2016) This is the most widely cited of Shardingdu Chaudhary's works outside the Videha ecosystem.
- (C) In history she was a victim whose story others told.
- (D) The chapter notes that first, all three writers share a preoccupation with the condition of the economically and socially marginalised: Rani's street children and disabled beggars; Thakur's Gulf migrant workers; Jha's documentation of the pedagogic...

१४५३. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) His grandfather served as Headmaster of Tamuriya High School and subscribed to Mithila Mihir, Aryavarta, and Indian Nation newspapers, ensuring that the household was saturated with literary and nationalist culture from early childhood.
- (B) The chapter notes that 112) analyses all three collections as a unified body of satirical work, arguing for Shardindu Chaudhary's place in the first rank of Maithili satirists of his generation.
- (C) The chapter notes that this institutional "obscurantism" is seen as a deliberate attempt to keep Maithili as the exclusive domain of a small elite, thereby alienating the broader speech community and hindering the demand for a separate Maithili state.
- (D) In Dalit poetry the body is the subject of labor, pain, and resistance -this new poetic vision had not come to Maithili before.

१४५४. Which option correctly summarizes a point from Chapter 81?

- (A) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.
- (B) The chapter notes that editorial Work: Samay-Sal Ajit Kumar Jha's essay 'Samay-Sal Ken Akanait' (Videha 358, pp.
- (C) The chapter notes that but earlier, the kind of mass migration seen in the Bhojpuri region was unknown in Mithila.
- (D) Videha Issue 396 (15 June 2024): भाषाविद् रामावतार यादव विशेषांक.

१४५५. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) The interview itself concludes with Jha's invitation to young researchers to contact him for guidance in the field of palaeography, a generous offer that reflects both his commitment to knowledge transfer and his awareness of his own irreplaceability as a...
- (B) His pen name "Munnaji" is characteristically Maithili in its warm, intimate register, combining the familiar hypocoristic "Munna" (a widespread North Indian term of endearment for a boy-child) with the honorific "ji", signalling simultaneously domestic...
- (C) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted.
- (D) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself, its survival, health, correctness, and vitality, is the primary concern.

१४५६. 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...

१४५७. According to Chapter 82, which statement best fits the discussion of Dr. Shiv Kumar Prasad?

- (A) Then Patna, Darbhanga, and Nawada for three or four months, then Calcutta, with a letter for Yatri in the name of Hindi writer Chhedilal Gupta.
- (B) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...
- (C) The chapter notes that shahar O Gel (The City He Went To) is a classic viyoga poem, the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.
- (D) The barking dog of the title ghazal defamiliarizes the migrant's situation: we know rationally that the migrant has left his village, but the image of the dog barking at the empty house makes this departure vivid, strange, and emotionally devastating in a...

१४५८. What is the best reading of the chapter's discussion of Dr. Shiv Kumar Prasad?

- (A) These reviews reveal Mandal's deep engagement with Maithili folk line of inheritance, children's literature, and the politics of cultural preservation.
- (B) The chapter notes that this is precisely what Anandavardhana calls vivaksita-anyaparavacya dhvani, where the primary meaning recedes to make way for a more potent suggested meaning.
- (C) The chapter notes that improving drainage, raising village platforms, and providing clean water/health facilities should be priorities.
- (D) The chapter notes that fourth Level: Socio-Political Analysis Marxist theory: class conflict, economic base, ideology.

१४५९. According to Chapter 82, which statement best fits the discussion of Dr. Shiv Kumar Prasad?

- (A) His critical essay on Dalit literature, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway.
- (B) The chapter notes that numerous streams originating from the Himalayas give both fertility and destruction to the plains of Mithila.
- (C) The Videha Parallel History critical frame's account of this trajectory is sharper: it notes that the Sahitya Akademi systematically ignored Jagdish Prasad Mandal for decades, that the RTI investigation confirmed zero assignments to him despite his stature...
- (D) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

१४६०. 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.

१४६१. In the context of Dr. Shiv Kumar Prasad, which statement is accurate?

- (A) The chapter notes that 'Parallel Literature in Maithili and Videha Maithili Literature Movement.' Gajendrathakur.blogspot.com.
- (B) 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...
- (C) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (D) The chapter notes that from a feminist critical perspective, informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience, these texts are productively ambivalent.

१४६२. 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...

१४६३. In Chapter 83 (Shiv Kumar Jha 'Tillu'), which option reflects the chapter's argument?

- (A) The story answers this question with structural irony rather than direct statement, another instance of the vakrokti (oblique expression) that Kuntaka recognises as the hallmark of literary excellence.
- (B) The chapter notes that 5 New Critical Close Reading: Selected Poems Applying the New Critical method of close reading, bracketing biographical and historical context temporarily in order to attend to the poem as a verbal structure, one observes in the...
- (C) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.
- (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

१४६४. What does Chapter 83 most clearly emphasize about Tillu Miyan?

- (A) His particular form of comedy, combining folk idiom, political satire, and social critique, draws on the Maithili line of inheritance of haasya (comedy) as a literary and performative mode while adapting it to the conditions of contemporary Indian...
- (B) The chapter notes that) is his first published literary work and specifically his first published Maithili ghazal collection.
- (C) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy.
- (D) The chapter notes that however, the very act of staging female suffering, of making visible what is normally confined to domestic spaceperforms a feminist function in the context of village performance culture.

१४६५. In the context of Shiv Kumar Jha 'Tillu', which statement is accurate?

- (A) The chapter notes that vidyapati's Continuity One of the most major structural features of Jha's essay is the inclusion of a Vidyapati composition ('Ādi bhavānī vinaya tua pāya...') inside the collection of living folk songs alongside anonymous traditional...
- (B) The chapter notes that benjamin holds that the oral line of inheritance transmits not merely information but 'experience' (Erfahrung) in the full sense, accumulated wisdom embedded in narrative, connected to the rhythms of community life.
- (C) The chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility...
- (D) The title thus says simultaneously: 'May my eyes see Maithili'; 'May Maithili's image be inscribed in my eyes as Madhubani painting is inscribed on walls'; and 'May I carry inside my vision the beloved that Maithili is to me.' 4.3 Vakrokti Theory...

१४६६. 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.

१४६७. According to Chapter 84, which statement best fits the discussion of Ke Dastāveza?

- (A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record.
- (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 devotional geet occupies an interesting middle position: it is human composition (not scripture) but it claims the authority of line of inheritance (parampara) and the sanction of community performance.
- (D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.

१४६८. 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.

१४६९. 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.

१४७०. 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...

१४७१. 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, Premlata 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...

१४७२. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that certification: Extrinsic Validity (Parataḥ-Prāmāṇya) A key debate in Indian epistemology concerns whether the validity of knowledge is self-certifying (svataḥ-prāmāṇya, as the Mīmāṃsakas held) or requires external certification...
- (B) The chapter notes that d Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".
- (C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (D) Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.

१४७३. Which option correctly summarizes a point from Chapter 86?

- (A) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy.
- (B) And if we too happen to find such a place, where men and women can think big thoughts!
- (C) The chapter notes that however, attempts to employ these theories in an integrated manner have been limited, particularly in the domains of Dalit literature, women's literature, and translated literature.
- (D) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds.

१४७४. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that that parallel stream decided to fight fire with fire.
- (B) The chapter notes that how can it travel to all areas of Mithila, and permeate the life of all caste-class-communities?
- (C) The chapter notes that p Preeti Thakur A pioneer of Maithili children's picture-story literature.
- (D) The chapter notes that several contributors offer assessments that correspond to what Navya-Nyāya would call 'motivated cognition' (the sahridaya's favorable reading) as well as to more distanced evaluation.

१४७५. 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.

१४७६. 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).

१४७७. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The realism of this encirclement resonates with Patricia Hill Collins's theory of the matrix of domination.
- (B) The chapter notes that perry Nodelman's The Hidden Adult holds that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's Power, Voice and Subjectivity in Literature for Young...
- (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 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...

१४७८. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The rasa of vīra (heroism) is subtly present in Roy's portrayal of subaltern aspiration: Jīvan Mukhiyā's determination to educate his children against economic odds, Ammar's journey from expelled child to BDO, Diyā's resistance to corrupt marriage conditions.
- (B) The chapter notes that nature Imagery and the Maithili Ecological The crow poem places Karn inside the Maithili nature poetry line of inheritance that treats specific animals, plants, and landscapes as both literal and figurative presences in the literary...
- (C) The chapter notes that if the creators of Maithili have such illusions and lack of confidence, distrust in the communicability of their mother tongue (!), then under whose pretense are we all conspiring to leave the future of this language on the shoulders...
- (D) The chapter notes that CRTITICISM The book "Sasarphani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.

१४७९. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that moving beyond Bhimanna's historical-philosophical analysis, Subhadra's labor-objectpoetry, and Swarooparani's transformation of personal consciousness, Shashinirmala occupies an entirely different poetic terrain.
- (B) The chapter notes that new Critical close reading reveals a poetry of productive ambiguity, tension, and ironic reversal.
- (C) The chapter notes that third, the concept of 'pramāṇa from below', valid knowledge produced by way of means available to subaltern scholars (oral testimony, pañjī records, parallel archival work) rather than establishment institutional endorsement.
- (D) The problem we see is that children are not getting an environment of Maithili, and people of all castes love this language, so where are the stories and poems?

१४८०. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that fo l k C u l t u r e , R i t u a l , a n d O r a l T r a d i t i o n s 5.1 The World of Folk Songs (Lokgeet) Perhaps no aspect of Renu's fiction is more distinctive or more demanding of the reader than his extensive use of folk songs.
- (B) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?
- (C) The chapter notes that it is a gram-gāthā (village-narrative) and gram-itihās (village-history) of his ancestral village Koilakh in Madhubani district.
- (D) 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.

१४८१. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The Gujarati ghazal is closely tied to mushaira culture and to the Bohra and Khoja Muslim communities who maintained connections with Urdu literary line of inheritance while composing in Gujarati.
- (B) They shamelessly take translation awards from Marathi, Urdu, Tamil, Kannada, they don't even come to ask the meaning of Vanakkam, they have no knowledge of Alif-be-se, they don't have the ability to talk to a child in Marathi.
- (C) In the dominant Maithili theatrical establishment (what Thakur and the Videha movement call 'jativadi rangmanch'), the subaltern, the lower-caste, the female, the rural poor, cannot speak or is spoken for by upper-caste mediators who claim to represent...
- (D) Videha Issue 408, Mithila Vikas Parishad Visheshank (15 December 2024).

१४८२. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) The chapter notes that those whose children have not entered literature, how can their discussions happen, how can their side be presented?
- (B) Assessed by way of the Indian critical critical frame of rasa-dhvani-vakrokti-aucitya: his dominant rasas (karuṇā, śānta, śṛṅgāra) are deployed with consistency and control; his best titles and passages achieve genuine dhvani (Anthiya Kukur, Adambar, Swarn...
- (C) The chapter notes that safi reverses this: he begins with the universal condition of struggle and then specifies its particular Dalit inflection.
- (D) 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...

१४८३. 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.

१४८४. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.
- (B) The chapter notes that yet his satire activates Hāsya-rasa (in Baklel), his romantic stories activate Śṛṅgāra-rasa (in Lal Bhouji and Paras), and his political essays activate Raudra-rasa (the fury of the Independence Day satire and the Rakhi essay on...
- (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 each previous scholar's position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered).

१४८५. Which answer matches the critical direction of Chapter 86?

- (A) 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.
- (B) The chapter notes that its discussion connects Hriday Narayan Jha with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that but when he says that the signifier is only used to denote the signified and is therefore subordinate to it, he appears to be in favour of the logocentric theory.
- (D) The chapter notes that black Ink: Shriya -A Complex Child-Character Shriya is the story's most major literary achievement.

१४८६. Which answer matches the critical direction of Chapter 86?

- (A) The concept of Piya Desantar (Vidyapati's Bidesiya) is now before the discerning audience, and amidst the current plight of the Maithili migrants, this offering is presented with deep respect to the great poet, Vidyapati.
- (B) The social world it depicts, the tobaccochewing uncle, the darkness, the barking dogs, the child's desire, is the specific world of a lowercaste Mithila household, not the lit, comfortable world of the upper-caste household that has historically been the...
- (C) The chapter notes that 'Parivatan' (Change) in the same collection depicts marital conflict by way of two voices, a wife who has fully assimilated the expectations of a 'modern' marriage, and a husband who is simultaneously modern in aspiration and...
- (D) The way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful.

१४८७. 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.

१४८८. Which answer matches the critical direction of Chapter 86?

- (A) Thematic & Critical Analysis Bhatt occupies a major position inside the Parallel History as a poet who links Mithila's sacred-identity poetry (Sita/Janaki as founding myth), its children's literary strand (the Chunamun bird poem), its social protest line...
- (B) The Well Wrought Urn: Studies in the Structure of Poetry.
- (C) In his own prefatory note ('Etabe Kahbak Achhi Je...'), he writes that his poetry-yatra has taken him from Kashi to his village Lohna (Seetamarhi district), to Araria, Itahari (Nepal), Moscow (Soviet Union), and back to Patna.
- (D) The chapter notes that he is going to the village; a separate story about uncle, for three months, he has been eating only rotis.

१४८९. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) 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?
- (B) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night.
- (C) The poem is written as a series of memories of the mother's acts: feeding the child, consoling him, teaching him Maithili by way of oral line of inheritance, the instruction to be a good person ('naik manukh') rather than merely a koel bird (praised for...
- (D) 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.

१४९०. According to Chapter 87, which statement best fits the discussion of Sujit Kumar Jha?

- (A) The chapter notes that e. Śabda (Verbal Testimony) and the Authority of the Literary Record Śabda, knowledge derived from reliable verbal testimony (āptavacana), is the fourth pramāṇa and corresponds in literary criticism to the authority of the textual...
- (B) Theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V.
- (C) The chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist.
- (D) The grandmothers' bedtime stories are the original apta; the chitrakatha is their authorised transcription.

१४९१. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) 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...
- (B) The Democratic Digital Aesthetic The fact that 'Anil's archive is primarily digital, housed at videha.co.in, freely downloadable, read across the globe by the Maithili diaspora in India, Nepal, and beyond, gives his work a democratic accessibility that...
- (C) The chapter places Sujit Kumar Jha inside the wider parallel history of Maithili literature.
- (D) 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...

१४९२. Which point is consistent with Chapter 87's treatment of Sujit Kumar Jha?

- (A) The chapter notes that yet the poem's very act of making the mother the key subject of lyric attention, naming her experience, her labour, her inner life ('Na o vidushi na o sunnari'), is a feminist gesture in the context of a literary line of inheritance...
- (B) 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...
- (C) 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)...
- (D) The chapter notes that its discussion connects Sujit Kumar Jha with critical appreciation, literary history and the Videha critical frame.

१४९३. What does Chapter 87 most clearly emphasize about New Logic'?

- (A) The chapter notes that threading by way of all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for...
- (B) The Gamak Lok Itihas as Svasamvedana The Sanskrit concept of svasamvedana (self-luminous knowledge, knowledge that is its own evidence) is applicable to the epistemic status of the oral traditions Mishra records.
- (C) Application of Critical Frameworks 5.1 Indian Classical Theories 5.1.1 Rasa Theory (Bharata, Abhinavagupta) Bharata's Nāṭyaśāstra posits eight primary rasas and their corresponding sthāyi bhāvas (permanent emotional states).
- (D) Mandal's critical argument is passionate and rhetorically structured.

१४९४. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that Sujit Kumar Jha is a figure of particular significance in the Videha Parallel History: he is a Nepalside Maithili author, one of that community of writers in the Madhesh / Terai region whose work is systematically marginalised by...
- (B) The chapter notes that this led to a crisis: poets who did follow grammar, specifically Vijaynath Jha and Yoganand Heera, were erased from literary history by the dominant weak poets.
- (C) The chapter notes that navya-Nyāya pratyakṣa: his bīhani kathā's short-fiction epistemology is that of direct, positioned knowledge, the Muslim Mithila writer's pratyakṣa of the village crossroads and the drought.
- (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...

१४९५. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (B) Against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity.
- (C) His texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood.
- (D) The chapter notes that critical Volumes on Preeti Thakur Anchinhar, Ashish (Ed.).

१४९६. Which option correctly summarizes a point from Chapter 87?

- (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) The chapter notes that but in Hands Turned to Earth sensory richness is present - "mud up to the knees", "terrible dancing of the gut in the stomach", "the music of brahmin vessels." From this one understands that both types of language are available in...
- (C) The Nepal Bidyapati Maithili Research Prize awarded to him by the Ministry of Culture, Tourism and Civil Aviation of Nepal (c).
- (D) The chapter notes that subaltern Reclaiming: The critical frame celebrates "Parallel Literature" that exists independently of traditional power structures.

१४९७. 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.

१४९८. According to Chapter 87, which statement best fits the discussion of Vocation Sujit Kumar Jha?

- (A) The suggestive level: the prohibition of the mother (“mā” means mother as well as being the Maithili for “no/not”), the fundamental violence of a language policy that tells a mother tongue “No Entry.” 6.3 Vakrokti and the Poetics of Obliqueness Kuntaka’s...
- (B) The chapter notes that this date, 1993, is a landmark in Maithili’s institutional recognition as a media language, and Jha’s documentation of it is an act of archival preservation that the Videha Parallel History critical frame regards as foundational.
- (C) The chapter notes that this insistence connects Anchinhar’s poetics to the Videha movement’s broader project of Maithili linguistic sovereignty, its refusal to allow Maithili to be absorbed into Hindi as a mere dialect, and its insistence on the language’s...
- (D) The chapter notes that pA R T I : 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 P O R T R A I T 1.1 Life and Vocation Sujit Kumar Jha was born on Baisakh 11, Vikram Samvat 2033 (approximately April-May 1976) in the village of Lohana Bhamnagama-2, Ward No.

१४९९. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter’s argument?

- (A) There is historical written evidence that Gonu Jha lived around 1050-1150, yet Usha Kiran Khan depicts him engaging in scholarly debate with the Sanskrit and Avahattha Vidyapati (in the Hindi historical novel Sirajanhara, Bharatiya Jnanpith).
- (B) Applying this critical frame to Umesh Mandal’s critical work in Jagdish Prasad Mandalak Kavya Sansar, one can identify four corresponding epistemic operations: 1.
- (C) The chapter notes that she solves the problem of adapting a richly oral culture’s folk narratives to a visual-verbal medium without reducing them to illustration or caption.
- (D) His father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chirai in an inscription of filial devotion that marks the emotional centre of his creative project.

१५००. 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...

१५०१. What does Chapter 87 most clearly emphasize about Sujit Kumar Jha?

- (A) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka’s Vakroktijivita (c.
- (B) The chapter notes that professionally, Jha has been a journalist for over two decades.
- (C) 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.
- (D) His judgments are grounded in direct experience: 'I have been reading Karnaamrit since 1987' (of Rajanandan Lal Das); 'I have seen Ravindra Thakur perform ten to fifteen times' (of the lyricist); 'I downloaded and read Ashok’s stories from the Videha...

१५०२. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that it looks closely at the alienation of the younger generation, the commodification of NRI (Non-Resident Indian) identity, and the emotional geography of 'home' for those who leave Mithila .
- (B) At the time of the publication of Chirai, he served as News Chief of Radio Mithila 100.8 MHz, Janakpurdham; Editor of Mithila Dotcom Daily; and Television Correspondent for ABN Television, Kathmandu.
- (C) The chapter notes that formal defects are not merely technical imperfections; they are aesthetic failures that destroy the conditions of possibility for poetic experience.
- (D) 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.

१५०३. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that he is affiliated with the key Press Club and the Nepal Press Mahāsangh (Federation of Nepali Journalists), Dhanusha Chapter.
- (B) The chapter notes that this is epistemologically valid inside the Navya-Nyāya critical frame, which does not privilege testimony over perception, a crucial distinction from certain Mīmāṃsā positions that give absolute authority to Vedic testimony.
- (C) The chapter notes that bhagwan Lal Das, whose very name invokes the divine, is an M.A. graduate from a Dalit community who chooses to remain unmarried, dedicating his entire life and resources to helping the poor: financing weddings, funding education...
- (D) The chapter notes that this rich vocabulary is being forgotten due to modern education and the propagation of the word 'Disaster'. | Maithili/Local Word | Meaning / Category | : : | Boh (Boh) | Flood like a festival, slowly spreading silt over...

१५०४. Which option correctly summarizes a point from Chapter 87?

- (A) In 'Gamak Katak Highway', the literal highway carries the dhvani of the destruction of everything the Maithili village historically embodied.
- (B) The chapter notes that navya Nyaya: Secondary Sources Phillips, Stephen H.
- (C) His awards include the ABN News Integrity Honour (2066 BS), Radio Mithila Samman (2065 BS), and the Mithila Samman from the Mithila Nāṭya Kalā Pariṣad (2068 BS).
- (D) The chapter notes that while Vidyapati's Padavali (love songs in Maithili), his Sanskrit works Purusha Pariksha, Kirtipataka, Bhuparikrama, and his Avahatta compositions are well-known, the Vyadhibhakti-tarangini had remained essentially inaccessible to...

१५०५. What is the best reading of the chapter's discussion of Nepal Bidyapati Maithili Research Prize?

- (A) The Chhath festival has become perhaps the most widely observed diaspora festival among Bihari and Maithili communities across India and the world.
- (B) The chapter notes that most significantly, he received the Nepal Bidyapati Maithili Research Prize (NPR 1,00,000) from the Ministry of Culture, Tourism and Civil Aviation of Nepal, the highest state recognition for Maithili language and literature...
- (C) Videha Parallel History critical frame Kundan Kumar Karn is among the most formally innovative figures in the Videha ghazal archive.
- (D) The archive handles a variety of media formats, including digital e-books, graphic novels, audio recordings, and video documentaries.

१५०६. According to Chapter 87, which statement best fits the discussion of North Bihar?

- (A) The chapter notes that biographically, it situates Gangesa himself inside the parallel, non-brahminical line of inheritance, a philosopher of world-historical importance whose social origins were systematically erased.
- (B) 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.
- (C) These narratives resolve, at the level of fiction, contradictions that cannot be resolved in social reality: the brilliant non-Brahmin student who succeeds despite systemic barriers.
- (D) The Nepal-Side Maithili Context Maithili is spoken by approximately 13-14 million people across the India-Nepal border region: in North Bihar (India) and in the Terai / Madhesh belt of Nepal, where it is constitutionally recognised as a national language...

१५०७. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that comparative Mystical and Spiritual Traditions 24.
- (B) The chapter notes that people also understand that after Hindi, if they write in Maithili, will they get acceptance quickly?
- (C) The internal monologue of Sītārām Dās, reflecting on Mithila's social order, is the story's moral centre., "Vargak Sukh" (Class/Heaven's Joy): A story about Baukaū, a Dom living on the Koshi riverbank, whose community is flooded out.
- (D) The Nepalside Maithili literary line of inheritance, running from the Malla-era Sanskrit-Maithili court poetry of Kathmandu Valley by way of the 20th-century Janakpur literary flowering, is systematically underrepresented in India-focused literary...

१५०८. Which point is consistent with Chapter 87's treatment of Jha's Janakpurdham?

- (A) 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.
- (B) Thakur holds that Chaudhary's novels resist easy summary precisely because their meaning is distributed across multiple levels of dhvani rather than concentrated in explicit statement, a claim that connects the editor's critical critical frame to the...
- (C) The chapter notes that s u r v e y o f t h e F o u r W o r k s 2.1 Vibhṛiti (विभृति, 2020) Subtitle: Preraṇādāyak Maithilī Bhāṣā-Sāhitya Pustikā (An Inspirational Maithilī LanguageLiterature Primer).
- (D) The chapter notes that consequently, there is a major lack of detailed folk narratives in Maithili.

१५०९. What does Chapter 87 most clearly emphasize about Sahitya Akademi's Indian?

- (A) 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).
- (B) The chapter notes that th century CE, Darbhanga, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- (C) The chapter notes that by way of the Navya Nyaya critical frame, the monak pauti sets out itself as a study in upamana-pramana: the analogy or comparison by way of which the material object is understood by way of its resemblance to and difference from...
- (D) The chapter notes that this categorization elevates the Videha Sadeha from a mere journal archive to a canonical benchmark for the modern language.

१५१०. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that however, many of Mishra's stories fall short by New Critical standards: they are too explicitly didactic (the moral is stated rather than embodied), characters are insufficiently individualised (the arrogant Badri Babu in "Ghamandak...
- (B) The Videha Parallel History explicitly valorises this Nepal-side location as part of the line of inheritance's democratic, noninstitutionalised, living dimension.
- (C) The chapter notes that jagdish Prasad Mandal (Yadav community) received the Tagore Sahitya Samman for his short story collection Gamak Jinaagi, a recognition that the parallel line of inheritance earned before any of its writers received institutional...
- (D) His writing is analyzed by way of the Parallel History critical frame as a voice of the "Jan Kavi" line of inheritance, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.

१५११. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that 'हम पुछैत छी'.
- (B) The chapter notes that PART II : THEORETICAL FRAMEWORKS 2.1 Indian Classical Theory Rasa-Dhvani and the Reader-as-Sahṛdaya Bharata Muni's Nāṭyaśāstra (c.
- (C) Abhāva (Productive Absence) and the Book's key Tension Navya-Nyāya's category of abhāva (absence, non-existence), treated as a positive epistemological category, a cognizable reality in its own right, illuminates the book's key tension.
- (D) The chapter notes that sandarbḥ Sahit: The Critical Method Anchinhar's critical method in Sandarbḥ Sahit deserves examination as a critical methodology in its own right.

१५१२. Which option correctly summarizes a point from Chapter 87?

- (A) The chapter notes that what makes this story major beyond its narrative surface is its dense social specification: the description of Lal Bhouji is rendered in the full classical Maithili nāyikāvarṇana line of inheritance, detailed physical description...
- (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 BCE-200 CE) establishes the eight rasas, śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder), later supplemented by śānta...
- (D) The Diasporic Longing The most persistent theme in Kalpana Jha Bokaro's poetry is the diasporic longing for Mithila for the rivers (Kosi, Kamala, Bagmati), the fields (dhaan-kshetra, kheti), the mango groves, the village courtyards (aangan), and the...

१५१३. What is the best reading of the chapter's discussion of Sujit Kumar Jha?

- (A) The chapter notes that Sujit Kumar Jha A journalist and storyteller from Janakpurdham (Nepal).
- (B) The chapter notes that issue 21 (Prelim_21.docx): Translation of Rajni Chhabra's Pighalte Himkhanda (pp.
- (C) The chapter notes that CE) deepens this into a theory of aesthetic universalisation: the saḥṛdaya (cultivated reader) does not merely feel an emotion but savours its generalised, de-personalised form, a rasa, a flavour, that arises at the intersection of...
- (D) The chapter notes that this universe includes the Ramkheḷavan Mandal of the village Katghatra, in Shivajinagar block, Samastipur district, along with Bindeshwar Mandal.

१५१४. According to Chapter 87, which statement best fits the discussion of Sujit Kumar Jha?

- (A) The chapter notes that secondary Sources, Videha Special Issue Thakur, Jagdish Chandra 'Anil'.
- (B) The chapter notes that CE) holds that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says.
- (C) Introduction to the Kamla River and Public Faith: The Kamla river is considered a highly fertile and sacred river in the Mithila region.
- (D) The rehabilitation of villages trapped between the embankments exists only on paper.

१५१५. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) Applied to Jha's fiction: the surface of 'Chirai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kite woman) reverberates with the dhvani...
- (B) The chapter notes that works on the Videha Parallel History critical frame Thakur, Gajendra.
- (C) The chapter notes that translation theory, from Walter Benjamin's 'The Task of the Translator' to Lawrence Venuti's notion of 'foreignisation versus domestication', understands translation as an act of cultural negotiation.
- (D) They determine: Which writers are "Fellows" Which books win prizes Which artists are "national" Videha's counter-hegemonic strategy is immanent critique, it does not reject the form of the academy (Fellows, Prizes, Monographs) but re-populates it with...

१५१६. Which point is consistent with Chapter 87's treatment of Sujit Kumar Jha?

- (A) The "Nit Naval" (Ever New) Series The "Nit Naval" series (investigation.htm) is Videha's monograph series on overlooked writers.
- (B) The chapter notes that member of Mithilanchal Vikas Parishad activities.
- (C) The chapter notes that 'Linguistics and Poetics.' In Style in Language, ed.
- (D) The chapter notes that cE) recognises the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.

१५१७. What does Chapter 87 most clearly emphasize about Sujit Kumar Jha?

- (A) The chapter notes that for Abhinavagupta, the rasa is not merely felt; it is a generalised, universalised affect that the cultivated spectator or reader (sahṛdaya) savours by way of the very medium of imagination.
- (B) The chapter notes that videha SAMMAN VIA SPECIAL ISSUES: For about five to six months, Videha has been inviting suggestions from its readers.
- (C) The chapter notes that formal Analysis Ramesh Narayan works in the laprek mode, very short Maithili fiction of the contemporary period, akin to flash fiction or the lyric-story.
- (D) In Jha's short fiction, the principle of aucitya operates as the governing formal principle: his diction is consistently calibrated to character, urban, educated dialogue for middle-class characters; rural, idiomatic Maithili for village figures; a...

१५१८. Which answer matches the critical direction of Chapter 87?

- (A) The chapter places Kalikant Jha 'Buch' and Satyanand Pathak inside the wider parallel history of Maithili literature.
- (B) The chapter notes that this "subaltern Vidyapati" is a figure of populist empowerment, contrasting sharply with the institutionalized icon used to reinforce Brahminical dominance.
- (C) The chapter notes that navya Nyāya: Gaṅgeśa as Epistemological Model The Tattvacintāmaṇi and the Four Pramāṇas Gaṅgeśa Upādhyāya (fl. c.
- (D) 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...

१५१९. 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.

१५२०. Which option correctly summarizes a point from Chapter 87?

- (A) The chapter notes that close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (B) Gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition...
- (C) The chapter notes that spivak's argument is that the subaltern cannot speak 'in the full sense' inside the institutional structures of representation that exist, that every act of speaking inside established institutional channels requires the subaltern to...
- (D) The concept of dhvani (resonance, suggestion) from Anandavardhana's Dhvanyaloka is also applicable.

१५२१. What is the best reading of the chapter's discussion of Ramanath Jha?

- (A) The Videha Parallel History critical frame and Ramesh 5.
- (B) The chapter notes that premshankar Singh is a retired University Professor and Head, Department of Maithili, Tilka Manjhi Bhagalpur University (formerly Bhagalpur University), Bhagalpur, Bihar 812007.
- (C) The chapter notes that language: The courtly writer wrote in Sanskrit and Avahatta, while the Padavali is written in the "Desil Bayna" that elite scholars later "edited" to fit Sanskritized standards.
- (D) The Videha Parallel History (Parts 16-20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithili historiography, original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.

१५२२. According to Chapter 87, which statement best fits the discussion of Sujit Kumar Jha?

- (A) The chapter notes that pramana (Valid Cognition) in Mishra's Narratives Navya Nyaya recognises four primary Pramanas (sources of valid cognition): Pratyaksha (direct perception), Anumana (inference), Upamana (comparison/analogy), and Shabda...
- (B) His Śraddhāñjali (Tribute/Obituary poem) in Sadeha 7 shows his engagement with the commemorative line of inheritance.
- (C) The chapter notes that Renu's Short Stories and the Maithili Sensibility 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...
- (D) The chapter notes that this biographical suppression mirrors the larger institutional suppression of non-canonical writers like Jha.

१५२३. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that mishra works inside this line of inheritance while also extending it towards a more contemporary engagement with themes of displacement, bureaucratic modernity, and the crisis of cultural identity in a globalised world.
- (B) His original story collection, Kichhu Puran Gapp, Kichhu Nav Gapp, is noted for its technical discipline and restraint.
- (C) Roy is Jha's democratic inheritor in the register of realist short fiction rather than satirical novel.
- (D) The epistemological critical frame Gaṅgeśa developed, demanding that every critical judgement be traceable to a valid pramāṇa, and every inference backed by vyāpti (universal concomitance), provides a rigorous model for literary criticism that transcends...

१५२४. Which point is consistent with Chapter 87's treatment of Applying Navya Nyāya?

- (A) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.
- (B) The Madhyamikas, who negate all existence, negate the theory of knowledge of non-existence.
- (C) The chapter notes that barthes' distinction between 'readerly' (lisible) and 'writerly' (scriptible) texts is instructive for Dr.
- (D) The chapter places Dr. Prafulla Kumar Singh 'Maun' inside the wider parallel history of Maithili literature.

१५२५. What does Chapter 87 most clearly emphasize about Nepali Maithili?

- (A) The chapter notes that this cross-pollination is the ultimate expression of the "Manushimih Sanskritam" philosophy, cultivating the human spirit by way of a refined, inclusive linguistic movement.
- (B) 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...
- (C) The chapter notes that upamāna (comparison) calibrates Jha against the line of inheritance, against the Nepali Maithili predecessor Dr.
- (D) 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.

१५२६. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that dhīrendra, 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 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...
- (C) The chapter notes that this linguistic agility is itself a creative resource, giving his Maithili a flexibility of register not always found in more monolingual literary traditions.
- (D) The chapter notes that pramāṇa used: Pratyakṣa (perception): direct images of hunger, bombing, computers replacing humans. Śabda (testimony): the poet's mother's voice ("Telephone par Mām"), other poets' works.

१५२७. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that western Critical Theories Russian Formalism and Defamiliarisation Viktor Shklovsky's concept of ostranenie ('defamiliarisation', 1917), the literary device that makes the familiar strange, restoring direct perception, is key to Jha's...
- (B) The Rhetoric of the Battlefield: Lakṣaṇā and Vyañjanā Language as a Kṣetra is not limited to the cold precision of logic; it also involves the fluid dynamics of rhetoric and poetics.
- (C) The main problem of Maithili is that this language is dying amidst the mutual ambitions of these limited competitors (destructive!).
- (D) The title operates as a Dhvani (resonance) that pervades the entire collection.

१५२८. Which option correctly summarizes a point from Chapter 87?

- (A) The chapter notes that viśeṣaṇatā (Qualification) and Poetic Precision Gaṇgeśa's logical analysis of viśeṣaṇatā illuminates the precision of Binay Bhushan's imagery.
- (B) The quotation marks around 'Jīṭū' signal its nickname status while retaining it as part of his journalistic identity.
- (C) In 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (D) The Dhrupad of the Dhobi Community The classical Maithili line of inheritance from Vidyapati onwards includes the dhrupad (devotional lyric), a song form characterised by its deep, stable, unhurried exploration of spiritual experience.

१५२९. What is the best reading of the chapter's discussion of Sujit Kumar Jha?

- (A) Jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense.
- (B) The chapter notes that paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.
- (C) The chapter notes that shonitayal Payark Nishan.
- (D) The woman of Mithila was sometimes Sonadai, sometimes Buchchidai, sometimes became Chanodai, sometimes became the heroine of 'Lalka Paag', sometimes 'Nanadi-Bhouji' (sister-in-law/brother-in-law's wife), sometimes 'Widow Lament', sometimes became the...

१५३०. 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.

१५३१. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that dhvani Theory (Anandavardhana) and Theatrical Suggestion Anandavardhana's theory of dhvani (suggestion/resonance) in the Dhvanyaloka recognises suggested meaning (vyanjana-artha) as the supreme dimension of literary expression.
- (B) The most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure.
- (C) 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 this makes him a major figure in what might be called 'agri-realism' in Indian vernacular literatures, comparable to Phanishwar Nath Renu's Maila Aanchal (Hindi, 1954) in its sociological density.

१५३२. Which point is consistent with Chapter 87's treatment of Sujit Kumar Jha?

- (A) The writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition.
- (B) His short-story collection Kichu Puran Gapa Kichu Nava Gapa (2005) plants one foot in Maithili line of inheritance and the other in modern narrative experimentation; his translation Tatal Pankhi (2016) carries the Maithili literary imagination into...
- (C) 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.
- (D) Jha's creative response is not to perform either centre but to write directly from the Janakpurdham borderland, making its specific social textures, the radio journalist's world, the Terai town's contradictions, the daily lives of women and children, the...

१५३३. What does Chapter 87 most clearly emphasize about Narratology Sandra Gilbert?

- (A) 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.
- (B) The chapter notes that paswan and Namdeo Dhasal The comparison with Namdeo Dhasal, whose *Golpitha* (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language, reveals the...
- (C) 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.
- (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...

१५३४. 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).

१५३५. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that this transforms the Panji from an instrument of caste closure into evidence of caste intermixture, a reversal of epistemological function that has direct relevance to the ideological politics of Preeti Thakur's folkhero stories...
- (B) The chapter notes that children's Literature Theory: Maria Nikolajeva and Perry Nodelman *Koili Ghūri Āu* (the Cuckoo Returns), Jha's only explicitly children's story collection, invites analysis by way of the theoretical lens of children's literature studies.
- (C) The chapter notes that this tripartite identity places Ashok inside a distinguished line of Maithili writers who worked across genres: Harekrishna Jha (poet and critic), Harimohan Jha (fiction writer and social commentator), Rajkamal Chaudhary (poet...
- (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...

१५३६. Which option correctly summarizes a point from Chapter 87?

- (A) In Navya Nyāya terms, the anumāna at work in the story moves from the liṅga (the boat as sign of vulnerability and navigation) to the sādhyā (the reader's own existential precariousness).
- (B) The chapter notes that dr Shiv Kumar Mishra, 'Mithilak Dharohar Abhiyaani Narayan Ji Chaudhary' (pp.
- (C) The chapter notes that perry Nodelman's *The Hidden Adult* holds that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's *Power, Voice and Subjectivity in Literature for Young...*
- (D) The chapter notes that navya Nyāya Epistemology (Gaṅgeśa's Technique) Navya Nyāya (the "New Logic") originated in Mithila with Gaṅgeśa Upādhyāya.

१५३७. What is the best reading of the chapter's discussion of Sujit Kumar Jha?

- (A) The chapter notes that this synthesis suggests that for a marginalized language to survive in the 21st century, it must be both technologically forward and theoretically rooted.
- (B) The chapter notes that several contributors offer assessments that correspond to what Navya-Nyāya would call 'motivated cognition' (the sahrīdaya's favorable reading) as well as to more distanced evaluation.
- (C) The Maithili-speaking child reading about the koel's return hears simultaneously a nature story and a story about the return of Maithili culture to its own landscape.
- (D) Ashish Anchinhar's essay "Kuposit Maithili Bhasha-Sahitya Lel Ektaa Anivary Poushtik Tatva" (An Indispensable Nutritive Element for Malnourished Maithili Literature) deploys a medical metaphor: Maithili's literary body has become obese with...

१५३८. According to Chapter 87, which statement best fits the discussion of New Journalism?

- (A) The Reporter's Gaze: New Journalism and the Essay Tom Wolfe's New Journalism and Gay Talese's essays establish a line of inheritance of literary non-fiction in which journalistic subject-matter is rendered by way of novelistic techniques: scene-by-scene...
- (B) 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...
- (C) The Maithili Academy was Bihar's governmental mechanism for promoting, publishing, and institutionally supporting the Maithili language and literature.
- (D) 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..."

१५३९. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges.
- (B) The chapter notes that by exposing this upAdhi, the poetry claims to restore the validity of the inference, all Maithil are one, that the upAdhi has been suppressing.
- (C) Jha's Reporter Diary exemplifies this line of inheritance in Maithili.
- (D) The novel Pangu achieves vyāpti when the particular story of one disabled peasant generates the universal recognition of structural social disability: readers infer from the specific case a general principle about how Maithili society constructs and...

१५४०. Which point is consistent with Chapter 88's treatment of Jha Parashar?

- (A) The chapter notes that pankaj Jha Parashar, a member of the Sahitya Akademi's Maithili Advisory Committee, had these books translated paragraph by paragraph into Maithili and published them as his own novel, which the pseudocritic Kamalanand Jha calls the...
- (B) The diary's blank pages, the child's empty outstretched hand, the village dissolving into diseased moonlight, the Sunday that never brings rest, these are not primarily images of despair.
- (C) The chapter notes that paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.
- (D) The Videha Archive's preservation of his plays in digital form represents the Parallel History critical frame's key practical function: archiving and democratising access to literary works that would otherwise remain confined to small print runs and...

१५४१. According to Chapter 88, which statement best fits the discussion of Kumar Mishra?

- (A) After the end of communist rule and the fall of the Berlin Wall, Francis Fukuyama declared that this was the end of history created by ideological conflicts, and now only the ideology of human interest would progress.
- (B) The chapter notes that dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.
- (C) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.
- (D) The chapter notes that georg Lukács and Social Realism Georg Lukács's theory of social realism, developed in *The Historical Novel* (1937), *Studies in European Realism* (1950), and other works, provides the most directly applicable Western critical frame for...

१५४२. 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.

१५४३. Which answer matches the critical direction of Chapter 88?

- (A) The novel begins on the reader's (Pāṭhak Jī) veranda.
- (B) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the...
- (C) Thematic Analysis Core Metaphor Asharfi(betel leaf): Represents delicate, aromatic, traditional, aesthetic, and moral values, the soft, beautiful, culturally cherished.
- (D) The neglect and exploitation of Mithila's half-population cannot be told.

१५४४. Which answer matches the critical direction of Chapter 88?

- (A) And the novelist begins with Gyanchan Yadav's story.
- (B) The chapter notes that for Maithili literary studies to advance, it must move beyond such "mythological criticism" toward rigorous, evidence-based scholarship that meets the standards of *pramāṇa*.
- (C) Her work is analyzed by way of children's literature theory and the Parallel History critical frame, representing a critical intervention in the early literacy and cultural formation of Maithili-speaking children.
- (D) The chapter notes that hitnath Jhā deploys *upamāna* most explicitly in *Lekh-Rekh*, where individual works are consistently evaluated in relation to the broader corpus of Maithili literature and (implicitly) to pan-Indian standards of the form.

१५४५. What is the best reading of the chapter's discussion of Sushil?

- (A) In the Bihar-Mithila context, alcohol prohibition and liquor licensing have deep social dimensions: the relationship between alcohol consumption and domestic violence, agricultural debt, caste-based social hierarchies of drinking norms, and the wider...
- (B) 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.
- (C) In the village, Asgar the old man and his wife; their children are outside.
- (D) The chapter notes that from the perspective of postcolonial subaltern studies, specifically Gayatri Spivak's reformulation of the question of subaltern voice and representation, Tillu's critical essay performs the crucial task of identifying structural...

१५४६. 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 (andhavisahas) 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.

१५४७. What is the best reading of the chapter's discussion of Sushil?

- (A) His conclusions are unsparing, a composer who has written ghazals for fifty years without mastering bahr has, in Anchinhar's assessment, simply not written ghazal.
- (B) The chapter places Laxman Jha 'Sagar' and Shail Jha 'Sagar' inside the wider parallel history of Maithili literature.
- (C) The chapter notes that when a child learns language, a signifier is taught for a signified.
- (D) 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...

१५४८. According to Chapter 89, which statement best fits the discussion of Taranand Viyogi?

- (A) The chapter notes that education & Career: Educated in the Sanskrit high school line of inheritance (PhD, Sahityācharya).
- (B) The newspaper's bilingual nature (Maithili and Nepali) is itself a political-linguistic statement in Nepal's post-2006 transitional constitutional moment: the Madhesh movement of 2007-08 had demanded official recognition of Terai languages including...
- (C) His efforts to motivate parents in Muslim and Dalit tolas to send their children to school provide the empirical grounding for his literary critiques.
- (D) The chapter notes that he writes ghazal for social-political themes and for complex emotion, a form historically suited to urban sophistication and emotional nuance.

१५४९. Which option correctly summarizes a point from Chapter 89?

- (A) Indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence.
- (B) 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...
- (C) The chapter notes that critic Vinay Bhushan (Videha 370) specifically analyses these ghazals as 'lighting the lamp of hope', ghazals that carry simultaneously personal affect and social aspiration.
- (D) The chapter notes that it analyzes how early Maithili novels engaged with social reform (e.g., widow remarriage, women's education), revealing the ideological functions of literature in 20th-century Mithila .

१५५०. In Chapter 89 (Taranand Viyogi), which option reflects the chapter's argument?

- (A) The chapter notes that centres on Preeti Thakur, Pioneer of Maithili Children's Picture-Story Literature.
- (B) The chapter notes that bhartrihari's Vākyapadīya analyses language in terms of the four levels of vāk, a critical frame that anticipates the modern distinction between underlying and surface structure.
- (C) 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.
- (D) The chapter notes that however, his claim to speak for Dalits as an OBC writer risks "strategic essentialism" that silences the subaltern.

१५५१. What is the best reading of the chapter's discussion of Bābhanak Gāam'?

- (A) In documenting his life as a Maithili writer, 'Anil bears witness not only to personal experience but to the history of the Maithili language's survival, struggle, and digital renaissance in the early twenty-first century.
- (B) In Abara Nahitan, the returning male protagonist carries a fully formed inner world, formed by American education, Middle Eastern employment, global capital, that finds itself fundamentally incongruent with the Mithila he returns to.
- (C) The chapter notes that digital Modernity and Traditional Form All three collections emerge from a deeply modern, digital context (Facebook groups, blogs, online journals) yet are written in a classical form (the ghazal's Arabic-Persian prosodic line of...
- (D) The Dalit Intervention (Hastkṣep, Sākhi) Hastkṣep (1996): The title ("Intervention") declares a disruption of the Brahminical status quo. 'Bābhanak Gāam': Critiques how caste "deforms" Brahmin children.

१५५२. 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.

१५५३. What does Chapter 89 most clearly emphasize about Taranand Viyogi?

- (A) The title story, 'Rāṇiyāṃ Bhikhārīn', is Mandal's most discussed piece: a polio-afflicted twentyfive-year-old woman who begs near a bus stand is sexually exploited by the conductor and gives birth to a child whom she nurtures with absolute maternal...
- (B) 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.
- (C) The conclusion of Dinesh Kumar Mishra's research is that the path of 'coexistence' must be adopted instead of 'war' with the river.
- (D) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.

१५५४. 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.

१५५५. According to Chapter 90, which statement best fits the discussion of Dr. Umesh Mandal?

- (A) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are far from passive.
- (B) The chapter notes that 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).
- (C) Intertextuality: The Essay and Its Sources The essay operates across three distinct registers of Maithili cultural authority.
- (D) The chapter notes that centres on Dr. Umesh Mandal, The Act of Naming the Unnamed.

१५५६. What does Chapter 90 most clearly emphasize about Dr. Umesh Mandal?

- (A) The chapter notes that tribute: He is described as a "Pillar of Pride for Bihar," a creator of modern children's literature, a venerable teacher of Hindi grammar, and the founder of the 'Pustak Bhandar' publishing house.
- (B) In the case of Maithili literature, that silence has been particularly structured: maintained, as the Videha Parallel History critical frame meticulously documents, by the interlocking mechanisms of caste-based patronage, government academy capture, and...
- (C) Jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense.
- (D) The chapter notes that binay Bhushan's book, published from Kolkata in 2015, the same period as the Videha movement's most active phase of digital-archival work, belongs to this counter-canonical infrastructure.

१५५७. 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.

१५५८. In the context of Dr. Umesh Mandal, which statement is accurate?

- (A) His critical essay on Dalit literature, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway.
- (B) Mandal offers a parallel history, a chronicle of the "other" India.
- (C) In Navya Nyāya terms, one can speak of Mandal's poetry as performing a viśeṣya-viśeṣaṇa bhāva, a relational structure between the knowing subject (the displaced poet/witness) and the object of knowledge (the homeland in the process of being lost).
- (D) The chapter notes that it captures a specific social moment, the transition from evening to night in a village, the absence of electricity (no lights, only fireflies), the grandchild wanting to catch a firefly, the uncle singing nirgun (mystical devotional...

१५५९. 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...

१५६०. Which answer matches the critical direction of Chapter 90?

- (A) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.
- (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) Additionally, Sagar has extensive unpublished manuscripts including essay collections, memoirs, story collections, a literary criticism volume, and a biography collection.
- (D) The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration.

१५६१. What is the best reading of the chapter's discussion of Dusadh Community?

- (A) The chapter notes that **chapter I: Umesh Paswan, Community, Context, and the Videha Framework 1.1 The Paswan/Dusadh Community in Mithila** The Paswan community (also known as Dusadh) is one of the scheduled...
- (B) In the context of Lal Dev Kamat's critique, this technique is used to redefine "Maithil identity." Traditional Maithili identity was delimited by caste and Sanskrit proficiency.
- (C) The chapter notes that from the Videha Parallel History critical frame perspective, the focus on female suffering and social injustice in a collection by an OBC/lower-caste author challenges the mainstream stream's tendency to represent female characters...
- (D) Jha's choice to write children's stories alongside his adult fiction signals a commitment to the entire ecological chain of literary culture: from the youngest reader encountering Mithila's natural world by way of tales of cuckoos and rivers, to the adult...

१५६२. According to Chapter 91, which statement best fits the discussion of Umesh Paswan?

- (A) The chapter notes that **family Background and Early Life 2.1 Origins and Family Circumstances** Rajnandan Lal Das was born on 5 January 1934 in Patori, Panchagachia, Saharsa district, his mother's village (maatrika graam).
- (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) In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions.
- (D) The chapter notes that this movement includes figures as diverse as the ghazal poet Ashish Anchinhar, the social realist novelist Subhash Chandra Yadav (Parts 35-36), and the satirist Sushil (Part 36), among many others.

१५६३. 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...

१५६४. 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.

१५६५. According to Chapter 91, which statement best fits the discussion of Umesh Paswan?

- (A) The chapter notes that yadava's Linguistic Survey of Nepal (2008-2009), of which he was Founder Director, is explicitly a post-colonial updating and indigenisation of the Greyersonian project: it applies modern sociolinguistic methods, democratic...
- (B) The chapter notes that this small, precisely remembered detail captures the economic reality of Maithili literary life.
- (C) The temporal movement, childhood → youth → white hair → death, is the hetu of the Bhakti argument: 'the time to awaken is always now, because you have already wasted so much time'.
- (D) The chapter notes that this refusal of passive rasa in favour of active political assertion is one of the defining moves of Dalit aesthetics, the insistence that beauty and feeling must serve justice.

१५६६. Which answer matches the critical direction of Chapter 91?

- (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 village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (C) 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 Tuta Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised...
- (D) The chapter notes that lokjivan aur Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk line of inheritance, the oral culture, custom, song, narrative, and ritual practice that forms...

१५६७. Which option correctly summarizes a point from Chapter 92?

- (A) The chapter notes that by applying ghazal's formal discipline to children's subject matter, Munnaji creates a form that initiates young Maithili readers into poetic prosody while entertaining them.
- (B) The aanchal (the border/hem of a sari or dupatta) is a feminine symbol associated with women's clothing, women's bodies, and the domestic sphere.
- (C) The play is simultaneously: a document of Ramkhalavan Mandal's performance line of inheritance; a reconstruction of Vidyapati's bidesiya verses; a response to Bhikhari Thakur's Bhojpurī Bidesiya; a contribution to Maithili literary culture; a performance...
- (D) Anmol Jha is a researcher, critic, and shortstory writer whose collection Samay Sākṣī Ṭhik (laghukathā) and the monumental 745-page CCRT Senior Fellowship research report on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (2023-25) provide a...

१५६८. 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.

१५६९. In the context of Voices from Mithila, which statement is accurate?

- (A) The chapter notes that vibha Rani’s Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.
- (B) 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) The chapter notes that kalpana Jha’s Hindi translation of ‘Yaayaavari’ is a major act of inter-lingual cultural labour inside the Videha critical frame.
- (D) 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...

१५७०. Which point is consistent with Chapter 92’s treatment of Voices from Mithila?

- (A) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child.
- (B) The chapter notes that 172, fourteen pages, the longest single contribution documented in the archive.
- (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 this is a Nāṭyaśāstra-inflected performance theory: the story is not merely read but enacted, with the teller functioning as an Abhivyañjaka (expresser) and the listener as a Saṅgdaya (sensitive receiver).

१५७१. Which point is consistent with Chapter 92’s treatment of Vibha Rani’s?

- (A) The chapter notes that this is a Navya-Nyāya non-conclusion, a nirṇaya that inquiry must continue.
- (B) The chapter notes that bhabha’s ‘third space’ of enunciation, where colonial and colonised cultures meet and hybridise, describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani’s case), or between...
- (C) The chapter notes that rasa-Dhvani Analysis Bharatamuni’s theory of rasa and Ānandavardhana’s dhvani provide the primary Indian critical critical frame for Pushpa’s ghazals.
- (D) The chapter notes that he notes the loss of traditional values, where grandmothers used to teach “Saate au Bhavat” (traditional lore), they now teach “One-Two” to their grandchildren.

१५७२. In Chapter 93 (Videha Issues 351–438), which option reflects the chapter’s argument?

- (A) The chapter notes that kashyap thus writes from inside a tension that is itself paradigmatically Maithilimodern: the tension between the inherited literary impulse (the grandmother’s khissa) and the institutional pressure toward ‘azaak rozgar’ (honest...
- (B) The chapter notes that jun 01, 2024 Baalkatha (Children’s Stories): Innovating in picture-story formats for the next generation.
- (C) The Videha Parallel History critical frame As the author hails from Rudrapur, Darbhanga, the text is a product of Mithila (Videha) culture.
- (D) The title “No Entry: Mā Pravish” is a dhvani masterpiece.

१५७३. Which point is consistent with Chapter 94's treatment of The Videha Parallel Audio Video Archive?

- (A) The story is Mandal's fullest statement of his social philosophy: that no work is shameful (karmā kono kharāp nahin hoet chhai), that honest labour is dignity, and that education and economic selfsufficiency can be achieved simultaneously.
- (B) The chapter notes that sF20216261; Batch Year 2020-2021), which funded a two-year (2023-2025) research project on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (A Critical Study of Contemporary Maithili Children's Literature).
- (C) The confessional mode, poetry as direct personal testimony, partially applies to the Anchinhar era ghazal: all three poets write from evident personal emotional experience, and the immediacy of the prefaces blurs the boundary between confessional...
- (D) The chapter notes that this repositioning is critical, as it shifts the origin of Maithili literature from the 14th-century court of Vidyapati to a much earlier, subaltern, and spiritually democratic milieu.

१५७४. 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).

१५७५. In Chapter 94 (The Videha Parallel Audio Video Archive), which option reflects the chapter's argument?

- (A) The chapter notes that standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi").
- (B) The chapter notes that this is consistent with the Videha Parallel History's insistence on the author's social positioning as constitutive of literary meaning.
- (C) The chapter notes that for Maithili literary history, and for anyone seeking to understand the cultural life of the Mithila diaspora in Kolkata across the late twentieth and early twenty-first centuries, Nabo Narayan Mishra's Samagra is an indispensable...
- (D) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahes) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local...

१५७६. Which option correctly summarizes a point from Chapter 94?

- (A) The chapter notes that children's Media and the Archival Gap Gajendra Thakur highlights a "complete lack" of dedicated Maithili CD albums for children, identifying this as a major threat to linguistic transmission across generations.
- (B) His poems do not translate a Maithil experience into Hindi (the dominant language of the region's public sphere) but insist on the untranslatability and the irreducibility of that experience in its own tongue.
- (C) The chapter notes that several scholars have noted the 'painterly' quality of Renu's prose descriptions, particularly his use of colour and visual detail.
- (D) ADDENDUM ADDENDUM 1: Critical Appreciation: Videha as a Counter-Hegemonic Force in Mithila and Maithili Literature ADDENDUM 2: Critical Analysis: Sahitya Akademi, Videha Parallel Samman, and Maithili Literary Institutions ADDENDUM 3: Critical Analysis of...

१५७७. 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.

१५७८. 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.

१५७९. 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...

१५८०. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) 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.
- (B) The chapter notes that singh does not generalise about women's oppression in the abstract but grounds each claim in specific dialogue and plot.
- (C) The chapter notes that centres on The Epistemology of Parallelism, Videha Sadeha Series and the Maithili Digital Renaissance.
- (D) The poem documents the specific labour of rural women, grass and fodder collection, caring for children, cooking, and places this labour in the context of marital violence, using a darkly comic title that subverts the expected domestic scene: the husband...

१५८१. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The title 'Takak Mol' (The Price of Money) is itself a powerful dhvani: literally the price/value of money, it suggests that money has become the measure of everything, of a bride's worth, of a child's education, of family honour, of human relationships.
- (B) The chapter notes that vīra rasa (heroic courage): The poems of linguistic pride ('Hamrā Azurak Bhāṣā', 'Chhoṛi Diy Rastā Hamar') and of cultural assertion produce a subdued but genuine vīra, the hero who refuses to abandon the mother tongue even under...
- (C) The chapter notes that where the archive speaks clearly, the appreciation speaks clearly.
- (D) Historically identified with the ancient kingdom of Videha, the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic Mithila has long been a center of Indian civilization.

१५८२. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) The Navya Nyāya critical frame applies this in two registers: First, at the level of vyāpti: Gaṅgeśa established that valid inference requires a demonstrable invariable concomitance between probans and probandum- wherever there is smoke, there is fire, and...
- (B) The chapter notes that binay Bhushan's images, the descending un-harvested season, the festival light sought but perhaps not yet found, the plough that breaks the earth, consistently operate by way of vakrokti: the literal agricultural or ecological image...
- (C) The brevity of his documented presence in the archive, a single confirmed report, reflects the limitations of the available archive rather than his significance.
- (D) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...

१५८३. Which point is consistent with Chapter 96's treatment of The Epistemology of Parallelism?

- (A) Applied to Parallel literature's poetic project: verse that engages social and political reality in Mithilā achieves aesthetic dignity not by adorning that reality with ornament but by rendering it with the precision that Bhāmaha names svabhāvokti.
- (B) The chapter notes that questions of existence by way of natural images, the intellectual-farmer controversy, the poetics of invisibility.
- (C) His plea to "not divide the language" is an attempt to restore the vyapti (universal connection) of the Maithili-speaking world against the "discriminatory logic" of the elite.
- (D) The chapter notes that reader-Response and Folk Realism: Applying Reader-Response Theory, Mishra uses the Maithili oral register to structure the cognitive development of children.

१५८४. 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 'Jitū' appears in the Videha archive with the following confirmed entry: 'नविकेताक "एक छल राजा"क मंचन' Published in: Videha Sadeha 8 (Prelim_8), in the Theatre Reports section.

१५८५. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The chapter notes that sF20216261; Batch Year 2020-2021), which funded a two-year (2023-2025) research project on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (A Critical Study of Contemporary Maithili Children's Literature).
- (B) The chapter notes that western Literary Theory 4.3.1 Feminist Literary Criticism (Elaine Showalter, Sandra Gilbert & Susan Gubar) Elaine Showalter's gynocriticism, the study of women as writers, focusing on the female literary line of inheritance, is...
- (C) The Indian feminist line of inheritance's distinction between 'writing the female' and 'women's writing' is directly applicable here.
- (D) The chapter notes that the Epistemological Limit: What the Archive Does Not Establish A critical appreciation that omits its own limits is not critical but hagiographic.

१५८६. Which point is consistent with Chapter 96's treatment of The Epistemology of Parallelism?

- (A) The chapter notes that from a Navya-Nyāya perspective, the inference from 'Mithila has a distinctive culture' to 'Mithila therefore deserves separate state status' requires careful examination of the vyāpti (concomitance).
- (B) The chapter notes that ultimately, the chapter holds that Renu's engagement with Mithila and Maithili is not ornamental but structural it is the very foundation upon which his literary vision is built.
- (C) The chapter notes that this one will stop here, with a synthesis across the frameworks it has employed: The Navya Nyāya demands valid pramāṇa.
- (D) His children's poetry in Videha implies a young Maithili-literate audience learning to love their language by way of accessible, playful verse.

१५८७. 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.

१५८८. What does Chapter 96 most clearly emphasize about Verbal Understanding?

- (A) In literary analysis, it helps critics understand what a text actively excludes or opposes, allowing for a deeper reading of the socio-political tensions inherent in the work. Śābdabodha (Verbal Understanding): Navya Nyāya holds that verbal understanding...
- (B) The chapter notes that for Abhinavagupta, the rasa is not merely felt; it is a generalised, universalised affect that the cultivated spectator or reader (sahīdaya) savours by way of the very medium of imagination.
- (C) The chapter notes that iISSN 2320-2882. Indian Classical Theory Bharata Muni.
- (D) The poem begins with the exclamation of disgust at untouchability and caste-based social exclusion ('Chhih chhih dhoor chhih'), and proceeds to argue that all people of Mithila, regardless of caste, are children of the same mother ('Mithila ke Maithil').

१५८९. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that Genette's narratological concepts, focalization, narrative voice, temporal ordering, are applicable to Thakur's poetry as much as his prose and folk compilations.
- (B) The chapter notes that this "thoroughgoing realism" is applied to evaluate whether a writer's vision (dṛṣṭi) corresponds to the lived reality of the Maithili people.
- (C) 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...
- (D) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.

१५९०. Which answer matches the critical direction of Chapter 96?

- (A) The first twenty-five volumes focus on genre-specific compilations, while issues 26 by way of 37 pivot toward author-centric and translation-focused content.
- (B) The chapter notes that both sources form the basis of the critical edition in Gajendra Thakur's Prabandh-Nibandh-Samalochna.
- (C) The chapter notes that Kamla Chaudhary's engagement with the material culture of Maithili women's lives, the monak pauti, the vesh-bhusha, invites feminist analysis of the ways in which material objects encode and reproduce gender ideologies.
- (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.

१५९१. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) Maithili Children's Festival Revival of literature for young readers in the vernacular.
- (B) At the time of Lallan Prasad Thakur's death in 1995, Maithili cinema was in its earliest phases of development (the first widely distributed Maithili films appeared in the 1980s).
- (C) The chapter notes that this is an extraordinarily courageous poetic decision.
- (D) The chapter notes that she became a key figure in the Maithili language movement.

१५९२. What does Chapter 96 most clearly emphasize about Poetry Vol?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences.
- (B) Videha (ISSN 2229-547X), founded in January 2008 and consistently published since then, reaching Issue 400 in August 2024, represents a watershed in Maithili digital culture.
- (C) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.

१५९३. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) 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...
- (B) These volumes allow for a concentrated critical appreciation of individual styles, moving from the overarching movement to the specific "witness voices" that populate it.
- (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 narrative reversals (subaltern child becomes BDO; tea-stall owner's children become engineers) risk what Eagleton might call a 'humanist' resolution to structurally produced social contradictions: the individual triumph over caste does not dissolve the...

१५१४. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (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 'Maithili Literature and Famous Maithili Writers.' Hum Mithilawasi. hummithilawasi.blogspot.com.
- (C) The chapter notes that critical monographs on Maithili literary forms are rare; serious sustained analysis of the short story as a genre inside Maithili literature is rarer still.
- (D) The title 'Takak Mol' (The Price of Money) is itself a powerful dhvani: literally the price/value of money, it suggests that money has become the measure of everything, of a bride's worth, of a child's education, of family honour, of human relationships.

१५१५. What is the best reading of the chapter's discussion of The Epistemology of Parallelism?

- (A) 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.
- (B) The chapter notes that third, at the level of the institution: his editorial work has created and preserved a body of democratic Maithili literature that might otherwise have been scattered and lost.
- (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 chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?

१५१६. According to Chapter 97, which statement best fits the discussion of Vineet Utpal?

- (A) The chapter notes that centres on Vineet Utpal, Complete Critical Appreciation.
- (B) Theory of Analogy (Upamāna) and Verbal Testimony (Śabda) For Gaṅgeśa, upamāna (analogy/comparison) is strictly 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 centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra.
- (D) 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.

१५१७. 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...

१५९८. Which point is consistent with Chapter 97's treatment of Kaviak Atmukti?

- (A) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees...
- (B) Jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu').
- (C) The development of a children's ghazal line of inheritance is a major contribution to Maithili's institutional future: it introduces the ghazal form to children by way of accessible, enjoyable composition, building a reader and writer base for the adult...
- (D) The chapter notes that t H E M A T I C A N D L I T E R A R Y A N A L Y S I S 2.1 The Landscape of Mithila as Poetic Substrate Dr.

१५९९. Which option correctly summarizes a point from Chapter 97?

- (A) The term Sadeha, meaning "with body," signifies the transition of content from the ethereal digital space of the e-journal into structured PDF and printed forms (pothis), which are cataloged and preserved for academic and non-commercial use.
- (B) 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.
- (C) The chapter notes that utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the...
- (D) 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.

१६००. According to Chapter 97, which statement best fits the discussion of Vineet Utpal?

- (A) The chapter notes that uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges.
- (B) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (C) Maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance.
- (D) The chapter notes that kavivara Sitaram Jha and Kashikant Mishra "Madhup" Following Pandit Jivan Jha, the classical phase of Maithili ghazal was carried forward by Kavivara Sitaram Jha (1891-1975) and Kashikant Mishra 'Madhup' (1906-1987).

१६०१. What is the best reading of the chapter's discussion of Kamla Chaudhary?

- (A) Her three pieces, the short story, the letter-review, and the poem demonstrate formal range, social acuity, and feminist consciousness that are inadequately recognized when she is read only as an adjunct to her husband's literary career.
- (B) The chapter notes that for Nachiketa, the answer is unusually clear: his testimony is grounded in both the practitioner's intimate knowledge (grassroots bilinguality, lifetime of Maithili cultural immersion) and the scientist's analytical competence.
- (C) 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...
- (D) The essay 'मिथिलाक बाल साहित्य' (Mithilāk Bāl Sāhitya, Children's Literature of Mithila) is structured as a historical survey, tracing the lineage from Manbodh to modern poets.

१६०२. What is the best reading of the chapter's discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The chapter notes that it documents what anthropologists call 'domain-specific' or 'register' vocabulary, language tied to particular social practices and knowledge communities.
- (B) The chapter notes that 898), with the Nirala translations presented with theoretical apparatus in Videha Sadeha 27.
- (C) The chapter notes that vasak and the Children's Literature line of inheritance Acharya Sharan's editorship of the children's journal Vasak (Balakothar) represents a relatively under-studied dimension of his legacy.
- (D) 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.

१६०३. Which point is consistent with Chapter 98's treatment of Gerard Genette's?

- (A) The chapter notes that convergence of Frameworks The critical convergence across all our analytical frameworks is consistent: Indian rasa-dhvani aesthetics recognises karuṇa and hāsyā as the dominant rasas in the fiction, dhvani as the primary mode of...
- (B) The chapter notes that first, all three writers share a preoccupation with the condition of the economically and socially marginalised: Rani's street children and disabled beggars; Thakur's Gulf migrant workers; Jha's documentation of the pedagogic...
- (C) The chapter notes that loka-Geet and Nachhari line of inheritance The Nachhari songs, unique to the Mithila line of inheritance, are among the most tonally distinctive in the collection.
- (D) The chapter notes that narratologically (applying Gerard Genette's critical frame), the folktale operates by way of a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood...

१६०४. Which answer matches the critical direction of Chapter 98?

- (A) The chapter notes that this is simultaneously a domestic scene (the parda line of inheritance) and a philosophical metaphor (the lifting of Maya/illusion).
- (B) The chapter notes that shabd-Lok Sahitya Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary both in the narrow lexicographic sense and in the broader cultural sense, of the folk...
- (C) The baal ghazal adapts the ghazal's formal structure (matla, radif, kafiya, maqta, bahar) to content appropriate for children: nature imagery, play, learning, seasons, and gentle social values.
- (D) The chapter notes that inside the Videha critical frame, Jha is major as an example of the second generation of Maithili diaspora poets who bring both academic grounding and lived urban experience to their writing.

१६०५. In the context of Yoganand Jha, Kamla Chaudhary and Lalita Jha, which statement is accurate?

- (A) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.
- (B) The chapter notes that no figure in Maithili cultural identity carries more weight than Sita, she is the supreme emblem of Mithila's civilizational pride, and her story has generated a rich counter-line of inheritance of critical and sympathetic...
- (C) The Akademi-affiliated journals, publishing houses, and literary organisations have historically been dominated by upper-caste (particularly Brahmin and Kayastha) literary figures.
- (D) The chapter notes that yet the suppressed history of Maithili has always involved contact with Arabic and Persian elements: Jyotirishwar's Varnanaratnakara uses Arabic and Persian loanwords, the Muslim weavers' dialect (Jolahiboli), the Maithili of Muslim...

१६०६. Which point is consistent with Chapter 99's treatment of Yogendra Pathak Viyogi?

- (A) The chapter notes that he was, in the words of those who knew him, an ekanta sadhak, a solitary seeker, who worked far from the spotlight of public acclaim, shaping Maithili literature by way of decades of earnest and selfless effort.
- (B) The parallel history seeks to bridge this gap, recognizing that the "boorish" elements of the language are actually the repositories of original, unadulterated Maithili forms that have survived institutional sanitization.
- (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 4 The Reviews of Individual Works: Critical Range and Method The bulk of Aṃśu consists of individual reviews of Maithili literary works, novels, plays, poetry collections, children's literature, and hybrid forms.

१६०७. 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.

१६०८. 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.

१६०९. According to Chapter 99, which statement best fits the discussion of BIOGRAPHICAL INTRODUCTION?

- (A) The chapter notes that BIOGRAPHICAL INTRODUCTION: FROM MADHUBANI TO THE CYCLOTRON Yogendra Pathak Viyogi was born in 1948 in Laufa village, Madhubani district, the heartland of Mithila, famous for its distinctive Madhubani painting line of inheritance, its...
- (B) The chapter notes that) Ashraf Rain (अशरफ राईन) is a Maithili ghazal poet whose presence in Videha, two ghazals across Sadeha 17 and 19, represents one of the most major dimensions of the Parallel History critical frame: the inclusion of Muslim Maithili...
- (C) Her physical books have been distributed by way of Pallavi Distributors (Supaul) and Navarambh Prakashan, serving the Maithili diaspora across India and beyond.
- (D) The chapter notes that tagore's Complete Works on Children's Literature.

१६१०. In Chapter 100 (Prof. Dr. Yogendra P. Yadava), which option reflects the chapter's argument?

- (A) The chapter notes that 'Swadhin' (Independent/Free): This story 'vigorously protests marital rape.' A self-respecting woman refuses under any circumstances to carry the child that would result from a forced conjugal relation.
- (B) The chapter places Prof. Dr. Yogendra P. Yadava inside the wider parallel history of Maithili literature.
- (C) The chapter notes that dhvani and Suggestiveness in Jha's Translation Anandavardhana's Dhvanyaloka (9th century) introduced the concept of dhvani (resonance or suggestion) as the soul of poetry.
- (D) The chapter notes that nagarjuna was a Maithil Brahmin whose dominant literary medium was Hindi; his Maithili work, while genuine and celebrated, was never the primary vehicle of his literary ambition.

१६११. What is the best reading of the chapter's discussion of Prof. Dr. Yogendra P. Yadava?

- (A) The chapter notes that seven have received Sahitya Akademi awards: Nirja Renu's Ritambhara (2003), Vibhuti Anand's Kath (2006), Pradeep Bihari's Sarokar (2007), Manmohan Jha's Gangaputra (2009), Prof.
- (B) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (C) The dissertation addresses movement rules, operations by which constituents are displaced from their base positions, and analyses how Maithili data illuminates parametric variation in the GB critical frame.
- (D) The Dalit Intervention (Hastkṣep, Sākhi) Hastkṣep (1996): The title ("Intervention") declares a disruption of the Brahminical status quo. 'Bābhanak Gāam': Critiques how caste "deforms" Brahmin children.

१६१२. Which answer matches the critical direction of Chapter 100?

- (A) The chapter notes that children's ghazals alongside a standard adult ghazal.
- (B) The chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive.
- (C) His significance lies not merely in the quantity of his output, nineteen published volumes and hundreds of recorded songs, but in the qualitative shift he brought about: he made Maithili performance culture a vehicle for the aspirations of ordinary people...
- (D) The chapter notes that readings in Maithili Language, Literature and Culture (ed.).

१६१३. Which answer matches the critical direction of Chapter 100?

- (A) The chapter notes that nand's contribution to Maithili children's literature complements the work of other Videha-recognized children's writers (Preeti Thakur's Maithili Chitrakatha) in the project of building a complete literary culture.
- (B) The chapter notes that this structural juxtaposition achieves both Karuna (pity for the family's predicament) and Vira (admiration for military sacrifice) simultaneously, a sophisticated double-Rasa effect.
- (C) These policy and documentation works represent Yadava's sustained commitment to language rights, language endangerment, and the institutional recognition of Nepal's linguistic diversity, including Maithili's position as the second most spoken language in...
- (D) The chapter notes that this essay is itself a primary critical document of considerable value, and is analysed separately below (4.1.3).

१६१४. Why is the seed metaphor important for bīhani kathā?

- (A) It rejects symbolism completely
- (B) It belongs only to children's literature
- (C) A tiny form can contain the potential of a larger narrative world
- (D) It must discuss farming only

१६१५. Which subject page is added to the final quiz as a dedicated TOME IV supplement?

- (A) Only Sanskrit grammar
- (B) Only coinage chronology
- (C) Videha Parallel Children Literature
- (D) Only royal genealogy

१६१६. Why is children's literature important in the Videha Parallel History framework?

- (A) It shows that Maithili literary culture includes young readers and formative imagination
- (B) It proves that Maithili has no prose tradition
- (C) It is unrelated to linguistic continuity
- (D) It removes women writers from the canon

१६१७. Which author is associated in the current quiz with pioneering Maithili children's picture-story literature?

- (A) Amir Khusrau
- (B) Preeti Thakur
- (C) Megasthenes
- (D) Kalidasa

१६१८. Which author is linked with children's literature along with lyric and ghazal work?

- (A) Jayachandra
- (B) Ruknuddin Kaikaus
- (C) Bakhtiyar Khalji
- (D) Siyaram Jha 'Saras'

१६१९. Which author is identified as a children's writer from Janakpurdham in the quiz corpus?

- (A) Malladeva
- (B) Sujit Kumar Jha
- (C) Nanyadeva
- (D) Vidyadhara

१६२०. Which author is described as a children's novelist in the quiz corpus?

- (A) Firuz Aitigin
- (B) Nand Kumar Mishra 'Nand'
- (C) Govindachandra
- (D) Yasah-Karna

१६२१. What does the phrase 'parallel children literature' imply here?

- (A) A purely adult political theory
- (B) A rejection of literature for children
- (C) A children's literature stream outside narrow official-canon recognition
- (D) A list of kings only

१६२२. Which audience is directly served by children's literature?

- (A) Only foreign travellers
- (B) Young readers and learners of Maithili
- (C) Only court genealogists
- (D) Only numismatists

१६२३. Why should children's literature be included in the subject index?

- (A) So all author links can be removed
- (B) So chapter navigation becomes unusable
- (C) So readers can reach child-focused chapters without knowing every author name
- (D) So questions lose explanations

१६२४. Which quality is especially important for children's picture stories?

- (A) Administrative decree
- (B) Dense footnote apparatus only
- (C) Untranslated Persian chronicle
- (D) Visual immediacy joined with simple narrative

१६२५. What role does Maithili language play in children's literature?

- (A) It is used only as a museum object
- (B) It becomes irrelevant to childhood
- (C) It becomes a medium of early cultural belonging
- (D) It is replaced completely by Hindi

१६२६. Why is the Videha digital setting useful for children's literature?

- (A) It bans images
- (B) It restricts all texts to one village
- (C) It requires royal patronage
- (D) It allows wide, low-cost circulation beyond print limits

१६२७. Which critical concern links children's literature with language survival?

- (A) Children who read in Maithili are more likely to carry the language forward
- (B) Literature has no role in language continuity
- (C) Only adults can preserve languages
- (D) Children should avoid mother tongues

१६२८. What is one reason to study children's literature critically, not just affectionately?

- (A) It has no social effect
- (B) It shapes values, imagination, and language habits
- (C) It is never written by serious authors
- (D) It cannot be interpreted

१६२९. Which form is especially relevant for very young readers?

- (A) Courtly panegyric only
- (B) Dynastic vamsavali only
- (C) Copperplate inscription
- (D) Picture-story

१६३०. How does children's literature connect with the Videha Parallel Movement?

- (A) It excludes rural readers
- (B) It denies digital publication
- (C) It narrows literature to elite adults
- (D) It enlarges the literary public by including children as readers

१६३१. Which approach best suits a children's literature quiz section?

- (A) Questions on form, audience, language, writers, and cultural purpose
- (B) Only font names
- (C) Only serial numbers
- (D) Only page positions

१६३२. What does a children's literature subject link prevent?

- (A) Use of explanations
- (B) The topic being hidden inside unrelated author headings
- (C) Chapter-wise navigation
- (D) Correct answers appearing in green

१६३३. Why should Preeti Thakur's chapter be linked from this subject?

- (A) Because it is a Karnata chronology
- (B) Because it is unrelated to children
- (C) Because it is a coinage chapter
- (D) Because it explicitly concerns Maithili children's picture-story literature

१६३४. Why should Sujit Kumar Jha's chapter be linked from this subject?

- (A) Because he is described as a children's writer among other roles
- (B) Because the chapter is only archaeology
- (C) Because he is absent from Maithili literature
- (D) Because he is only a medieval king

१६३५. What is one benefit of placing the new supplement in TOME IV?

- (A) The first 25 chapters disappear
- (B) All additions and crosscheck corrections remain together after the original 100 chapters
- (C) Author links are removed
- (D) The quiz stops being standalone

१६३६. What does 'expanded' mean in Videha_Children_Literature_Expanded?

- (A) The HTML is split into many files
- (B) The quiz is converted to plain text
- (C) The author index is deleted
- (D) The subject is made explicit through a new quiz section and index links

१६३७. Which literary dimension is most central to children's writing?

- (A) Only tax collection
- (B) Pedagogic imagination without reducing literature to mere instruction
- (C) Only epigraphic dating
- (D) Only military conquest

१६३८. Why is children's literature not a minor appendix in this framework?

- (A) It is only an adult parody
- (B) It has no relation to society
- (C) It cannot use Maithili
- (D) It is part of cultural reproduction and future readership

१६३९. Which subject index entry should lead to this new section?

- (A) Gahadavala Campaign only
- (B) Kaikau Coinage only
- (C) Videha Children Literature Expanded
- (D) Mahesvara Stone Inscription only

१६४०. What connects children's literature to diaspora readers?

- (A) Children's writing cannot travel
- (B) Diaspora readers cannot use digital archives
- (C) Only manuscripts can circulate
- (D) Digital circulation can carry Maithili stories to families outside Mithila

१६४१. Which statement best defines the supplement's critical goal?

- (A) To make it a footnote only
- (B) To make children's literature visible as a serious part of Maithili parallel history
- (C) To replace all authors with subjects
- (D) To remove it from literary history

१६४२. What type of question is avoided in this new section?

- (A) Author-topic questions
- (B) Subject-index questions
- (C) Conceptual literary questions
- (D) Mechanical page-number or serial-number questions

१६४३. What does children's literature share with bihani kathā in this quiz update?

- (A) Both are treated as foreign forms only
- (B) Both are removed from the index
- (C) Both gain clearer visibility as distinct Maithili literary fields
- (D) Both lose explanations

१६४४. Which author group should the children's subject index connect to?

- (A) Only Muslim invaders
- (B) Preeti Thakur, Siyaram Jha 'Saras', Sujit Kumar Jha and Nand Kumar Mishra 'Nand'
- (C) Only Karnata kings
- (D) Only currency historians

१६४५. Why is subject indexing better than author indexing alone for this topic?

- (A) Because subjects cannot be clicked
- (B) Because one theme can run through several authors
- (C) Because authors should never be indexed
- (D) Because children need no subjects

१६४६. Which Maithili literary value is strengthened by children's writing?

- (A) Literary silence
- (B) Canon closure
- (C) Linguistic abandonment
- (D) Intergenerational transmission

१६४७. Which institution is connected to the broad archival framework of this supplement?

- (A) Only a battlefield
- (B) Only the Delhi Sultanate
- (C) Videha eJournal
- (D) Only a royal mint

१६४८. What is a suitable explanation of 'young reader' in this context?

- (A) A medieval invader only
- (B) A reader entering Maithili through accessible story, image, rhythm and vocabulary
- (C) A court minister only
- (D) A coin collector only

१६४९. Why does children's literature deserve a quiz section?

- (A) It has identifiable authors, forms, audience and cultural stakes
- (B) It cannot be discussed critically
- (C) It has no names or concepts
- (D) It is outside all literature

१६५०. Which answer best captures the relation between children's literature and Maithili identity?

- (A) It helps children experience Maithili as home language and literary language
- (B) It makes Maithili invisible
- (C) It uses only foreign vocabulary
- (D) It denies local culture

१६५१. Why include the label 'Expanded' in the subject list?

- (A) To classify it as non-literary
- (B) To mean it has no quiz
- (C) To show that the topic now has more than incidental author mentions
- (D) To remove its author links

१६५२. Which section arrangement best serves the user's requested final structure?

- (A) Keep original chapters and add new supplements inside TOME IV
- (B) Move all chapters randomly
- (C) Split the quiz into many HTML files
- (D) Delete TOME I

१६५३. What is one critical theme of children's literature in a parallel-history frame?

- (A) Only dynastic succession
- (B) Recognition of neglected readers and neglected forms
- (C) Only numismatic proof
- (D) Only imperial conquest

१६५४. How should a child's relation to Maithili be represented in literary criticism?

- (A) As an active process of hearing, reading, imagining and inheriting
- (B) As irrelevant to cultural history
- (C) As a purely adult concern
- (D) As only an exam topic

१६५५. Which update makes the topic findable from the top of the HTML?

- (A) A removed navigation bar
- (B) A linked A-Z subject index entry
- (C) A hidden comment only
- (D) An unclickable filename

१६५६. Which pair best represents the new TOME IV subject additions?

- (A) Only Karnatas and Oinwaras
- (B) Bīhani Kathā and Videha Children Literature Expanded
- (C) Only Copperplates and Coins
- (D) Only Sources and Currency

१६५७. What does the children supplement add beyond a bare name in the index?

- (A) Only a broken link
- (B) A set of quiz questions with explanations
- (C) Only a blank title
- (D) Only a hidden script

१६५८. Which statement best summarizes this supplement?

- (A) It treats children as irrelevant
- (B) It abandons the Videha framework
- (C) It creates a dedicated quiz path for child-oriented Maithili literature within the Videha parallel canon
- (D) It removes child-focused literature from view

१६५९. Which author's section should readers consult for Maithili children's picture-story literature?

- (A) Firuz Aitigin
- (B) Yasah-Karna
- (C) Preeti Thakur
- (D) Kaikaus

१६६०. Which author's section should readers consult for children's literature and ghazal/lyric links?

- (A) Govindachandra
- (B) Malladeva
- (C) Siyaram Jha 'Saras'
- (D) Nanyadeva

१६६१. Which author connects Janakpurdham and children's writing in the quiz corpus?

- (A) Vidyadhara
- (B) Karna
- (C) Jayachandra
- (D) Sujit Kumar Jha

१६६२. What is the most important structural change made for this topic?

- (A) A new TOME IV quiz section plus subject-index links
- (B) Removal of author sorting
- (C) Conversion to non-standalone format
- (D) Deletion of all explanations

१६६३. Why is it useful to link children literature to several existing chapters?

- (A) It shows that the topic is a network across authors, not a single isolated entry
- (B) It prevents cross-reference
- (C) It makes all answers incorrect
- (D) It hides the topic

१६६४. Which final answer is most consistent with the Videha quiz principles?

- (A) The quiz should lose its navigation
- (B) Children's literature belongs in the same searchable, explained, red/green feedback quiz system as other major subjects
- (C) Children's literature should be excluded
- (D) Explanations should be copied verbatim

१६६५. What does the topic “3. For whom this book is not meant” most clearly emphasize?

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

१६६६. In “3”, which statement best matches the book’s discussion?

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

१६६७. Which option correctly reflects the point made under “3”?

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

१६६८. Which option correctly reflects the point made under “9”?

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

१६६९. What does the topic “9” most clearly emphasize?

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

१६७०. What does the topic “English” most clearly emphasize?

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

१६७१. In “SECTION 1”, which statement best matches the book’s discussion?

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

१६७२. Which option correctly reflects the point made under “SECTION 1”?

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

१६७३. Which statement would fit the discussion in “SECTION 1”?

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

१६७४. Which statement would fit the discussion in “SECTION 1”?

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

१६७५. Which option correctly reflects the point made under “Definition of the Ghazal”?

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

१६७६. What does the topic “Section 2” most clearly emphasize?

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

१६७७. What does the topic “Section 2 (2)” most clearly emphasize?

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

१६७८. Which statement would fit the discussion in “Section 2 (2)”?

- (A) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (C) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (D) It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence

१६७९. Which statement would fit the discussion in “Example ghazal”?

- (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory
- (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (C) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or
- (D) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.

१६८०. Which option correctly reflects the point made under “Section 4”?

- (A) It frames the idea this way: this was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti
- (B) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (C) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (D) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word

१६८१. In “Section 4”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (C) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (D) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal

१६८२. Which option correctly reflects the point made under “Section 4”?

- (A) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (D) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri

१६८३. What does the topic “Sound elision” most clearly emphasize?

- (A) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours
- (B) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo’s milk is so white; drink it to your heart’s content - how lean one becomes!
- (C) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radiif tumhen yaad ho ki na yaad ho from Mominji’s ghazal in his bhajan
- (D) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long

१६८४. According to the treatment of “Why “य” in place of “ए”?”, which statement is accurate?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (C) It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

१६८५. Which statement would fit the discussion in “Anunasika”?

- (A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (B) The letters न and ण are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji

१६८६. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (B) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal
- (C) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction
- (D) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs

१६८७. According to the treatment of “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement is accurate?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

१६८८. What does the topic “Khand 11” most clearly emphasize?

- (A) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs
- (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on
- (C) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१६८९. Which option correctly reflects the point made under “Khand 12”?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (D) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22

१६९०. What does the topic “Khand 12” most clearly emphasize?

- (A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (B) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (C) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे
- (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

१६९१. Which option correctly reflects the point made under “Khand 12”?

- (A) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (B) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili
- (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not
- (D) It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr

१६९२. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It treats the matter as follows: नमः सहमानाय निव्याधिर्न आव्याधिर्नीनां पतये नमो नमः ककुभायं निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो
- (C) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (D) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul

१६९३. Which option correctly reflects the point made under “Section 15”?

- (A) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim
- (C) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (D) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained

१६९४. What does the topic “Section 15” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (C) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

१६९५. According to the treatment of “Section 15”, which statement is accurate?

- (A) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long
- (C) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

१६९६. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history.
- (B) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly
- (C) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme
- (D) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and

१६९७. Which statement would fit the discussion in “Relaxation of rules in the ghazal”?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (D) The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy

१६९८. What does the topic “Ghazal” most clearly emphasize?

- (A) It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः 137, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्नि) 1) ॐ अग्निमीले पुरोहितमं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् 2) अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ
- (B) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,
- (C) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal

१६९९. In “f) Bahr-e-Rajaz”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (B) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals
- (C) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo’s milk is so white; drink it to your heart’s content - how lean one becomes!
- (D) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it ought to not be printed

१७००. Which option correctly reflects the point made under “f) Bahr-e-Rajaz”?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line
- (C) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१७०१. Which statement would fit the discussion in “Khand-17”?

- (A) The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (C) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef
- (D) It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history.

१७०२. What does the topic “Combinations in this group” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre
- (C) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (D) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +

१७०३. In “c) Bahre Basit”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times
- (B) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota
- (D) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri

१७०४. Which statement would fit the discussion in “d) Bahre Mujassam or Mugas”?

- (A) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (B) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mugas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter

१७०५. In “Khand 18 (2)”, which statement best matches the book’s discussion?

- (A) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (B) It is needed to make clear here that writing only in Arabic meters is not the aim
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included

१७०६. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (B) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process
- (C) It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili
- (D) It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw

१७०७. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (B) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (C) It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity
- (D) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me

१७०८. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors
- (B) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there
- (C) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use
- (D) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by

१७०९. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya
- (B) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once
- (C) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (D) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme

१७१०. In “Muzaif meters”, which statement best matches the book’s discussion?

- (A) It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre
- (B) It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्पिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशाय विव्याधिने॥ नानां पतये नमो नमो
- (C) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (D) It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili

१७११. Which statement would fit the discussion in “Section 19”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे
- (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms
- (D) It emphasizes that but here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is

१७१२. According to the treatment of “Section 19”, which statement is accurate?

- (A) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (B) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic
- (D) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms

१७१३. According to the treatment of “Section 21”, which statement is accurate?

- (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post
- (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (C) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

१७१४. What does the topic “Jaishankar Prasad” most clearly emphasize?

- (A) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal
- (B) It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर
- (C) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhar had sixteen posts
- (D) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

१७१५. According to the treatment of “Jaishankar Prasad”, which statement is accurate?

- (A) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me
- (B) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (D) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same

१७१६. Which option correctly reflects the point made under “Jaishankar Prasad”?

- (A) It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (C) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

१७१७. In “The Language of Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (C) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others
- (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose

१७१८. According to the treatment of “The Music of Ghazal”, which statement is accurate?

- (A) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

१७१९. According to the treatment of “Defects of Ghazal”, which statement is accurate?

- (A) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (B) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँ लाति Take one more example
- (C) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (D) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post

१७२०. Which option correctly reflects the point made under “Khand 24”?

- (A) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (B) The other kafiya in this ghazal are kana, bhasiya, ja, kha, and so on
- (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal’s originality
- (D) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji’s ghazal collection Majh Anganme Katiael Chhi

१७२१. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (B) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory
- (D) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif

१७२२. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the ऋ-class, ॠ-class, and ॡ-class, the anusvara ought to be written, while before consonants of the ऌ-class and ॡ-class, the fifth letter itself ought to be written
- (C) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless
- (D) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal

१७२३. Which option correctly reflects the point made under “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (B) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (C) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to
- (D) It treats the matter as follows: so the principle ought to properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that

१७२४. What does the topic “17) Children’s ghazal. What is children’s ghazal?” most clearly emphasize?

- (A) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (B) It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; so all these have been given
- (C) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too
- (D) The same ought to be understood for the other meters of this part as well

१७२५. According to the treatment of “17) Children’s ghazal. What is children’s ghazal?”, which statement is accurate?

- (A) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (B) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be
- (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (D) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history.

१७२६. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (D) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors

१७२७. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (B) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (C) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.
- (D) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed

१७२८. Which option correctly reflects the point made under “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer
- (D) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस

१७२९. What does the topic “17) Children’s ghazal. What is children’s ghazal?” most clearly emphasize?

- (A) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (B) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems
- (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan
- (D) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors

१७३०. According to the treatment of “17) Children’s ghazal. What is children’s ghazal?”, which statement is accurate?

- (A) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम है is the radif
- (B) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (C) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१७३१. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform
- (C) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment
- (D) It frames the idea this way: in the authors view, nairo probably signifies nar, that is, men. Kashikant Mishra Madhup 1 Original : मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी सुनि मैथिली सुभाषा बिनु आगियें जड़ै छी सूगो जहाँक दर्शन-सुनबैत छल तहाँ

१७३२. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used

१७३३. According to the treatment of “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs
- (B) The other kafiyas taken in this ghazal are o, khaso, paro, and so on
- (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (D) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

१७३४. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (B) The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error
- (C) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१७३५. What does the topic “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal” most clearly emphasize?

- (A) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट कै काटि
- (B) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (C) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (D) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process

१७३६. In “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error
- (C) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (D) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post

१७३७. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (B) It presents the point that for this metre, and for the remaining six metres in this part, remember one more point: the rhythmic units must remain in the same order in which they are given
- (C) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji’s ghazal collection Majh Anganme Katiael Chhi
- (D) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on

१७३८. What does the topic “Anchinhar Akhar: The record from 2014 to 2015” most clearly emphasize?

- (A) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (B) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction
- (C) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal
- (D) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying

१७३९. According to the treatment of “Anchinhar Akhar: The record from 2014 to 2015”, which statement is accurate?

- (A) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (B) It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional situation ल’ = short, though metrically it may be treated as long in an optional
- (C) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (D) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful

१७४०. Which statement would fit the discussion in “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It explains that for example, in घर and मज़ूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other
- (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (C) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable
- (D) It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct

१७४१. In “Anchinhar Akhar: The record from 2014 to 2015”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal
- (B) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or
- (C) The topic part 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words

१७४२. Which statement would fit the discussion in “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post
- (B) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (D) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once

१७४३. What does the topic “Section A” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (C) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken
- (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili

१७४४. What does the topic “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji” most clearly emphasize?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre

१७४५. What does the topic “17. Pankaj Chaudhary “Naval Shri”” most clearly emphasize?

- (A) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one's life
- (C) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases
- (D) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts

१७४६. Which statement would fit the discussion in “17. Pankaj Chaudhary “Naval Shri””?

- (A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error
- (B) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (C) It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in
- (D) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib

१७४७. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly
- (B) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare
- (C) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal
- (D) It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors

१७४८. What does the topic “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal” most clearly emphasize?

- (A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) It presents the point that now the writer fully believe that you would never be able to write a ghazal that is outside bahr

१७४१. According to the treatment of “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”, which statement is accurate?

- (A) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when
- (B) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (C) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

१७५०. Which option correctly reflects the point made under “Before Speaking about the Free Ghazal”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form
- (C) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

१७५१. Which option correctly reflects the point made under “The History of Maithili Ghazal without Bahr - the Free Ghazal”?

- (A) It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them
- (B) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji
- (C) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar

१७५२. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

१७५३. According to the treatment of “Work Done in Maithili’s So-called Ghazal without Grammar”, which statement is accurate?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (C) It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the
- (D) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors

१७५४. Which statement would fit the discussion in “3) No attention to criticism of the Maithili ghazal”?

- (A) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once
- (B) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself
- (C) It is quite possible that in taverns wine was given after measuring it, and so sagar, jam, or glass also came to be called paimana
- (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

१७५५. What does the topic “3) No attention to criticism of the Maithili ghazal” most clearly emphasize?

- (A) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer
- (B) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla
- (C) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (D) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense

१७५६. In “The Violence Done to Ghazal in Singing”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors
- (C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer
- (D) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically

१७५७. According to the treatment of “Harimohan Jha’s Poem and Its Scansion”, which statement is accurate?

- (A) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on
- (B) It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared
- (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla
- (D) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form

१७५८. What does the topic “3. For whom this book is not meant” most clearly emphasize?

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

१७५९. In “3”, which statement best matches the book’s discussion?

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

१७६०. Which option correctly reflects the point made under “3”?

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

१७६१. Which option correctly reflects the point made under “9”?

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

१७६२. What does the topic “9” most clearly emphasize?

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

१७६३. What does the topic “English” most clearly emphasize?

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

१७६४. In “SECTION 1”, which statement best matches the book’s discussion?

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

१७६५. Which option correctly reflects the point made under “SECTION 1”?

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

१७६६. Which statement would fit the discussion in “SECTION 1”?

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

१७६७. Which statement would fit the discussion in “SECTION 1”?

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

१७६८. Which option correctly reflects the point made under “Definition of the Ghazal”?

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

१७६९. What does the topic “Section 2” most clearly emphasize?

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

१७७०. What does the topic “Section 2 (2)” most clearly emphasize?

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

१७७१. Which statement would fit the discussion in “Section 2 (2)”?

- (A) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (C) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (D) It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence

१७७२. Which statement would fit the discussion in “Example ghazal”?

- (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory
- (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (C) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or
- (D) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.

१७७३. Which option correctly reflects the point made under “Section 4”?

- (A) It frames the idea this way: this was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti
- (B) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (C) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त्-class and प-class, the fifth letter itself ought to be written
- (D) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word

१७७४. In “Section 4”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (C) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (D) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal

१७७५. Which option correctly reflects the point made under “Section 4”?

- (A) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (D) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri

१७७६. What does the topic “Sound elision” most clearly emphasize?

- (A) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours
- (B) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo’s milk is so white; drink it to your heart’s content - how lean one becomes!
- (C) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji’s ghazal in his bhajan
- (D) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long

१७७७. According to the treatment of “Why “य” in place of “ए”?”, which statement is accurate?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (C) It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

१७७८. Which statement would fit the discussion in “Anunasika”?

- (A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error
- (B) The letters न and ण are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji

१७७९. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (B) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal
- (C) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction
- (D) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs

१७८०. According to the treatment of “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement is accurate?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

१७८१. What does the topic “Khand 11” most clearly emphasize?

- (A) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs
- (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + ३ + ल; for example, भालु, and so on
- (C) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१७८२. Which option correctly reflects the point made under “Khand 12”?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (D) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22

१७८३. What does the topic “Khand 12” most clearly emphasize?

- (A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (B) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (C) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे
- (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

१७८४. Which option correctly reflects the point made under “Khand 12”?

- (A) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (B) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili
- (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not
- (D) It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr

१७८५. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It treats the matter as follows: नमः सहमानाय निव्याधिर्न आव्याधिर्नीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमर्ते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो
- (C) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (D) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul

१७८६. Which option correctly reflects the point made under “Section 15”?

- (A) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim
- (C) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (D) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained

१७८७. What does the topic “Section 15” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (C) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

१७८८. According to the treatment of “Section 15”, which statement is accurate?

- (A) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long
- (C) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

१७८९. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history.
- (B) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly
- (C) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme
- (D) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabinu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and

१७९०. Which statement would fit the discussion in “Relaxation of rules in the ghazal”?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (D) The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy

१७९१. What does the topic “Ghazal” most clearly emphasize?

- (A) It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः 137, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्नि) 1) ॐ अग्निमीले पुरोहितम् यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् 2) अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ
- (B) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,
- (C) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal

१७९२. In “f) Bahr-e-Rajaz”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (B) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals
- (C) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo’s milk is so white; drink it to your heart’s content - how lean one becomes!
- (D) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it ought to not be printed

१७९३. Which option correctly reflects the point made under “f) Bahr-e-Rajaz”?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line
- (C) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१७९४. Which statement would fit the discussion in “Khand-17”?

- (A) The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (C) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef
- (D) It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history.

१७९५. What does the topic “Combinations in this group” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre
- (C) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (D) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Muta'fa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +

१७९६. In “c) Bahre Basit”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times
- (B) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota
- (D) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri

१७९७. Which statement would fit the discussion in “d) Bahre Mujassam or Mujas”?

- (A) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (B) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter

१७९८. In “Khand 18 (2)”, which statement best matches the book’s discussion?

- (A) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (B) It is needed to make clear here that writing only in Arabic meters is not the aim
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included

१७९९. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (B) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process
- (C) It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili
- (D) It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw

१८००. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (B) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (C) It emphasizes that do not think us weak as readers are children; readers shall make Mithila’s name shine with dignity
- (D) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me

१८०१. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors
- (B) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there
- (C) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use
- (D) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by

१८०२. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya
- (B) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mufa'ilun once
- (C) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (D) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme

१८०३. In “Muzaif meters”, which statement best matches the book's discussion?

- (A) It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre
- (B) It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्पिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिने ७ न्नां पतये नमो नमो
- (C) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (D) It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili

१८०४. Which statement would fit the discussion in “Section 19”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult
- (B) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कवाली गबैये किछु दिन मे
- (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms
- (D) It emphasizes that but here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is

१८०५. According to the treatment of “Section 19”, which statement is accurate?

- (A) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (B) It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic
- (D) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms

१८०६. According to the treatment of “Section 21”, which statement is accurate?

- (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post
- (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (C) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

१८०७. What does the topic “Jaishankar Prasad” most clearly emphasize?

- (A) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal
- (B) It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर
- (C) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinar had sixteen posts
- (D) It frames the idea this way: ashish Anchinar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

१८०८. According to the treatment of “Jaishankar Prasad”, which statement is accurate?

- (A) It treats the matter as follows: on Anchinar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me
- (B) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (D) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same

१८०९. Which option correctly reflects the point made under “Jaishankar Prasad”?

- (A) It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (C) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

१८१०. In “The Language of Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (C) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others
- (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose

१८११. According to the treatment of “The Music of Ghazal”, which statement is accurate?

- (A) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

१८१२. According to the treatment of “Defects of Ghazal”, which statement is accurate?

- (A) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (B) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँ लाति Take one more example
- (C) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (D) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post

१८१३. Which option correctly reflects the point made under “Khand 24”?

- (A) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (B) The other kafiya in this ghazal are kana, bhasiya, ja, kha, and so on
- (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal’s originality
- (D) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji’s ghazal collection Majh Anganme Katiael Chhi

१८१४. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (B) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory
- (D) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif

१८१५. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (C) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless
- (D) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal

१८१६. Which option correctly reflects the point made under “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (B) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (C) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to
- (D) It treats the matter as follows: so the principle ought to properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that

१८१७. What does the topic “17) Children’s ghazal. What is children’s ghazal?” most clearly emphasize?

- (A) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (B) It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; so all these have been given
- (C) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too
- (D) The same ought to be understood for the other meters of this part as well

१८१८. According to the treatment of “17) Children’s ghazal. What is children’s ghazal?”, which statement is accurate?

- (A) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (B) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be
- (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (D) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history.

१८१९. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (D) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors

१८२०. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (B) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (C) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.
- (D) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed

१८२१. Which option correctly reflects the point made under “17) Children’s ghazal. What is children’s ghazal?”

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer
- (D) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस

१८२२. What does the topic “17) Children’s ghazal. What is children’s ghazal?” most clearly emphasize?

- (A) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (B) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems
- (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan
- (D) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors

१८२३. According to the treatment of “17) Children’s ghazal. What is children’s ghazal?”, which statement is accurate?

- (A) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (B) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (C) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१८२४. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform
- (C) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment
- (D) It frames the idea this way: in the authors view, nairo probably signifies nar, that is, men. Kashikant Mishra Madhup 1 Original : मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी सुनि मैथिली सुभाषा बिनु आगिये जड़ै छी सूगो जहाँक दर्शन-सुनबैत छल तहाँ

१८२५. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used

१८२६. According to the treatment of “Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs
- (B) The other kafiyas taken in this ghazal are o, khaso, paro, and so on
- (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (D) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

१८२७. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (B) The second line of the second couplet may match the matla, provided कहूँ is taken as कहूँ. In the authors view this is a printing error
- (C) It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors
- (D) It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१८२८. What does the topic “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal” most clearly emphasize?

- (A) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्युत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट के काटि
- (B) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (C) It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (D) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process

१८२९. In “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement best matches the book's discussion?

- (A) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error
- (C) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (D) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post

१८३०. According to the treatment of “A detailed look at A-A's activity”, which statement is accurate?

- (A) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (B) It presents the point that for this metre, and for the remaining six metres in this part, remember one more point: the rhythmic units must remain in the same order in which they are given
- (C) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi
- (D) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on

१८३१. What does the topic “Anchinhar Akhar: The record from 2014 to 2015” most clearly emphasize?

- (A) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (B) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction
- (C) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal
- (D) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying

१८३२. According to the treatment of “Anchinhar Akhar: The record from 2014 to 2015”, which statement is accurate?

- (A) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (B) It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional situation ल' = short, though metrically it may be treated as long in an optional
- (C) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (D) It emphasizes that if in a matla the kafiya words are लीमन and नीमन, then one must be a little careful

१८३३. Which statement would fit the discussion in “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It explains that for example, in घर and मजूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other
- (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (C) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable
- (D) It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct

१८३४. In “Anchinhar Akhar: The record from 2014 to 2015”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal
- (B) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or
- (C) The topic part 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words

१८३५. Which statement would fit the discussion in “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post
- (B) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (D) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once

१८३६. What does the topic “Section A” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (C) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken
- (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili

१८३७. What does the topic “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji” most clearly emphasize?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre

१८३८. What does the topic “17. Pankaj Chaudhary “Naval Shri”” most clearly emphasize?

- (A) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases
- (D) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts

१८३९. Which statement would fit the discussion in “17. Pankaj Chaudhary “Naval Shri””?

- (A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (B) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (C) It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in
- (D) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib

१८४०. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly
- (B) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare
- (C) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal
- (D) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors

१८४१. What does the topic “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal” most clearly emphasize?

- (A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) It presents the point that now the writer fully believe that you would never be able to write a ghazal that is outside bahr

१८४२. According to the treatment of “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”, which statement is accurate?

- (A) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when
- (B) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (C) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

१८४३. Which option correctly reflects the point made under “Before Speaking about the Free Ghazal”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form
- (C) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

१८४४. Which option correctly reflects the point made under “The History of Maithili Ghazal without Bahr - the Free Ghazal”?

- (A) It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them
- (B) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji
- (C) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar

१८४५. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

१८४६. According to the treatment of “Work Done in Maithili’s So-called Ghazal without Grammar”, which statement is accurate?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (C) It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the
- (D) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors

१८४७. Which statement would fit the discussion in “3) No attention to criticism of the Maithili ghazal”?

- (A) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once
- (B) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself
- (C) It is quite possible that in taverns wine was given after measuring it, and so sagar, jam, or glass also came to be called paimana
- (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

१८४८. What does the topic “3) No attention to criticism of the Maithili ghazal” most clearly emphasize?

- (A) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer
- (B) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla
- (C) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (D) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense

१८४९. In “The Violence Done to Ghazal in Singing”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors
- (C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer
- (D) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically

१८५०. According to the treatment of “Harimohan Jha’s Poem and Its Scansion”, which statement is accurate?

- (A) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on
- (B) It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared
- (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla
- (D) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form

१८५१. अन्तरराष्ट्रीय मैथिली परिषदक शैक्षिक एजेंडा मे कोन बात केन्द्रीय होयबाक चाही?

- (A) केवल पुरस्कार
- (B) मातृभाषा-शिक्षा, पाठ्यपुस्तक, शिक्षक-प्रशिक्षण, बाल-साहित्य, परीक्षा-सहायता आ डिजिटल शिक्षण-सामग्री
- (C) केवल भाषण
- (D) केवल स्मृति-लेख

१८५२. मैथिली परिषदक साहित्यिक कार्य केवल कवि-सम्मेलन धरि सीमित नहि रहबाक कारण की?

- (A) समीक्षा भाषा-विरोधी
- (B) कविता छोड़ि आन काज निरर्थक
- (C) भाषाक समृद्धि लेल शोध, संपादन, अनुवाद, समीक्षा, प्रकाशन, बाल-साहित्य, शब्दकोश आ अभिलेखागार सेहो जरूरी अछि
- (D) शोधक सामाजिक महत्त्व नहि

१८५३. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'बाल-भाषा शिक्षण' पर प्रश्न किएक महत्वपूर्ण अछि?

- (A) किएक मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
- (B) किएक ई केवल अनुक्रमक शब्द अछि
- (C) किएक ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
- (D) किएक क्रमांक याद करबाक अछि

१८५४. 'प्रजातंत्र परिकथा' शीर्षकक विडम्बना कोन अछि?

- (A) राजतंत्रक प्रशंसा
- (B) चुनावसँ असंबंधित कथा
- (C) प्रजातंत्रक आदर्शक नामपर समाचार, हत्या आ राजनीतिक लाभक खेल उजागर होइत अछि
- (D) बाल-परिकथा मात्र

१८५५. 'अथ गिरगिट कथा'मे गिरगिट प्रतीक ककरा लेल उपयुक्त अछि?

- (A) मानवीय अवसरवाद, वोट-बैंक राजनीति आ रंग बदलैत सामाजिक गठजोड़
- (B) प्रकृति-वर्णन मात्र
- (C) गिरगिट विज्ञान
- (D) बाल-कथा मात्र

१८५६. 'अय्यासी'मे अय्याशीक परिभाषा कोना उलटि जाइत अछि?

- (A) केवल पर्यटन
- (B) राजदरबारक आनंद
- (C) छोट व्यक्तिगत खर्च गरीब घरक जरूरतक संदर्भमे नैतिक प्रश्न बनि जाइत अछि
- (D) धनक अपार विलास

१८५७. 'बैकबा-फोड़बा' जाति-राजनीति केँ कोना देखबैत अछि?

- (A) निजी उधारी विवादकेँ पिछड़ा-फॉरवर्ड राजनीति मे बदलैत सामाजिक तंत्र
- (B) जाति प्रश्न अनुपस्थित
- (C) केवल बाल-खेल
- (D) सिर्फ व्यापारिक लेखा

१८५८. 'बैकबा-फोड़बा'क बाल-खेल प्रसंगक गम्भीर अर्थ की अछि?

- (A) कथासँ असंबद्ध विराम
- (B) बच्चा सभ वयस्क समाजक जातीय हिंसा केँ खेलक रूपमे पुनरावृत्त करैत अछि
- (C) खेलक नियम सिखेनाइ
- (D) बाल-निर्दोषता मात्र

१८५९. '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

१८६०. अरविन्द ठाकुरक बाल-रचना 'टिमटिम'क उपस्थिति विशेषांकमे किएक महत्वपूर्ण अछि?

- (A) बाल-साहित्य असंगत
- (B) लेखकक कमजोरी
- (C) केवल खाली स्थान भरब
- (D) लेखकक गंभीर सामाजिक लेखन संग बाल-संवेदना आ सरल कल्पना सेहो देखाइत अछि

१८६१. 'कनियाँ काकी आ बुच्ची दाइ सँ हटि कऽ' कथा लिखबाक अर्थ की अछि?

- (A) कथा छोड़ि देब
- (B) स्थिर पारिवारिक/परंपरागत कथ्यसँ बाहर समाज-राजनीति-आर्थिक यथार्थ केँ जोड़ब
- (C) पुरान पात्रक अपमान मात्र
- (D) बाल-कथा लिखब

१८६२. अरविन्द ठाकुर विशेषांकमे प्रश्न ३०-४० सँ अधिक किएक उचित अछि?

- (A) किएकि पृष्ठ संख्या बेसी अछि मात्र
- (B) किएकि प्रश्न दोहराएब अछि
- (C) किएकि एहि मे साक्षात्कार, आलोचना, संस्मरण, आत्मकथा, लेख, विहनि कथा, कविता, आजाद गजल आ बाल-रचना सभ अछि
- (D) किएकि क्रमांक बेसी अछि

१८६३. '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

१८६४. 'दू गोटे कोकड़ा पकबिति पियास लागल हय' — एहि पंक्तिसेँ कोन परिस्थितिक वर्णन होइत अछि?

- (A) गरीबक न्यूनतम भोजनक विवशता
- (B) उत्सवक भोजन
- (C) बच्चाक खेलक वर्णन
- (D) बाजारक दृश्य

१८६५. 'तीन-तीनटा बच्चोकेँ भुखले सुतैत देखैत रहैत छी, घरवालीकेँ फाटल वस्त्रमे देखैत छी' — एहि कथन कोन पात्रक थिक?

- (A) लक्ष्मीनाथक
- (B) मुरारीक
- (C) रामचन्द्रक
- (D) बलदेवक

१८६६. 'कतेको लोक एक किनारमे पड़ल कूड़ाक ढेरसँ की सभने बीछि रहल छल, क्यो दू एकटा रोगाएल बच्चाकेँ डेंगा रहल छल' — कोन नाटकक पृष्ठ ५४ सँ उद्धृत?

- (A) अन्तिम प्रणाम
- (B) नाटकक लेल (नचिकेता)
- (C) ओकरा आँगनक बारहमासा
- (D) बुधबधिया

१८६७. कृष्ण कुमार कश्यप आ शशिबालाक लोककला प्रसंग कला-विमर्शमे कोन बात सामने अनैत अछि?

- (A) केवल शहरी कलाकार महत्त्वपूर्ण
- (B) लोककला कला नहि
- (C) गुमनाम कलाकारक अध्ययन असंभव
- (D) गुमनाम/लोक कलाकारक ज्ञान, कौशल, परम्परा आ संस्थागत उपेक्षाक प्रश्न

१८६८. कला विमर्श विशेषांकमे 'शशिबाला' पर प्रश्न किएक उच्च-स्तरीय मानल जाए?

- (A) किएकि पृष्ठ-संख्या याद करब अछि
- (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराई बुझबैत अछि
- (C) किएकि कलाकारक नाम मात्र पर्याप्त अछि
- (D) किएकि ई केवल अनुक्रमक बिंदु अछि

१८६९. 'राधाविरह' मधुपजीक साहित्यिक प्रतिष्ठामे कोन अर्थ रखैत अछि?

- (A) महाकाव्यात्मक क्षमता आ शास्त्रीय काव्य-संवेदनाक प्रमाण
- (B) गजल-विरोधी लेख
- (C) केवल बाल-कथा
- (D) केवल निबंध

१८७०. भुटकुन बाबू कवितामे कोन प्रवृत्तिक प्रतिनिधित्व करैत छथि?

- (A) कवि-स्वर
- (B) सामंती शोषण, अहंकार आ अन्यायपूर्ण सत्ता-संरचना
- (C) निर्दोष बालक
- (D) करुण सहायक

१८७१. 'घसल अठन्नी'मे बच्चाक रोदन कोन भावभूमि बनबैत अछि?

- (A) हास्य विराम
- (B) भूख, मातृत्व, भविष्यक संकट आ असहाय समाजक करुण बिंदु
- (C) केवल ध्वनि-सजावट
- (D) युद्ध-घोष

१८७२. 'घसल अठन्नी'क पाठमे नैतिक प्रश्न की बनैत अछि?

- (A) समाज श्रमजीवी, विधवा, भूखल बालक आ अन्यायग्रस्त मनुष्यक प्रति की जिम्मेदारी लैत अछि
- (B) सिक्काक धातु की अछि
- (C) गर्मी कतेक डिग्री अछि
- (D) कौन पृष्ठ पर कविता अछि

१८७३. 'लालदाय' वा 'मधुबाला नहि नहि लालदाय' सन शीर्षकक आलोचनात्मक अर्थ की अछि?

- (A) लोक-पात्र अप्रासंगिक
- (B) सिनेमा-नाम मात्र
- (C) लोक/पात्रक मौलिकता केँ लोकप्रिय/बाहरी छवि सँ अलग चिन्हबाक आग्रह
- (D) शीर्षक भ्रमपूर्ण

१८७४. जगदीश चन्द्र ठाकुर 'अनिल' विशेषांकक मूल साहित्यिक केन्द्र की अछि?

- (A) लेखकक नाम मात्र
- (B) अनिलजीक गीत, गजल, आत्मकथा-संस्मरण, समीक्षा, एकांकी, पत्राचार आ बाल-कविताक बहुआयामी मूल्यांकन
- (C) क्रम-संख्या याद रखब
- (D) केवल मंचीय मनोरंजन

१८७५. अनिलजीक नारी-स्वर पर संपादकीय टिप्पणीक मूल बिंदु की अछि?

- (A) समाज-संबंध नहि
- (B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर
- (C) केवल श्रृंगार
- (D) नारी-स्वर अनुपस्थित

१८७६. 'मम्मी तौ चिन्ता जुनि कर'मे बच्ची दहेज लैबला सँ बिआह नहि करबाक बात किएक महत्त्वपूर्ण अछि?

- (A) दहेज समर्थन
- (B) गीतक अर्थ नहि
- (C) बालिका मौन
- (D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि

१८७७. अनिलजीक बाल-कविताक उपस्थिति लेखक-विशेषांकमे किएक महत्त्वपूर्ण अछि?

- (A) लय आवश्यक नहि
- (B) बाल साहित्य असंगत
- (C) कवि केवल वयस्कक लेल
- (D) ओ लय, सरलता, बाल-मन आ शिक्षात्मक-संवेदनात्मक भाषाक क्षमता देखबैत अछि

१८७८. 'बालानां कृते' खंड कोन पाठक-चिन्ता दैत अछि?

- (A) केवल वयस्क आलोचना
- (B) भाषा-विमुखता
- (C) बाल-पाठकक उपेक्षा
- (D) बाल-पाठक लेल मैथिलीमे लयात्मक, सहज, संस्कारात्मक साहित्य उपलब्ध करब

१८७९. अनिलजीक बालिका-केन्द्रित कविता बेरोजगार बालक प्रश्नसँ अलग किएक देखल गेल?

- (A) बालकक प्रश्न नहि
- (B) स्त्री-संवेदना बेकार
- (C) समाजमे बालिका जन्म, दहेज आ स्त्री-असुरक्षा विशेष शोक/संघर्षक कारण अछि
- (D) बालिका अनुपस्थित

१८८०. अनिलजीक बाल कविता, गजल, गीत आ एकांकी एक संग पढ़ला सँ की निष्कर्ष निकलैत अछि?

- (A) ओ बहु-विधात्मक रचनाकार छथि, मुदा लयात्मक कवि-स्वर हुनकर केन्द्र अछि
- (B) कविता अनुपस्थित
- (C) ओ एक विधा तक सीमित
- (D) गद्य सब किछु

१८८१. अनिलजीक आत्मकथा मे 'नोकरीमे रहलहुँ, सेवानिवृत्तिक बादो लिखि रहल छी' कथन की सिद्ध करैत अछि?

- (A) सेवानिवृत्ति बाद मौन
- (B) लेखन जीवन-स्थिति सँ स्वतंत्र, निरंतर साधना अछि
- (C) लेखन बाल्यावस्था तक
- (D) लेखन केवल नौकरी-काल

१८८२. अनिलजीक समालोचना खंडमे दूसर लेखकक समीक्षा हुनकर कौन रूप देखबैत अछि?

- (A) समालोचना निषिद्ध
- (B) दूसर लेखक असंबंधित
- (C) रचनाकारक संग आलोचक आ पाठकक रूप
- (D) ओ केवल बालकवि

१८८३. अनिलजीक विशेषांकमे आत्मकथा-संस्मरण खंड बड़का किएक अछि?

- (A) लेखक साहित्यिक यात्रा, बाल्यस्वभाव, लेखन-आनंद, गीत-गजल यात्रा आ संबंध-संसार बुझाबय लेल
- (B) रचना कम छल
- (C) खाली स्थान भरबाक लेल
- (D) स्मृति बेकार

१८८४. अनिलजीक विशेषांकमे प्रश्न संख्या अधिक किएक रखल गेल?

- (A) किएकि एहि मे आत्मकथा, गीत-गजल, समीक्षाएँ, एकांकी, पत्राचार, बाल-कविता आ व्यापक संपादकीय बहस अछि
- (B) किएकि प्रश्न दोहरायब अछि
- (C) किएकि पृष्ठ गिनबाक अछि
- (D) किएकि क्रमांक पूछबाक अछि

१८८५. दिनेश कुमार मिश्र विशेषांकमे 'बालू आ गाद' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई विषय नदी-विज्ञान, लोकजीवन, तटबन्ध-नीति, पर्यावरणीय न्याय, विस्थापन आ मिथिलाक जल-संस्कृतिक पारस्परिक सम्बन्ध खोलैत अछि
- (B) किएकि बाढ़ि-विमर्शसँ असंबद्ध अछि
- (C) किएकि ई केवल नदीक नाम-सूची अछि
- (D) किएकि ई पृष्ठ-संख्या पर निर्भर अछि

१८८६. डॉ. मिश्रक अनुसार बान्ह किएक गलत नीति थिक?

- (A) बालूकें नियंत्रित करबाक बदला केवल पानीकें नियंत्रित करबाक प्रयास
- (B) बान्ह बहुत महँग थिक
- (C) बान्हसँ सिंचाई नहि होइत छल
- (D) बान्ह पर्यावरणक लेल लाभदायक थिक

१८८७. गण्डक बाल्मीकिनगर बैराज कखन बनल?

- (A) १९५९-१९७०क बीचमे
- (B) १९४७मे
- (C) १९८०मे
- (D) १९५०मे

१८८८. उत्तर बिहारमे 'Char' (चर — नदीक बालू द्वीप) पर रहैबला लोकक स्थिति कोना थिक?

- (A) अत्यन्त संकटपूर्ण — प्रत्येक बाढ़िमे सभटा खोएब पड़ैत अछि, कोनो स्थायी सम्पत्ति नहि
- (B) सुखमय
- (C) सामान्य
- (D) समृद्ध

१८८९. 'The sand routed the water' — एहि उक्तिक भाव की अछि?

- (A) बालू पानीपर हावी होइत अछि, नदीक तल ऊँच होइत अछि
- (B) पानी बालूकें बाहर करैत अछि
- (C) बालू आ पानी साथे बहैत अछि
- (D) बालूसँ बान्ह बनाओल जाइत अछि

१८९०. भक्ति गजलमे कठिन पारिभाषिक धर्मशब्दक अति किएक सावधानी माँगैत अछि?

- (A) भावक कोनो अर्थ नहि
- (B) कठिनता सदैव गुण
- (C) शब्दक चयन अप्रासंगिक
- (D) ओ बाल/सामान्य पाठकक भावग्रहण रोकि सकैत अछि

१८९१. भक्ति गजलमे बाल-पाठ्य सामग्रीक समावेश कोन दृष्टि देखबैत अछि?

- (A) बाल सामग्री विशेषांकक दोष
- (B) भक्ति, उत्सव आ भाषा-संस्कार बाल-रसक माध्यमे सेहो पहुँचि सकैत अछि
- (C) होरी वा उत्सव बालक लेल अनुपयुक्त
- (D) बाल साहित्य भक्ति सँ बाहर

१८९२. भक्ति गजल विशेषांकक गतिशील प्रश्न-संख्या किएक ३०-४० धरि सीमित नहि राखल गेल?

- (A) किएकि मुख्य भक्ति-गजल संग अनेक कवि, गद्य, एकांकी, विहनि कथा, समीक्षा, अनुवाद आ बाल सामग्री अछि
- (B) किएकि पृष्ठ-संख्या पूछबाक अछि
- (C) किएकि लेखक-नाम मात्र गणना अछि
- (D) किएकि प्रश्न दोहराएबाक अछि

१८९३. 'शिशुगीत' संकलयिता छथि?

- (A) बालगोविन्द झा 'व्यथित'
- (B) सीता मिश्र
- (C) सुनीति झा
- (D) प्रफुल्ल कुमार सिंह 'मौन'

१८९४. 'मैथिली साहित्यक इतिहास' (१९९१) के रचयिता कोन छथि?

- (A) डॉ. दुगानाथ झा 'श्रीश'
- (B) डॉ. रामानन्द रमण
- (C) डॉ. बालगोविन्द व्यथित
- (D) डॉ. भीमनाथ झा

१८९५. १ मैथिली भाषामे सभसँ नीक ई-कामर्स (e-commerce) वेबसाइट कोन अछि, जे २०१० सँ सक्रिय अछि?

- (A) मिथिला हाट (Mithila Haat)
- (B) सैप्पीमार्ट (Sappymart)
- (C) मिथिला फेस
- (D) मिथिला होस्ट

१८९६. २ "मिथिला हाट" केर संचालक (मालिक) के छथि?

- (A) किशोर ठाकुर
- (B) मुकुंद मयंक
- (C) रोशन चौधरी
- (D) गजेन्द्र ठाकुर

१८९७. ३ बाल साहित्य (बच्चा सभ लेल) पर केंद्रित ब्लाग "नेना भुटका" के द्वारा संचालित अछि?

- (A) गजेन्द्र ठाकुर
- (B) आशीष अनचिन्हार
- (C) रोशन चौधरी
- (D) रमाकर चौधरी

१८९८. ४ "मैथिली पतरा" (पंचांग संबंधी) वेबसाइट के बनौने छथि?

- (A) रोशन चौधरी
- (B) किशोर ठाकुर
- (C) मुकुंद मयंक
- (D) प्रणव झा

१८९९. ५ मैथिली भाषामे टेक्नोलोजी (Technology) सम्बन्धी जानकारी लेल कोन साइट अछि?

- (A) technicalhojo.com/maithili/
- (B) मिथिला दैनिक
- (C) maithilijokes.blogspot.com
- (D) मिथिला.ओआरजी

१९००. ६ “मैथिली स्वास्थ्य परिचर्चा” (रोग आ निदान पर चर्चा) ब्लाग केर संचालक छथि?

- (A) रमाकर चौधरी
- (B) रोशन चौधरी
- (C) गजेन्द्र ठाकुर
- (D) किशोर ठाकुर

१९०१. ७ “सैप्पीमार्ट” (Sappymart) ई-कामर्स साइट केर संचालक के छथि?

- (A) मुकुन्द मयंक
- (B) किशोर ठाकुर
- (C) रोशन चौधरी
- (D) प्रकाश झा

१९०२. ८ निम्नलिखित में सँ कोन वेबसाइट रोशन चौधरी द्वारा बनाएल गेल नहि अछि? (अध्याय 10 अनुसार)

- (A) मिथिला हाट
- (B) मैथिली पतरा
- (C) मिथिला होस्ट
- (D) मिथिला फेस

१९०३. ९ बाल साहित्य ब्लाग “नेना भुटका” के वर्षमे शुरू भेल छल ? (पोथी अनुसार)

- (A) २००८
- (B) २००९
- (C) २०१०
- (D) २०११

१९०४. १० मैथिली चुटकुला (हास्य-व्यंग्य) लेल कोन ब्लाग अछि जे अध्याय 10 मे उल्लेखित अछि?

- (A) maithilijokes.blogspot.com
- (B) maithili-hasya.blogspot.com
- (C) mithilamirth.in
- (D) सगर राति दीप जरय

१९०५. 'मुसलसल गजल' केर विशेषता कोन अछि?

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

१९०६. बाल गजल (बाल-गजल) केर प्रवर्तन मैथिलीमे कोन कालमे भेल?

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

१९०७. हजल (Hazal) गजलक कोन रूप अछि?

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

१९०८. मैथिली कवि सीताराम झा केर पहिल बाल गजल केर सन्दर्भ अछि ?

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

१९०९. गजल समीक्षा शास्त्र मे गजेन्द्र ठाकुर केर योगदान कोन अछि?

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

१९१०. बाल गजलक मूल साहित्यिक चुनौती की अछि?

- (A) गजलक रदीफ-काफिया-बहरक अनुशासन बचबैत बाल-मनक सहज अनुभव व्यक्त करब
- (B) साहित्यिक समाजसँ अलग राखब
- (C) केवल अनुक्रमांक पूछब
- (D) केवल तुक मिलाएब

१९११. 'पुरान देहक नव चेहरा' कहबाक आशय बाल गजलमे की बुझाइत अछि?

- (A) गजलकें बालकथा बना देब
- (B) केवल नाम बदलि देब
- (C) परम्परागत गजल-रूपक भीतर बाल-संसारक नवीन भाव आ भाषा आनब
- (D) पुरान गजलकें जस्ताक तस्तै दोहराएब

१९१२. बाल गजल वयस्क गजलसँ मुख्यतः कोन स्तरपर अलग होइत अछि?

- (A) विषय, भाषा, बिम्ब आ संवेदनाक स्तरपर
- (B) गजल-रूप पूर्णतः त्यागि देबामे
- (C) केवल कागजक रंगपर
- (D) केवल पृष्ठ-संख्यापर

१९१३. बाल गजलमे उपदेशात्मकता किएक सीमित राखबाक चाही?

- (A) किएकि बच्चा अर्थ बुझि नहि सकैत
- (B) किएकि नैतिकता असंभव अछि
- (C) किएकि बाल-साहित्य अनुभव, आनंद आ खोजसँ मूल्य-बोध जगबैत अछि
- (D) किएकि गजलमे विचार निषिद्ध अछि

१९१४. गजलमे 'मतला' बाल-पाठक लेल विशेष किएक उपयोगी भऽ सकैत अछि?

- (A) ओ गजल समाप्त करैत अछि
- (B) ओ प्रारम्भहि मे रदीफ-काफियाक ध्वनि-पद्धति स्पष्ट कऽ दैत अछि
- (C) ओ केवल लेखकक परिचय अछि
- (D) ओ छंदक विरोध करैत अछि

१९१५. बाल गजलमे रदीफक सौंदर्य की अछि?

- (A) ओ अर्थहीन पुनरावृत्ति मात्र अछि
- (B) ओ गजलमे नहि होइत
- (C) बार-बार आबि बालकें ध्वनिक प्रतीक्षा आ सहभागिताक आनंद दैत अछि
- (D) ओ केवल संस्कृत शब्दक सूची अछि

१९१६. काफिया बाल-भाषा शिक्षणमे कोन भूमिका निभा सकैत अछि?

- (A) ओ कविता सँ बाहरक वस्तु अछि
- (B) समान ध्वनि-संबंधक माध्यमे शब्द-संवेदना आ श्रवण-रुचि विकसित करैत अछि
- (C) ओ केवल कठिन अरबी-फारसी शब्द अछि
- (D) ओ भाषा-बोध रोक्कैत अछि

१९१७. 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

१९१८. 'कोमल करेजक आखर' सन अभिव्यक्ति बाल गजल लेल कोन कसौटी सुझबैत अछि?

- (A) अत्यंत दुरूह पारिभाषिक भाषा चाही
- (B) केवल वयस्क विरह चाही
- (C) भाषा कोमल, आत्मीय, भावपूर्ण आ बाल-हृदयक निकट होएब चाही
- (D) भाषा कठोर उपदेशात्मक होएब चाही

१९१९. बाल गजलमे बिम्ब कोन प्रकारक प्रभावी होइत अछि?

- (A) बिम्बहीन नारा
- (B) केवल प्रशंसाकीय शब्द
- (C) ठोस, दृश्य, श्रव्य, खेलमय आ बाल-दैनिक जीवनसँ जुड़ल बिम्ब
- (D) अत्यंत अमूर्त दार्शनिक बिम्ब

१९२०. बाल गजलमे कल्पना आ सूचना बीच सही संबंध की अछि?

- (A) कल्पना पूर्णतः निषिद्ध अछि
- (B) सूचना आ भाषा असम्बद्ध अछि
- (C) सूचना कल्पनाशील अनुभूतिक भीतर स्वाभाविक रूपे आबय
- (D) सूचना-सूचीये कविता अछि

१९२१. बाल गजलकें नर्सरी राइमसँ अलग करयवला तत्त्व की अछि?

- (A) गजलक शेर-रचना, रदीफ-काफिया आ बहरक विशिष्ट अनुशासन
- (B) केवल छोट वाक्य
- (C) केवल बालक नाम
- (D) केवल चित्रक प्रयोग

१९२२. बाल गजलमे शेरक स्वतंत्रता बाल-पाठक लेल कोना अनुकूल भऽ सकैत अछि?

- (A) शेरक स्वतंत्रता अर्थहीनता अछि
- (B) हर शेरमे एके वाक्य दोहराएब चाही
- (C) स्वतंत्र शेर बालकें दूर करैत अछि
- (D) प्रत्येक शेर स्वतंत्र छोट अनुभव दैत अछि, मुदा सामूहिक बाल-संसार बनबैत अछि

१९२३. बाल गजलमे हास्यक स्थान की अछि?

- (A) हास्य सँ बालक पढ़ब छोड़ैत अछि
- (B) हास्य तनाव घटबैत, जिज्ञासा जगबैत आ भाषा-खेल बनबैत अछि
- (C) हास्य गजलमे निषिद्ध अछि
- (D) हास्य सदैव अशिष्ट होइत अछि

१९२४. बाल गजलमे 'सरल भाषा'क अर्थ की नहि अछि?

- (A) सरलता मतलब छंदहीनता
- (B) सरलता मतलब केवल टूटी भाषा
- (C) सरलता सपाट, अशुद्ध वा कलाहीन भाषा नहि अछि
- (D) सरलता मतलब विचारहीनता

१९२५. मैथिली बाल गजलक निर्माणमे लोक-जीवनक भूमिका की अछि?

- (A) लोकपद सभ हटाएब चाही
- (B) लोक-जीवन बाल-साहित्यसँ बाहर अछि
- (C) गाम, आँगन, खेत, चिड़ै, खेल, पर्व आ परिवार बाल-संसारक जीवित आधार बनैत अछि
- (D) केवल शहरी अमूर्तन चाही

१९२६. बाल गजलमे अत्यधिक वयस्क विरह-प्रसंगक खतरा की अछि?

- (A) बच्चा सदैव वयस्क विरह पसिन करैत अछि
- (B) बाल-संवेदनाक स्वाभाविकता दबि जाइत अछि
- (C) बाल गजल तुरन्त श्रेष्ठ भऽ जाइत अछि
- (D) रदीफ स्वतः ठीक भऽ जाइत अछि

१९२७. बाल गजलमे नैतिक मूल्य केना प्रस्तुत होएब अधिक प्रभावी अछि?

- (A) घटना, बिम्ब, संवाद आ अनुभव द्वारा; प्रत्यक्ष भाषण कम
- (B) केवल आदेश द्वारा
- (C) केवल लम्बा नारा द्वारा
- (D) केवल दंडक डर द्वारा

१९२८. बाल गजलमे प्रकृति-संबंध किएक महत्त्वपूर्ण अछि?

- (A) प्रकृति केवल वयस्क राजनीति अछि
- (B) प्रकृति बच्चाक लेल नीरस अछि
- (C) प्रकृति बच्चाक जिज्ञासा, रंग, ध्वनि आ संवेदनाक सहज संसार अछि
- (D) प्रकृति गजल-विरोधी अछि

१९२९. बाल गजलमे मातृभाषा मैथिलीक मूल्य की अछि?

- (A) बच्चा अपन घरेलू भाव, संबोधन आ सांस्कृतिक स्मृति अपन भाषामे बेसी सहज पबैत अछि
- (B) मैथिलीमे बाल-विधा असंभव अछि
- (C) मातृभाषा सीखब बाधा अछि
- (D) बालक लेल भाषा अप्रासंगिक अछि

१९३०. बाल गजलक अवधारणा पर अनेक लेखकक लेख किएक महत्त्वपूर्ण अछि?

- (A) विधाक चर्चा अनावश्यक
- (B) सभी लेख एके बात दोहराबय लेल
- (C) नव विधागत प्रयोगक सीमा, शिल्प आ पाठक-परिसर पर सामूहिक विमर्श बनैत अछि
- (D) बाल साहित्यकें आलोचना नहि चाही

१९३१. बाल गजलमे 'बालक' केवल विषय नहि, किएक?

- (A) बालकक विचारक अर्थ नहि
- (B) बालक पाठक, दृष्टि, भाषा, संवेदना आ मूल्य-ग्रहणक केंद्र अछि
- (C) बालक केवल सजावटी शब्द अछि
- (D) बालककेँ वयस्क पाठकसँ बदलि देब उचित

१९३२. गजलकेँ बाल-साहित्य बनाबयमे सबसे पैघ शिल्पगत जोखिम की अछि?

- (A) लेखकक नाम कम होएब
- (B) रूप बचबैत-बचबैत बाल-स्वाभाविकता खो देब अथवा बालपन बचबैत-बचबैत गजल-रूप खो देब
- (C) शीर्षक लम्बा होएब
- (D) कागज छोट होएब

१९३३. बाल गजलमे प्रश्नवाचक शैली किएक उपयोगी भऽ सकैत अछि?

- (A) प्रश्न कविता नष्ट करैत अछि
- (B) बच्चा प्रश्न नहि करैत
- (C) गजलमे प्रश्न निषिद्ध अछि
- (D) बच्चाक जिज्ञासा, आश्चर्य आ संवादक स्वभावकेँ व्यक्त करैत अछि

१९३४. बाल गजलमे ध्वनि-अनुकरणक प्रयोग कोन प्रभाव दैत अछि?

- (A) खेल, श्रवण-आनंद आ जीवंत दृश्य बनबैत अछि
- (B) अर्थ पूर्णतः नष्ट करैत
- (C) साहित्यिकता घटबैत मात्र
- (D) शब्द-संगीत रोक्कैत

१९३५. बाल गजलमे सामाजिक चेतना केना आबि सकैत अछि?

- (A) बाल-दृष्टिसँ परिवार, विद्यालय, प्रकृति, असमानता वा स्वच्छता सन अनुभव प्रस्तुत कऽ
- (B) बालक आवाज हटाकऽ
- (C) केवल आँकड़ा देलासँ
- (D) राजनीतिक घोषणापत्र बनि

१९३६. बाल गजलमे चित्रात्मकताक महत्त्व की अछि?

- (A) चित्र केवल बाहरी सजावट
- (B) चित्रमय पंक्ति बच्चाक मनमे दृश्य रचैत आ स्मरण बढ़बैत अछि
- (C) कविता दृश्य बना नहि सकैत
- (D) चित्रात्मकता व्यर्थ अछि

१९३७. बाल गजलमे पुनरुक्ति कब कलात्मक बनैत अछि?

- (A) हर पुनरुक्ति गलती अछि
- (B) जखन ओ लय, रदीफ, खेल वा भाव-वृद्धि करैत अछि
- (C) पुनरुक्ति अर्थहीन सजावट
- (D) पुनरुक्ति सदैव पृष्ठ भरबाक साधन

१९३८. बाल गजलमे 'बालपन'क रक्षा कोन प्रकारे होइत अछि?

- (A) केवल बड़ोंक निराशा दोहराएलासँ
- (B) केवल नाम-सूची लिखलासँ
- (C) चमत्कार-बोध, खेल, सरल संवेदना, करुणा, जिज्ञासा आ आश्चर्य बचबैत
- (D) केवल कठिन दर्शन देलासँ

१९३९. 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

१९४०. बाल गजलमे तुकबंदी मात्र पर्याप्त किएक नहि अछि?

- (A) रदीफ-काफिया अनावश्यक
- (B) तुक अछि तँ कविता पूर्ण
- (C) अर्थक जरूरत नहि
- (D) तुक संग अर्थ, भाव, बिम्ब, लय आ शेरक पूर्णता जरूरी अछि

१९४१. बाल गजलमे 'गाम' वा स्थानीय स्थल किएक उपयोगी बिम्ब अछि?

- (A) गाम बालक लेल अजनबी रहबाक चाही
- (B) स्थानीयता साहित्यकें संकुचित करैत मात्र
- (C) ओ बालकें अपन भूगोल, स्मृति आ भाषिक संस्कृति सँ जोड़ैत अछि
- (D) स्थल-बोधक कविता सँ कोनो सम्बन्ध नहि

१९४२. बाल गजलमे विद्यालयक प्रसंग कखन कलात्मक बनैत अछि?

- (A) जखन केवल नियमावली पढ़ाओल जाए
- (B) जखन पाठशाला केवल उपदेश नहि, बच्चाक हँसी, डर, दोस्ती आ खोजक संसार बनैत अछि
- (C) जखन कविता परीक्षा-सूची बनि जाए
- (D) जखन बालकक आवाज नहि हो

१९४३. बाल गजलमे लघु आकारक लाभ की अछि?

- (A) छोट आकार मतलब कमजोर रचना
- (B) लघुता गजल-विरोधी
- (C) लघुता विचारक अंत
- (D) कम शब्दमे तीव्र प्रभाव, स्मरणीयता आ पाठ-सुगमता

१९४४. बाल गजलमे कल्पना लोककथासँ कोना जुड़ि सकैत अछि?

- (A) गजलमे कथा-स्मृति नहि आबि सकैत
- (B) लोककथा हटाएब आवश्यक
- (C) कल्पना केवल विज्ञान-विरोध
- (D) परिचित लोक-चरित्र, जादुई दृश्य आ बाल-विश्वासकें गजल-शेरमे रूपांतरित कऽ

१९४५. बाल गजलमे करुणा किएक जरूरी, मुदा सावधान भाव अछि?

- (A) करुणा सदैव निषिद्ध
- (B) करुणा बच्चाक संवेदना खोलैत अछि, पर अत्यधिक बोझिलता बाल-रस तोड़ि सकैत अछि
- (C) करुणा मतलब भय मात्र
- (D) करुणा गजलमे असंभव

१९४६. बाल गजलमे संवादात्मकताक लाभ की अछि?

- (A) बालक, प्रकृति, खिलौना वा परिवार संग बातचीत कविता कें जीवंत बनबैत अछि
- (B) संवाद केवल नाटकमे सम्भव
- (C) संवाद बालकें निष्क्रिय करैत
- (D) संवाद सँ लय समाप्त

१९४७. बाल गजलमे 'स्वर' कोना जाँचल जाएत?

- (A) स्वरक साहित्यिक अर्थ नहि
- (B) स्वर केवल फॉन्ट अछि
- (C) स्वर केवल गायकक आवाज
- (D) की पंक्ति सचमुच बाल-जिज्ञासा आ बाल-भावसँ बोलैत अछि, कि वयस्क बनावटी आवाजसँ

१९४८. बाल गजलमे पर्यावरण-चेतना केना कलात्मक बनि सकैत अछि?

- (A) चिड़ै, पेड़, नदी, वर्षा संग बच्चाक आत्मीय संबंध रचि
- (B) प्रकृति-विरोधी नारा देलासँ
- (C) केवल आदेश-पत्र देलासँ
- (D) सभी बिम्ब हटाएलासँ

१९४९. बाल गजलमे भाषा-शुद्धता आ बोलचाल बीच संतुलन कोना होएब चाही?

- (A) मानक पूर्ण अस्वीकार
- (B) मानक मैथिली राखैत बाल-प्रसंगानुकूल जीवंत लोकपद प्रयोग करब
- (C) केवल अत्यंत दुरुह भाषा
- (D) केवल असंगत मिश्रित भाषा

१९५०. बाल गजलमे बालिका-अनुभवक उपस्थिति किएक आवश्यक अछि?

- (A) स्त्री-स्वर बाल-साहित्यमे निषिद्ध
- (B) बालिका-अनुभव अप्रासंगिक
- (C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही
- (D) केवल बालकक अनुभव पर्याप्त

१९५१. बाल गजलमे स्मरणीय पंक्ति केना बनैत अछि?

- (A) सटीक बिम्ब, लय, तुक, सरल भाव आ आश्चर्यक मेलसँ
- (B) केवल लम्बा वाक्यसँ
- (C) केवल नाम-सूचीसँ
- (D) केवल कठिन शब्दसँ

१९५२. बाल गजल पर आलोचना-समीक्षा किएक जरूरी अछि?

- (A) नव प्रयोगक गुण-दोष, विधा-कसौटी आ भविष्य-दिशा स्पष्ट करबाक लेल
- (B) समीक्षा केवल पुरस्कार लेल
- (C) बाल साहित्यकेँ मूल्यांकन नहि चाही
- (D) आलोचना रचना-विरोधी अछि

१९५३. बाल गजलमे अनुवाद योग्यताक प्रश्न किएक जटिल अछि?

- (A) रदीफ-काफिया, बाल-स्वर, लोकपद आ ध्वनि-खेल दोसरा भाषामे सहज नहि जाइत
- (B) बाल स्वरक अनुवादमे बाधा नहि
- (C) अनुवाद सदैव शब्दशः होइत
- (D) ध्वनि महत्वहीन अछि

१९५४. बाल गजलमे गीतात्मकता आ गजलत्वक संबंध की अछि?

- (A) गीतात्मकता रहत तँ गजलत्व नहि रहत
- (B) गीत आ गजल पूर्णतः एके अछि
- (C) गजलत्व केवल शीर्षकसँ
- (D) गीतात्मक लय रहि सकैत अछि, मुदा गजलत्व रदीफ-काफिया-बहर आ शेर-संरचनासँ बनैत अछि

१९५५. बाल गजलमे 'आश्चर्य' किएक मूल सौंदर्य तत्व अछि?

- (A) आश्चर्य सँ भाषा बिगड़ैत
- (B) आश्चर्य वयस्क-विरोधी अछि
- (C) आश्चर्य केवल विज्ञानक विषय
- (D) बालक संसारकेँ पहिल बेर देखैत सन चमत्कार-बोधसँ भरल रहैत अछि

१९५६. बाल गजलमे बहुविध लेखकक उपस्थिति कोन लाभ दैत अछि?

- (A) लेखक-संख्या मात्र पृष्ठ भरैत
- (B) विधाक अनेक शैली, आवाज, विषय आ प्रयोग सामने आबैत अछि
- (C) विविधता पाठकक नुकसान
- (D) सब रचना एके बना देब

१९५७. बाल गजलमे 'रचनात्मक अनुशासन' ककरा कहल जाएत?

- (A) छंद/तुकक नियम मानैत भावक सहजता आ बाल-भाषाक स्वाभाविकता राखब
- (B) नियमक पूर्ण अस्वीकार
- (C) भावकेँ नियमसँ कुचलि देब
- (D) केवल नियमक नाम लिखब

१९५८. बाल गजल विशेषांक लेल ५० सँ बेसी प्रश्न किएक उचित अछि?

- (A) किएकि पृष्ठ-सूची याद कराबय अछि
- (B) किएकि एतय अवधारणा-लेख, अनेक कवि, बाल-साहित्य विमर्श, समीक्षा, साक्षात्कार आ अन्य विधा सभ अछि
- (C) किएकि प्रश्न दोहराएब लक्ष्य अछि
- (D) किएकि केवल अनुक्रमांक बहुत अछि

१९५९. बाल गजलमे पाठक-भागीदारी कतेक महत्वपूर्ण अछि?

- (A) रदीफ, लय, तुक आ सरल दृश्य बच्चाक उच्चारण, गान आ पुनरावृत्तिमे भागीदारी बढ़बैत अछि
- (B) बच्चा कविता बोलि नहि सकैत
- (C) भागीदारी गजल-विरोधी
- (D) पाठक निष्क्रिय रहबाक चाही

१९६०. बाल गजलमे सर्वोत्तम कसौटी कोन अछि?

- (A) केवल तुकक संख्या
- (B) गजल-शिल्पक सम्मान, बाल-मनक सच्चाई, भाषा-सौंदर्य आ स्मरणीयता
- (C) केवल मुद्रणक आकार
- (D) केवल लेखकक प्रतिष्ठा

१९६१. बीहनि कथाक उपादेयता आजुक समयमे किएक बढ़ल अछि?

- (A) तेज जीवन-गति मे छोट, मारक, विचारोत्तेजक गद्यरूप पाठक तक तुरन्त पहुँचैत अछि
- (B) लम्बा पाठ असंभव तँ साहित्य समाप्त
- (C) छोट रूप गम्भीर नहि
- (D) केवल मनोरंजन लेल

१९६२. बीहनि कथा मे बाल-स्वर वा बाल-दृष्टि किएक असरदार भऽ सकैत अछि?

- (A) बालक सोचैत नहि
- (B) बालकक सरल दृष्टि समाजक पाखण्ड केँ बेसी तीव्रता सँ उघारि सकैत अछि
- (C) बाल-दृष्टि असाहित्यिक
- (D) केवल वयस्क पात्र

१९६३. डॉ. बालगोविन्द झा 'व्यथित' मैथिली साहित्य के प्राचीन काल मानैत छथि ?

- (A) ७०० – १३२५ ई
- (B) ६००–१२००
- (C) ८००–१३५०
- (D) १०००–१४००

१९६४. 'सर्वतंत्र स्वतंत्र' उपाधि कोन पण्डितकें देल गेल?

- (A) बच्चा झा (धर्मदत्त झा)
- (B) शंकर मिश्र
- (C) गंगानाथ झा
- (D) बलदेव मिश्र

१९६५. बच्चा झा के काशी मे शास्त्रार्थ कोनसँ भेल?

- (A) दामोदर शास्त्री
- (B) शिवकुमार मिश्र
- (C) कैलाश शिरोमणि
- (D) गंगाधर शास्त्री

१९६६. रामरंग जी के संगीत रामायण कोन काण्डसँ प्रारम्भ होइत अछि?

- (A) बालकाण्ड
- (B) अयोध्याकाण्ड
- (C) सुन्दरकाण्ड
- (D) युद्धकाण्ड

१९६७. मैथिली सी.डी. अल्बम गीत-संगीत विशेषांकक मूल केन्द्र की अछि?

- (A) केवल पुरस्कार-सूची
- (B) मैथिली गीत-संगीत, लोकगीत, सी.डी./डी.वी.डी. प्रयोग, विवाह गीत, सुन्दरकाण्ड एलबम आ बाल सी.डी. अभावक समग्र चर्चा
- (C) केवल एक गायकक जीवनी
- (D) केवल फिल्म समीक्षा

१९६८. संपादकीयमे मैथिली सी.डी./अल्बम विशेषांकक प्रस्तुति किएक महत्त्वपूर्ण 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

१९६९. 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

१९७०. बाल सी.डी. अभावक प्रश्न भाषा-संरक्षणसँ कोना जुड़ैत अछि?

- (A) बालक सुनि नहि सकैत
- (B) बच्चा कानसँ भाषा, लय, उच्चारण आ सांस्कृतिक शब्दावली ग्रहण करैत अछि
- (C) भाषा केवल पुस्तकसँ सीखल जाए
- (D) गीतक प्रभाव नहि

१९७१. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

- (A) बालगीत गौण
- (B) बालक भाषा न सीखय
- (C) अभाव लाभकारी
- (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि

१९७२. गीत-संगीत विशेषांकक प्रश्नावलीमे कतेक प्रकारक विषय समेटल जाएब चाही?

- (A) लोकगीत, विवाह गीत, वन्दना, एल्बम, बाल-सामग्री, डिजिटल माध्यम, आलोचना आ भाषा-संरक्षण
- (B) केवल पृष्ठ संख्या
- (C) केवल वर्ष-स्मरण
- (D) केवल नाम-सूची

१९७३. मैथिली गीत-संगीतमे बाल सी.डी. निर्माणक आदर्श दिशा की होयबाक चाही?

- (A) लयहीन पाठ
- (B) कठिन भाषा
- (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना
- (D) वयस्क विषय

१९७४. गीत-संगीत विशेषांकक आधार पर मैथिली सांस्कृतिक नीति लेल कोन सुझाव बनैत अछि?

- (A) बाल-एल्बम निर्माण, लोकगीत अभिलेखन, गुणवत्तापूर्ण रेकर्डिंग, भाषा-शुद्धि आ डिजिटल आर्काइव विस्तार
- (B) रेकर्डिंग रोकू
- (C) लोकगीत विसरू
- (D) बालसामग्री छोड़ू

१९७५. मैथिली गीत-संगीतक प्रश्न-संख्या ३०-४० सँ बढ़ायब किएक उचित अछि?

- (A) किएकि पृष्ठ-संख्या याद करब
- (B) किएकि प्रश्न स्थिर चाही
- (C) कारण अंकमे अनेक लेखक, अनेक विधा, संगीत-लेख, एल्बम-समीक्षा, बाल-सामग्री आ डिजिटल आर्काइवक प्रश्न अछि
- (D) किएकि नाम दोहराएब

१९७६. गीत-संगीत विशेषांकक समग्र संदेश की अछि?

- (A) मैथिली गीत-संगीत परम्परा, आधुनिक माध्यम, बाल-संस्कार आ डिजिटल अभिलेखनक संग जीवित रहि सकैत अछि
- (B) परम्परा आ आधुनिकता असंगत
- (C) मैथिली संगीत समाप्त
- (D) गीत भाषा-संरक्षणमे बेकार

१९७७. मैथिली गीत-संगीत विशेषांक आजक यूट्यूब/स्ट्रीमिंग युगमे कोन शिक्षा दैत अछि?

- (A) माध्यम बदलैत रहैत अछि, मुदा गुणवत्ता, भाषा, अभिलेखन आ बाल-संस्कारक प्रश्न स्थायी अछि
- (B) नव माध्यममे भाषा गौण
- (C) गुणक कसौटी खत्म
- (D) इतिहासक जरूरत नहि

१९७८. राजनन्दन लाल दास विशेषांकमे 'प्राथमिक शिक्षा' सम्बन्धी प्रश्नक सही केन्द्र की होयबाक चाही?

- (A) सन्दर्भहीन सामान्यीकरण
- (B) मातृभाषा मे शिक्षा बालकक बौद्धिक आ सांस्कृतिक विकास लेल स्वाभाविक आधार अछि
- (C) केवल नाम-सूची
- (D) केवल पृष्ठ-संख्या

१९७९. रामलोचन ठाकुरक लोककथा-संकलन/संपादनक महत्व की अछि?

- (A) लोकस्मृतिक संरक्षण आ आधुनिक पाठक लेल मौखिक परम्पराक पुनर्पाठ
- (B) लोककथा अप्रासंगिक करब
- (C) केवल बाल-मनोरंजन
- (D) मूल कथा बदलि देब

१९८०. 'देशक नाम छलै सोन चिड़ैया' सन शीर्षक हुनकर आलोचनात्मक देश-दृष्टि किएक मानल जा सकैत अछि?

- (A) ई अतीत-गौरव आ वर्तमान-विसंगतिक बीच प्रश्न उठबैत अछि
- (B) केवल बालगीत
- (C) देशक चर्चा नहि
- (D) स्मृति निष्प्रयोजन

१९८१. रामलोचन ठाकुरक बाल्य/प्रारम्भिक संस्कृत-शिक्षा हुनकर भाषिक संस्कारमे कोन भूमिका निभा सकैत अछि?

- (A) भाषा-संवेदना, छन्द, परम्परा आ शास्त्रीय पृष्ठभूमिक आधार
- (B) साहित्यसँ दूरी
- (C) केवल प्रशासनिक लाभ
- (D) लोकभाषाक विरोध

१९८२. 'सखी' शीर्षक मैथिली स्त्री लेखनमे कोन सांस्कृतिक सम्बन्ध जगबैत अछि?

- (A) सखी केवल पात्र
- (B) स्त्री-संवाद, आत्मीयता, साझे पीड़ा आ आत्मबलक परम्परा
- (C) सखी अप्रासंगिक
- (D) केवल बाल-साहित्य

१९८३. '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

१९८४. 'विहनि कथा' नामकरणक मूल साहित्यिक संकेत की अछि?

- (A) ई बीआ-जकाँ छोट आकारमे सम्पूर्ण कथा-संभावना रखैत अछि
- (B) ई केवल पुरान लघुकथा शब्दक संस्कृत रूप अछि
- (C) ई गद्यक बदला पद्य-विधा अछि
- (D) ई बाल-कथाक संक्षिप्त रूप अछि

१९८५. मुन्नाजी द्वारा 'विहनि कथा' नामपर जोर देबाक सांस्कृतिक अर्थ की अछि?

- (A) मैथिलीक अपन शब्द-चेतना आ विधागत स्वाधीनता स्थापित करब
- (B) हिन्दी शब्दावली पूर्णतः नकारब मात्र
- (C) विदेशी विधा नकल करब
- (D) बाल-भाषा बनएब

१९८६. 'नोकरी' आ 'बुरबक' सन शीर्षक सभ विहनि कथाक सामाजिक भूमि की देखबैत अछि?

- (A) रोजगार, वर्ग, भोलेपन, शोषण आ आम जीवनक तात्कालिकता
- (B) केवल पौराणिक आख्यान
- (C) प्रकृति-काव्यक संरचना
- (D) बालगीतक लय

१९८७. मैथिली बाल साहित्य लेखकसँ ‘ड’ आ ‘ज’ प्रयोगक आग्रहक मूल उद्देश्य की अछि?

- (A) बच्चाकेँ सही ध्वनि-बोध देब आ मैथिलीक भाषिक विशिष्टता बचाएब
- (B) लेखनकेँ कठिन बनएब
- (C) देवनागरी हटाएब
- (D) बाल साहित्यकेँ केवल व्याकरण-पुस्तक बनएब

१९८८. ‘नजि’ आ ‘नै’ दुनू बाल साहित्यमे चलि सकैत अछि—एहि उदार दृष्टिक अर्थ की?

- (A) बाल लेखनमे व्यवहारिकता आ भाषिक विविधता दुनू स्वीकार होएब चाही
- (B) एकर मतलब व्याकरणक आवश्यकता नहि
- (C) मैथिली शब्द छोड़ि देब चाही
- (D) केवल हिन्दी रूप अपनाएब चाही

१९८९. ‘भाङ’ लिखबाक आग्रह ‘भांग’ नहि—बाल साहित्यक सन्दर्भमे कोन सिद्धान्त देखबैत अछि?

- (A) उच्चारण, ध्वनि आ मैथिली-रूपक निकटता बालक लेल महत्वपूर्ण अछि
- (B) हिन्दी वर्तनी सदैव सही अछि
- (C) बाल साहित्य वर्तनीसँ असम्बद्ध अछि
- (D) केवल विदेशी शब्द लिखू

१९९०. बाल साहित्यमे ‘सरल शब्द मुदा खाँटी मैथिली’ किएक महत्वपूर्ण अछि?

- (A) सरलता बच्चाक सुविधा देत आ खाँटीपन मातृभाषाक संस्कार देत
- (B) खाँटी शब्द सदैव कठिन होइत अछि
- (C) बच्चा मातृभाषा नहि सीखि सकैत
- (D) सरलता साहित्यक विरोधी अछि

१९९१. सम्पादकीय अनुसार बाल साहित्यमे गद्य आ पद्य दुनूक महत्व केहन अछि?

- (A) दूनों महत्वपूर्ण, मुदा पद्यक आकर्षण कने अधिक मानल गेल अछि
- (B) केवल गद्य मान्य अछि
- (C) केवल अनुवाद मान्य अछि
- (D) पद्य बाल साहित्यसँ बाहर अछि

१९९२. बाल-कथामे विज्ञान आ समाज-विज्ञानक समावेशसँ कोन लाभ सम्भव अछि?

- (A) मनोरंजन आ शिक्षा बीच संतुलन बनैत अछि
- (B) कथा पूर्णतः पाठ्यपुस्तक बनि जाइत अछि
- (C) बाल-साहित्यक रस समाप्त होइत अछि
- (D) विज्ञान बाल-साहित्य लेल निषिद्ध अछि

१९९३. बाल साहित्यक मूल्यांकन मोट-पातरक आधार पर नहि, कोन आधार पर होएब चाही?

- (A) विषय-वस्तु, प्रासंगिकता, भाषा-शिल्प आ लक्ष्य-बालक लेल संप्रेषणीयता
- (B) पृष्ठ संख्या आ जिल्दक आकार
- (C) लेखकक प्रसिद्धि मात्र
- (D) पुरस्कारक संख्या

१९९४. ‘टारगेट ग्रुपक बच्चा लेल भाषा आ शिल्प’—एहि कसौटीक अर्थ की?

- (A) रचनाक भाषा, बिम्ब, प्रतीक आ कथन-भंगिमा बच्चाक ग्रहण-क्षमता अनुरूप होएब चाही
- (B) लेखक निज कठिन भाषा थोपथि
- (C) बालक लेल भाषा-अनुशासन जरूरी नहि
- (D) केवल वयस्क आलोचककेँ ध्यानमे राखू

१९९५. 'परकाया-प्रवेश' बाल लेखकक लेल किएक आवश्यक कहल गेल?

- (A) लेखक बच्चाक मन, दृष्टि आ अनुभव-जगतमे प्रवेश कए लिखए
- (B) लेखक केवल अपन वयस्क अनुभव रखए
- (C) बालक पात्र हटाए
- (D) कथा ऐतिहासिक निबंध बनि जाए

१९९६. उपनिषद-कथा पर लिखल कृति केँ मौलिक किएक कहल गेल?

- (A) ओ अनुवाद नहि, ओहि युगक पुनर्सृजन आ सकारात्मक जीवन-दृष्टिक रचनात्मक रूप अछि
- (B) उपनिषदक शाब्दिक प्रतिलिपि अछि
- (C) ओ केवल व्याख्या-सूची अछि
- (D) ओ बालक लेल असम्बद्ध इतिहास अछि

१९९७. उपनिषद-कथाक बाल-साहित्यिक उद्देश्य की कहल गेल?

- (A) बच्चाक समक्ष सकारात्मक जीवन-प्रणाली, संबंध-बोध आ पर्यावरण-दृष्टि खोलब
- (B) बच्चा केँ केवल पौराणिक तिथि रटाएब
- (C) वयस्क दार्शनिकता थोपब
- (D) मनोरंजन हटाएब

१९९८. बाल-पाठक केँ प्रेरण-तत्त्व अलगसँ न देखारि पड़ए—एहि शिल्पक श्रेष्ठता की?

- (A) शिक्षा कथाक भीतर सहज रूपेँ गुंथल रहैत अछि, उपदेश बनि नहि उठैत
- (B) संदेश पूर्णतः अनुपस्थित रहैत अछि
- (C) कथा अस्पष्ट बनि जाइत अछि
- (D) बालक अर्थ ग्रहण नहि करैत

१९९९. आजुक 'उपभोक्तावादी, व्यक्तिवादी' समयमे उपनिषद/जातक/त्रिपिटकक प्रासंगिकता किएक बताओल गेल?

- (A) ई सकारात्मक जीवन, सह-अस्तित्व आ नैतिक दृष्टिक वैकल्पिक संस्कार दे सकैत अछि
- (B) ई केवल पुरान कथा अछि, आधुनिकतासँ असम्बद्ध
- (C) ई बच्चाक लेल असम्भव कठिन अछि
- (D) ई विज्ञान-विरोधी पाठ मात्र अछि

२०००. 'महाभारतमे वन जराओल जाइ छै, उपनिषदमे वनक संग मैत्री'—एहि विरोधक बाल साहित्यिक अर्थ की?

- (A) बालक संस्कारमे प्रकृति-संबंध आ पर्यावरण-मित्र दृष्टि रोपब
- (B) वन-विनाशक प्रचार करब
- (C) इतिहासक विवाद मात्र उठाएब
- (D) कथा सँ प्रकृति हटाएब

२००१. तारानन्द वियोगीक मतमे मैथिली भविष्य लेल बाल साहित्यक भूमिका कतेक महत्वपूर्ण अछि?

- (A) मैथिली जीबए-बढ़ए तें बाल साहित्य बहुत पैघ भूमिका निभाएत
- (B) बाल साहित्य गौण अछि
- (C) केवल वयस्क कविता भाषा बचाएत
- (D) बाल साहित्य पत्रिका-भराव अछि

२००२. स्कूले-स्कूले बाल-पोथी पहुँचएबाक मॉडल किएक दूरदर्शी अछि?

- (A) लेखन, प्रकाशन, वितरण आ पाठक-संपर्क केँ एकसंग जोड़ैत अछि
- (B) ई केवल व्यापारिक उपाय अछि
- (C) ई साहित्यक गुणवत्ता घटबैत अछि
- (D) ई बच्चा केँ पोथीसँ दूर करैत अछि

२००३. 'एक बच्चा पोथी किनए तँ पन्द्रह-बीस पाठक भेटि जाइत'—एहि कथनसँ कोन पाठक-दृष्टि प्रकट होइत अछि?

- (A) बाल-पोथी परिवार आ पड़ोस धरि सामूहिक पठन-संस्कृति फैला सकैत अछि
- (B) एक पोथी केवल एक पाठक धरि सीमित रहैत अछि
- (C) बाल-पोथी पढ़ल नहि जाइत
- (D) परिवार बाल साहित्यसँ असम्बद्ध अछि

२००४. लेखन संग 'एक्टिविज्म'क बेगरता किएक मानल गेल?

- (A) जकर लेल लिखल जाए, ओकरा धरि पोथी पहुँचएब सेहो साहित्यिक उत्तरदायित्व अछि
- (B) लेखनक मूल्य समाप्त करब लेल
- (C) लेखककेँ आलोचक बनएब लेल
- (D) पोथीकेँ केवल बाजार बनएब लेल

२००५. 'मिथिला' सं बच्चाक आत्मीय परिचय लेल पुस्तक-माला' योजनाक लक्ष्य की अछि?

- (A) भावी पीढ़ीमे अपन देस-कोस, इतिहास, संस्कृति आ पहचान प्रति अनुराग जगाएब
- (B) केवल अतीत-गान करब
- (C) बालकेँ परीक्षा-तिथि रटाएब
- (D) सांस्कृतिक विविधता हटाएब

२००६. 'मात्र अतीत-गान नहि'—बाल-सांस्कृतिक लेखन लेल ई चेतावनी किएक जरूरी अछि?

- (A) अतीतसँ सकारात्मक तत्व खोजि भविष्यक जीवनमे उपयोगी पहचान बनाबय
- (B) अतीत पूर्णतः अस्वीकार करब
- (C) इतिहासक स्थान पर कल्पना मात्र राखब
- (D) बालकेँ संस्कृति सँ दूर राखब

२००७. बाल-साहित्य मे गोनू झा विषयक नवीनीकरणक अर्थ की हो सकैत अछि?

- (A) छुछ हास्य-ठट्टा सँ आगाँ बुद्धि, लोकबोध आ सांस्कृतिक ऊर्जा खोजब
- (B) पुरान पात्र हटाएब
- (C) केवल चुटकुला दोहराएब
- (D) बालकेँ लोककथा नहि देब

२००८. प्रेमशंकर सिंहक 'मैथिली बाल काव्यधारा'मे जीवकान्तक बाल-कविता ककरा लेल विशिष्ट मानल गेल?

- (A) टटका बाल-संवेदना, चंचलता, ग्रामीण परिवेश आ गीतात्मक सरलताक लेल
- (B) केवल कठिन संस्कृत शब्दक लेल
- (C) राजनीतिक व्यंग्यक लेल
- (D) वयस्क दार्शनिक एकालापक लेल

२००९. बाल-काव्यमे ग्रामीण शब्दावलीक उपस्थिति किएक बालोचित सिद्ध होइत अछि?

- (A) ई बच्चाक वास्तविक परिवेश, खेल, श्रम, प्रकृति आ लोक-जीवनसँ जुड़ाव बनबैत अछि
- (B) ई भाषा अनावश्यक कठिन बनबैत अछि
- (C) ग्रामीण शब्द बालक नहि बुझैत
- (D) ई केवल वयस्क लोकक लेल अछि

२०१०. गजेन्द्र ठाकुरक बाल-काव्य विषय-वैविध्यक महत्त्व की अछि?

- (A) बालमनक जिज्ञासा, प्रसन्नता, वेदना, प्रकृति, स्कूल, खेलकूद आ सामाजिक विषमता सब समेटैत अछि
- (B) केवल एक विषय—स्कूल—धरि सीमित अछि
- (C) ई बालमनसँ असम्बद्ध अछि
- (D) ई केवल वयस्क प्रेमकाव्य अछि

२०११. बालमनक 'सेनसेटिभ' होएबाक चर्चा ककरा स्पष्ट करैत अछि?

- (A) बच्चा सामाजिक सम्पन्नता-विपन्नता आ मानवीय भेदक अनुभव करि सकैत अछि
- (B) बच्चा केवल खेल बुझैत अछि
- (C) बच्चाकेँ समाजक प्रश्न नहि छुबैत
- (D) बाल कविता केवल हास्य होएब चाही

२०१२. नाना-नानी/मामा-मामीक प्रसंग बाल-काव्य मे किएक अर्थपूर्ण अछि?

- (A) बालक दुलार, उत्तर, जिज्ञासा-समाधान आ अपनत्व ओहि संबंधमे पबैत अछि
- (B) ई केवल रिश्तेदार-सूची अछि
- (C) बालक परिवारसँ असम्बद्ध अछि
- (D) ई वयस्क कथा मात्र अछि

२०१३. स्कूल-छुट्टी पर बालकक प्रसन्नता बाल-काव्यमे की खोलैत अछि?

- (A) बाल-मनक स्वतंत्रता, खेल, प्रकृति आ पारिवारिक मिलनक आकांक्षा
- (B) शिक्षाक पूर्ण अस्वीकृति
- (C) कवितामे लयक अभाव
- (D) सामाजिक यथार्थक नकार

२०१४. बाल-श्रमिकक वेदना बाल-काव्यक विषय बनलासँ कोन दृष्टि स्पष्ट होइत अछि?

- (A) बाल-साहित्य केवल मनोरंजन नहि, संवेदना आ सामाजिक न्यायक माध्यम सेहो अछि
- (B) बाल-साहित्य सामाजिक प्रश्न नहि उठाबय
- (C) दुख बाल-पाठक लेल निषिद्ध अछि
- (D) कविता केवल खेलकूद पर होएब चाही

२०१५. रवीन्द्रनाथ ठाकुरक बाल-दृष्टि लेखमे कोना रखल गेल?

- (A) शिशु नादान नहि, बुझनुक होइत अछि आ कठिन बात सरल बनाओल जाय तँ बुझि सकैत अछि
- (B) शिशु गंभीर विषय नहि बुझैत
- (C) बालकसँ संवाद आवश्यक नहि
- (D) बाल साहित्य केवल खिलौना अछि

२०१६. 'शिशुक संग शिशु बनि' लिखबाक/बात करबाक लाभ की?

- (A) बालकक वास्तविक गुण आ सृजनात्मकता सहज रूपेँ विकसित होइत अछि
- (B) लेखकक अधिकार घटैत अछि
- (C) भाषा नष्ट होइत अछि
- (D) विषय गम्भीर नहि रहैत

२०१७. रवीन्द्रनाथक बाल-कविता मैथिलीमे अनूदित होएब कोन सांस्कृतिक महत्व राखैत अछि?

- (A) भारतीय भाषासभक बाल-काव्य संवाद आ साझी संवेदनाक संकेत
- (B) केवल बंगला साहित्यक प्रतिस्पर्धा
- (C) मैथिली बाल-काव्यक असमर्थता
- (D) अनुवादक अप्रासंगिकता

२०१८. बाल-कवितामे प्रकृति-सुषमा आ जीव-जन्तु किएक बारम्बार अबैत अछि?

- (A) बालकक विस्मय, खेल, इन्द्रियानुभव आ पर्यावरण-चेतना एहि सँ बनैत अछि
- (B) प्रकृति बालक लेल कठिन विषय अछि
- (C) जीव-जन्तु केवल वैज्ञानिक तथ्य अछि
- (D) कविता प्रकृतिसँ असम्बद्ध अछि

२०१९. बाल-साहित्यिक 'आजुक जुगक चैलेंज' सन्दर्भमे उपयोगिता ककरा कहब?

- (A) रचना बच्चाक वर्तमान जीवन, नैतिक उलझन, पर्यावरण, समाज आ पहचानक प्रश्नसँ जुड़ल हो
- (B) रचना केवल पुरान शब्द याद कराबय
- (C) रचना वर्तमानसँ आँखि मूँदि ले
- (D) रचना केवल सजावटी चित्र हो

२०२०. चित्रकथा 'प्रगतिक रहस्य' सन रूप बाल साहित्यमे किएक उपयुक्त हो सकैत अछि?

- (A) चित्र आ कथा मिलि बालकक दृश्य-बोध, जिज्ञासा आ सीखकें सक्रिय करैत अछि
- (B) चित्र बालकक ध्यान भंग करैत अछि
- (C) चित्रकथा साहित्य नहि
- (D) चित्रकथा केवल वयस्क लेल अछि

२०२१. 'कंप्यूटरक खेल' जकाँ आधुनिक विषय बाल साहित्यमे किएक आवश्यक अछि?

- (A) बालकक वर्तमान तकनीकी संसारकें मातृभाषामे अर्थपूर्ण रूप देबाक लेल
- (B) बाल-साहित्य केवल पुरान विषय पर रहए
- (C) तकनीक मातृभाषामे नहि आबि सकैत
- (D) खेल साहित्यक विरोधी अछि

२०२२. 'कतय गेल फिल्मक बाल कलाकार' सन लेख बाल-साहित्य/बाल-संस्कृति मे कोन प्रश्न उठा सकैत अछि?

- (A) बाल-प्रतिभा, प्रदर्शन, मीडिया आ बचपनक सामाजिक उपयोग/उपेक्षा
- (B) केवल फिल्मी गपशप
- (C) भाषा-विज्ञानक नियम
- (D) छन्द-गणना

२०२३. 'नानीक खिस्सा' बाल-विधा मे किएक केंद्रीय रूप हो सकैत अछि?

- (A) मौखिक परम्परा, पारिवारिक अपनत्व आ कथा-संस्कार बालक धरि पहुँचैत अछि
- (B) नानीक कथा साहित्यसँ बाहर अछि
- (C) खिस्सा केवल वयस्कक लेल
- (D) बालक मौखिक कथा नहि सुनैत

२०२४. शिवकुमार झा 'टिल्लू', मुन्नाजी, अनमोल झा आदिक बाल-कथा उपस्थिति विशेषांकक कोन स्वरूप देखबैत अछि?

- (A) सैद्धान्तिक लेख संग रचनात्मक बाल-कथा-प्रयोगक बहुलता
- (B) केवल आलोचना-संग्रह
- (C) बालकविता-विरोध
- (D) एक लेखकक विशेषांक

२०२५. बाल-कविताक लय आ तुक बालक लेल किएक उपयोगी अछि?

- (A) स्मृति, उच्चारण-सुख, खेल-भाव आ भाषा-रस जागृत करैत अछि
- (B) लय बालककें भाषा सँ दूर करैत अछि
- (C) तुक सदैव उपदेश बनैत अछि
- (D) कविता केवल अर्थ लेल होइत अछि

२०२६. 'बबलू बनबय छक्का-सत्ता' सन शीर्षक बाल-कवितामे कोन बाल-जगत लाबैत अछि?

- (A) खेलकूद, चंचलता आ बाल-भाषाक जीवंत वातावरण
- (B) दार्शनिक निबंध
- (C) प्रशासनिक सूचना
- (D) इतिहासक तिथि

२०२७. 'बेटी' सन कविता बाल-साहित्य विशेषांकमे किएक अर्थपूर्ण अछि?

- (A) बालिका-अनुभव, संवेदना आ सामाजिक दृष्टिक समावेश करैत अछि
- (B) बाल साहित्यमे बालिका विषय नहि होए
- (C) ई केवल वयस्क नारी-विमर्श अछि
- (D) कविता बिना बाल-पाठकक होए

२०२८. बाल साहित्यमे 'मनलग्नू ढंग' ककरा कहल जा सकैत अछि?

- (A) कथ्य रोचक, प्रवाहमय आ बालकक ध्यान पकड़एबला हो
- (B) कठिन व्याख्यान हो
- (C) उपदेश स्पष्ट बोझिल हो
- (D) भाषा अतिशय जटिल हो

२०२९. बाल साहित्यक अन्तर्राष्ट्रीय मानदंडक उल्लेख कोन व्यापकता देइत अछि?

- (A) मैथिली बाल साहित्यकेँ विश्वस्तरीय बाल-पठन कसौटी पर सोचबाक आग्रह
- (B) स्थानीय भाषाकेँ छोड़बाक आग्रह
- (C) केवल विदेशी अनुकरण
- (D) बालकक मनोविज्ञानक नकार

२०३०. बाल साहित्यक संस्थागत प्रकाशन-वितरण योजना भाषाक भविष्यसँ कोना जुड़ैत अछि?

- (A) नव पाठक बनैत अछि, मातृभाषा पठनक आदत बनैत अछि आ भाषा पीढ़ी-दर-पीढ़ी चलैत अछि
- (B) भाषा केवल वयस्क पाठकसँ बचैत अछि
- (C) बच्चा मातृभाषा पठनमे भूमिका नहि निभबैत
- (D) संस्था साहित्यक शत्रु अछि

२०३१. बाल साहित्यमे 'सकारात्मक जीवन-प्रणाली' ककरा कहल जा सकैत अछि?

- (A) सम्बन्ध, प्रकृति, नैतिकता, श्रम आ सामूहिकता प्रति संतुलित दृष्टि
- (B) केवल सफलता-प्रतिस्पर्धा
- (C) बाजारक उपभोक्तावाद
- (D) व्यक्तिगत अहंकार

२०३२. बाल लेखनमे 'आइडेन्टिटी' खोजक अर्थ की?

- (A) बच्चा अपन भाषा, भूगोल, इतिहास आ संस्कृति सँ आत्मीय परिचय बनाए
- (B) केवल जातीय गर्वक नारा दे
- (C) आधुनिक जीवन त्यागि दे
- (D) दोसरा भाषासँ बैर राखए

२०३३. बाल-काव्यधारामे 'टटका सम्वेदनात्मक प्रतिक्रिया' काव्यक गुण किएक मानल गेल?

- (A) बाल-अनुभव ताजगी, सहजता आ तत्कालिक भाव-स्पर्शसँ जीवंत होइत अछि
- (B) कविता पुरानी भाषा मात्र होएब चाही
- (C) भावनाकेँ दबा देब चाही
- (D) बच्चा प्रतिक्रिया नहि करैत

२०३४. बाल-कवितामे 'आडम्बरहीन ग्रामीण परिवेश' कोन सौंदर्य निर्मित करैत अछि?

- (A) सहज, जीवंत, स्थानीय आ अनुभव-निकट बाल-संसार
- (B) दरबारी कृत्रिमता
- (C) शहरी विज्ञापन-भाषा
- (D) कठिन दार्शनिकता

२०३५. रवीन्द्रनाथक बाल-काव्यक भारतीय भाषामे प्रसारसँ कोन शिक्षा मैथिली बाल-साहित्य लेल मिलैत अछि?

- (A) स्थानीय भाषा विश्व/भारतीय बाल-संवेदना सँ संवाद करि अपन धारा समृद्ध करि सकैत अछि
- (B) अनुवाद मातृभाषाक विरोधी अछि
- (C) बाल साहित्य केवल एक भाषा धरि सीमित रहए
- (D) बाहरी साहित्य पढ़ब नहि चाही

२०३६. बाल साहित्यक श्रेष्ठ रचना पाठककेँ ‘एक्के सिटिंग’ मे पढ़ा जाए, तकर अर्थ की?

- (A) रोचकता, प्रवाह आ पाठकीय आकर्षण सफल अछि
- (B) रचना बहुत हल्की अछि
- (C) गम्भीरता अनुपस्थित अछि
- (D) साहित्यक मूल्य घटि गेल

२०३७. बाल साहित्यमे ‘सुपुरुष मैथिल’ तैयार करबाक लक्ष्य ककरा दर्शबैत अछि?

- (A) संस्कृति-सचेत, सकारात्मक, आधुनिक चुनौतीक सामना करए योग्य भावी नागरिक
- (B) केवल अतीतमे अटकल व्यक्ति
- (C) भाषाहीन आधुनिक बच्चा
- (D) साहित्य-विमुख विद्यार्थी

२०३८. ई विशेषांक बाल साहित्यक कोन समग्र परिकल्पना प्रस्तुत करैत अछि?

- (A) भाषा-शुद्धि, बाल-मनोविज्ञान, रचनात्मक कथा-कविता, सांस्कृतिक पहचान आ पाठक-निर्माणक संयुक्त दृष्टि
- (B) केवल बाल-कविताक सूची
- (C) केवल पुरस्कार-सूचना
- (D) केवल वयस्क आलोचना

२०३९. बाल-पाठक लेल कठिन विषय सरल बनाएबाक प्रक्रिया कोन साहित्यिक कौशल माँगैत अछि?

- (A) गंभीर विषयकेँ कथा, दृश्य, संवाद आ बाल-भाषामे रूपान्तरित करब
- (B) विषयक गहराई हटाएब
- (C) बालकक बुद्धि कम आँकब
- (D) केवल उपदेशात्मक गद्य लिखब

२०४०. बाल-साहित्यक लेखनमे ‘लेखन अपन ठाम, वितरण अपन ठाम’—एहि द्वैतक सही समझ की?

- (A) श्रेष्ठ लेखन जरूरी अछि, मुदा पाठकधरि पहुँचबिना ओकर सामाजिक प्रभाव अधूरा रहैत अछि
- (B) वितरण लेखनक बदला ले सकैत अछि
- (C) लेखन अप्रासंगिक अछि
- (D) पाठक स्वतः बनि जाइत अछि

२०४१. बाल साहित्यमे मातृभाषा-आधारित आधुनिकता कोना सम्भव अछि?

- (A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब
- (B) आधुनिक विषय हटाएब
- (C) केवल संस्कृत कथा राखब
- (D) मातृभाषा छोड़ि देब

२०४२. 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

२०४३. 'मैथिली नाटकक विकासमे आनंद जीक योगदान' शीर्षक लेखक मुख्य प्रयोजन की अछि?

- (A) गजल-छन्दक गणना करब
- (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केन्द्रमे आनब
- (C) वेब-पत्रकारिताक तकनीक सिखाएब
- (D) बालगीतक शब्दार्थ देब

२०४४. '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

२०४५. '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

२०४६. 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

२०४७. 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

२०४८. '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

२०४९. 'जीवन संघर्ष' उपन्यासक समीक्षा मे 'मिनीएचर मिथिला'क अर्थ की अछि?

- (A) केवल बालचित्र
- (B) एक गामक कथा मार्फत समस्त मिथिलाक सामाजिक समस्याक संक्षिप्त प्रतिरूप
- (C) केवल लेखकक घर
- (D) मिथिलाक नक्शा

२०५०. समीक्षा विशेषांकमे 'बाल कविताक योगदान' सन विषय किएक महत्त्वपूर्ण अछि?

- (A) विधागत समीक्षा बाल-साहित्यकेँ साहित्यिक विकासक गंभीर हिस्सा मानैत अछि
- (B) बाल-साहित्य समीक्षा योग्य नहि
- (C) बाल-कविता केवल पाठशाला
- (D) बाल-विधा भाषिक विकाससँ असंबद्ध

२०५१. 'छिन्नमस्ता'क मैथिली अनुवाद विशेषांकमे स्त्री-विमर्शक कोन द्वार खोलैत अछि?

- (A) उपन्यासकें बालगीत बना दैत अछि
- (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकें मैथिली पाठकक समक्ष आनैत अछि
- (C) केवल हास्य-नाटकक रूपान्तरण करैत अछि
- (D) स्त्री पात्रकें इतिहाससँ बाहर करैत अछि

२०५२. बालिका-जीवन पर कथा लिखलासँ नारी-विमर्शमे कोन नयापन अबैत अछि?

- (A) बालिका प्रश्न स्त्री-विमर्शसँ बाहर अछि
- (B) स्त्री-अनुभवक आरंभिक सामाजिक निर्माण—पालन, शिक्षा, भय, चयन—सामने अबैत अछि
- (C) बचपनमे लिंगभेद नहि होइत
- (D) कथा केवल वयस्कक विषय अछि

२०५३. कन्या-जीवन पर केन्द्रित कथा समाजक कोन नैतिक परीक्षा बनैत अछि?

- (A) समाज बेटीकें जन्म, पहचान, शिक्षा आ सम्मान देबाक लेल तैयार अछि कि नहि
- (B) बालिका-विषय साहित्यिक नहि
- (C) कथा केवल मनोरंजनक परीक्षा
- (D) समाज केवल उत्सवक संख्या गनैत अछि

२०५४. 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

२०५५. 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

२०५६. विदेह सम्मानक वैकल्पिकता कोन साहित्यिक लोकतंत्रक संकेत दैत अछि?

- (A) प्रतिष्ठित केन्द्रसँ बाहरक रचनाकार, कलाकार आ लोक-प्रतिभाक पहचान
- (B) भाषा-विमुखता
- (C) पुरस्कार-विरोधी दृष्टि
- (D) केवल प्रसिद्ध लोकक पुनः सम्मान

२०५७. मूल, बाल, युवा आ अनुवाद पुरस्कारक विभाजनक साहित्यिक अर्थ की अछि?

- (A) साहित्यिक विखंडन
- (B) अनावश्यक वर्गीकरण
- (C) केवल नाम बढ़ेबाक तरीका
- (D) भिन्न पीढ़ी, विधा आ साहित्यिक आवश्यकताक संतुलित प्रतिनिधित्व

२०५८. बाल साहित्य पुरस्कार विदेह सम्मानमे किएक आवश्यक अछि?

- (A) भाषाक भविष्य बाल-पाठक आ बाल-रचनाक संस्कारसँ बनैत अछि
- (B) केवल मनोरंजन लेल
- (C) बाल साहित्य गौण अछि
- (D) बाल-पाठकक जरूरत नहि

२०५९. युवा आयुक्त अभिनय/नृत्य सम्मान मैथिली संस्कृतिक भविष्यक लेल की बतबैत अछि?

- (A) कला केवल वृद्धक क्षेत्र
- (B) युवा प्रतिभा अस्थिर
- (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि
- (D) प्रशिक्षणक जरूरत नहि

२०६०. 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

२०६१. 'जमुनिया धार' जेकाँ कथा पाठककेँ कोन प्रश्न दिस लऽ जाइत अछि?

- (A) केवल नदी-वर्णन
- (B) केवल यात्रा-संस्मरण
- (C) केवल बालकथा
- (D) स्त्री-पीड़ा, दाम्पत्य, सामाजिक व्याख्या आ पुरुष-दृष्टिक सीमित संवेदनशीलता

२०६२. 'गामबाली' उपन्यासक मूल वैचारिक तनाव की अछि?

- (A) केवल आत्मकथा
- (B) विधवा विवाह आ अन्तर्जातीय विवाहक समर्थन तथा ब्राह्मण-जादव सामाजिक सम्बन्धक टकराव
- (C) केवल नगर-जीवन
- (D) केवल कृषि-विवरण

२०६३. '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

२०६४. सुशील विशेषांकमे 'गामबाली' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि
- (B) किएकि ई केवल पृष्ठ-सूची अछि
- (C) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (D) किएकि ई अवधारणासँ दूर अछि

२०६५. सुशील विशेषांकमे 'गामबालीक मृत्यु प्रसंग' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (B) किएकि ई केवल पृष्ठ-सूची अछि
- (C) किएकि ई अवधारणासँ दूर अछि
- (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि

२०६६. Devadāsī mothers are recorded in several Dooshan tables; one entry mentions 'Vidyāpati kī māta (Devadāsī)'.

This suggests:

- (A) Temple dancers' children were tracked and later integrated
- (B) Devadasis were outcast forever
- (C) Panji erased those lines
- (D) Only kings had devadasi unions

२०६७. शिशु, बाल आ किशोर उत्सव पृष्ठमे बाल-पोथी सभक मुख्य लेखक-केंद्रित भाग कोन अछि?

- (A) लेखक सभक बाल-पोथी
- (B) टॉकिंग ऑडियो बुक
- (C) शब्दकोश आ सम्पादित पोथी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०६८. गजेन्द्र ठाकुरक बाल-पोथी सभ लेल अलग भागक नाम की अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) लेखक सभक बाल-पोथी
- (C) पोथी साइट
- (D) मैथिली सीखू

२०६९. बाल पाठक लेल वाचन-आधारित सामग्री कोन भागमे अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) पोथी साइट
- (C) टॉकिंग ऑडियो बुक
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०७०. शब्दकोश आ सम्पादित बाल सामग्री कोन भागमे राखल गेल अछि?

- (A) मैथिली सीखू
- (B) शब्दकोश आ सम्पादित पोथी
- (C) सम्मान आ मैथिली वर्तनी
- (D) लेखक सभक बाल-पोथी

२०७१. मैथिली सीखबाक सामग्री कोन भागक अंतर्गत अछि?

- (A) लेखक सभक बाल-पोथी
- (B) पोथी साइट
- (C) सम्मान आ मैथिली वर्तनी
- (D) मैथिली सीखू

२०७२. “30. हमर टोलक बाट , (बाल साहित्य) , (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) सम्मान आ मैथिली वर्तनी

२०७३. “35. पाउ-म्याऊ-बाह , (बाल साहित्य) , (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) सम्मान आ मैथिली वर्तनी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०७४. “37. हमरा नीक लगैए , (बाल साहित्य) , (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) सम्मान आ मैथिली वर्तनी
- (C) मैथिली सीखू
- (D) लेखक सभक बाल-पोथी

२०७५. “नेना भुटकाकैं रातिमे सुनेबा लेल किछु लोककथा →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) पोथी साइट
- (C) लेखक सभक बाल-पोथी
- (D) सम्मान आ मैथिली वर्तनी

२०७६. “39. कनी हँसियौ ने! , (बाल साहित्य) , (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) टॉकिंग ऑडियो बुक
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०७७. “8 . तरहरिमे परीलोक , (बाल साहित्य) , (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) मैथिली सीखू
- (C) पोथी साइट
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०७८. “NCERT (Maithili-English-Hindi Conversations) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) मैथिली सीखू

२०७९. “https://bloomlibrary.org/player/Wcf6zr5CoF →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) मैथिली सीखू
- (C) पोथी साइट
- (D) टॉकिंग ऑडियो बुक

२०८०. “https://bloomlibrary.org/player/b2l5wesxCp →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) टॉकिंग ऑडियो बुक
- (C) सम्मान आ मैथिली वर्तनी
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२०८१. “https://bloomlibrary.org/player/dAzC0Fubt7 →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) लेखक सभक बाल-पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) पोथी साइट

२०८२. “https://bloomlibrary.org/player/f19pSdhGMo →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) शब्दकोश आ सम्पादित पोथी
- (C) सम्मान आ मैथिली वर्तनी
- (D) टॉकिंग ऑडियो बुक

२०८३. “<https://bloomlibrary.org/player/p3sHdYBgIT> →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) लेखक सभक बाल-पोथी

२०८४. “11. बड़ीटा! कनियेडा! , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) मैथिली सीखू
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०८५. “25. हम सँघि सके छी , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) सम्मान आ मैथिली वर्तनी
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) लेखक सभक बाल-पोथी

२०८६. “36. कुकुड़क एकटा दिन , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) टॉकिंग ऑडियो बुक
- (C) लेखक सभक बाल-पोथी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०८७. “42. आउ पएर गानी , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) लेखक सभक बाल-पोथी
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) टॉकिंग ऑडियो बुक

२०८८. “7. एकटा नीक दिन , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) मैथिली सीखू
- (C) पोथी साइट
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०८९. “Studies in Jainism and Buddhism in Mithila →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) शब्दकोश आ सम्पादित पोथी
- (C) पोथी साइट
- (D) लेखक सभक बाल-पोथी

२०९०. “खुरलुच्ची (मैथिली बाल कविता- बाल साहित्य) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली सीखू
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखक सभक बाल-पोथी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०९१. “12. एतऽ हम सभ रहै छी , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) टॉकिंग ऑडियो बुक
- (B) सम्मान आ मैथिली वर्तनी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०९२. “12. फिनिश लाइन , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) मैथिली सीखू

२०९३. “15. कच-कच कचाक , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) सम्मान आ मैथिली वर्तनी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०९४. “20. अखन नै , अखन नै! , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) शब्दकोश आ सम्पादित पोथी
- (C) पोथी साइट
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२०९५. “3. मिथिलाक लोकदेवता (बाल साहित्य) (2010) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) मैथिली सीखू
- (D) लेखक सभक बाल-पोथी

२०९६. “40. लाल बरसाती , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) मैथिली सीखू

२०९७. “43. कतऽ अछि ई अंक 5 ? , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) पोथी साइट
- (C) टॉकिंग ऑडियो बुक
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२०९८. “7 . कमलाक भगता , (बाल साहित्य), (2022) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली सीखू
- (B) सम्मान आ मैथिली वर्तनी
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) टॉकिंग ऑडियो बुक

२०९९. “Videha Read Aloud Talking Maithili Audio Books →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) पोथी साइट
- (C) मैथिली सीखू
- (D) लेखक सभक बाल-पोथी

२१००. “https://www.youtube.com/@videha_ejournal →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली सीखू
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखक सभक बाल-पोथी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२१०१. “कोइली घूरि आउ (बाल लघु-विहानि कथा संग्रह) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) शब्दकोश आ सम्पादित पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) मैथिली सीखू

२१०२. “मैथिलीक पारम्परिक जातीय व्यवसायक शब्दावली २००९ →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) मैथिली सीखू
- (C) सम्मान आ मैथिली वर्तनी
- (D) टॉकिंग ऑडियो बुक

२१०३. “2. मैथिली चित्रकथा (बाल साहित्य) (2009) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) लेखक सभक बाल-पोथी
- (D) मैथिली सीखू

२१०४. “3. मू परियोजना (देवनागरी लिपि) , (2023) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) पोथी साइट
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) लेखक सभक बाल-पोथी

२१०५. “32. माछी फेर आउ टाटा! , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) टॉकिंग ऑडियो बुक
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) लेखक सभक बाल-पोथी
- (D) सम्मान आ मैथिली वर्तनी

२१०६. “34. टिंग टोंग , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) टॉकिंग ऑडियो बुक
- (D) मैथिली सीखू

२१०७. “Maithili eBooks/ eJournals/ Audio-Video Archive →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) पोथी साइट
- (D) टॉकिंग ऑडियो बुक

२१०८. “खिस्सा अण्टार्कटिका केर (पृ. १०५४-१०९५) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) शब्दकोश आ सम्पादित पोथी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) लेखक सभक बाल-पोथी

२१०९. “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) शब्दकोश आ सम्पादित पोथी
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) लेखक सभक बाल-पोथी

२११०. “2. मू परियोजना (तिरहुता लिपि) , (2023) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखक सभक बाल-पोथी
- (B) पोथी साइट
- (C) सम्मान आ मैथिली वर्तनी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२१११. “21. जन्मदिनक उत्सव भोज , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) मैथिली सीखू
- (C) लेखक सभक बाल-पोथी
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२११२. “24. अंग्रेजी , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली सीखू
- (B) टॉकिंग ऑडियो बुक
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) लेखक सभक बाल-पोथी

२११३. “29. चोभा आम! , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखक सभक बाल-पोथी
- (D) मैथिली सीखू

२११४. “31. जखन इकडू स्कूल गेल , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) शब्दकोश आ सम्पादित पोथी
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) टॉकिंग ऑडियो बुक

२११५. “4. विद्यापतिक पुरुष परीक्षा (बाल साहित्य) (2012) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गजेन्द्र ठाकुरक बाल-पोथी
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखक सभक बाल-पोथी
- (D) शब्दकोश आ सम्पादित पोथी

२११६. “13. भारतील्लक राजकुमारी , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) टॉकिंग ऑडियो बुक
- (B) शब्दकोश आ सम्पादित पोथी
- (C) मैथिली सीखू
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२११७. “26. छोट लाल-टुहटुह डोरी , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली सीखू
- (B) टॉकिंग ऑडियो बुक
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) पोथी साइट

२११८. “27. करू नीक , भोगू नीक , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) टॉकिंग ऑडियो बुक
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२११९. “8. चलू हम तँ ठीक छी ने! , (बाल साहित्य), (2022) →” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) सम्मान आ मैथिली वर्तनी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२१२०. “Brochure 1 →” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) पोथी साइट
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१२१. “पिरामिडक देशमे →” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (D) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

२१२२. “शौचालयक खिस्सा →” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 मुन्नाजी
- (B) पोथी साइट
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)

२१२३. “19. हारू , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)

२१२४. “हमरा ओ चाही ! → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)

२१२५. “https://ncert.nic.in/bs-2021.php → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (B) 🖐 वृषेश चन्द्र लाल (सौजन्य- वृषेश चन्द्र लाल)
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) मैथिली सीखू

२१२६. “बाल कविता (पृ. ९९३-१२१५) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैथिली सीखू
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ. शशिधर कुमार
- (D) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)

२१२७. “मैथिलीक वेश - भूषा - प्रसाधन सम्बन्धी शब्दावली २००८ → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (B) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')

२१२८. “२००९ → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) टॉकिंग ऑडियो बुक
- (B) 🖐 देवांशु वत्स
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२१२९. “GADYA PADYA BHARTI 2 → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ. शशिधर कुमार
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२१३०. “खुरलुच्ची (मैथिली बाल कविता- बाल साहित्य) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) 🖐 मुन्नाजी

२१३१. “4. मसाई केर परिवर्तनकारी रेबेका , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) 🖐 नीता झा (सौजन्य- नीता झा)
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) 🖐 गजेन्द्र ठाकुर

२१३२. “(बाल उपन्यास) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (B) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)

२१३३. “41. भूत-प्रेतक नाट्यशाला , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२१३४. “38. रीताक नव-स्कूलमे पहिल दिन , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 टॉकिंग ऑडियो बुक
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२१३५. “मैथिली → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैथिली सीखू
- (B) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)

२१३६. “बीज संचयक → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 देवांशु वत्स
- (C) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (D) 🖐 नीतू कुमारी

२१३७. “Hindi → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) पोथी साइट
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१३८. “चुक्का (बाल कथा संग्रह) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 जगदीश प्रसाद मण्डल
- (B) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 अनुवाद (मैथिली):

२१३९. “37. हमरा नीक लगैए , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (B) 🖐 पूनम मण्डल
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)

२१४०. “सचित्र बाल कविता (पृ. १४६८-१८५०) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (C) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 डॉ. शशिधर कुमार

२१४१. “<https://store.pothi.com/book/gajendra-thakur-parallel-history-mithila-maithili-tome-2/> → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२१४२. “4 . भऽ जाएब छू (मैथिलीक 2012 मे प्रकाशित पहिल क्लाइमेट-फिक्शन प्ले- Maithili's first climate-fiction pla...” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 मुन्नाजी
- (C) मैथिली सीखू
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१४३. “31. जखन इकडू स्कूल गेल , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) 🖐 गजेन्द्र ठाकुर

२१४४. “भैया के मुस्कान के चोरीलक → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 मूल:
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२१४५. “History of Navya-Nyaya in Mithila → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 मुन्नाजी
- (B) पोथी साइट
- (C) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

२१४६. “OLE Nepal's e-Pustakalaya → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 लक्ष्मी ठाकुर
- (B) 🖐 अनुवाद (मैथिली):
- (C) पोथी साइट
- (D) 🖐 मूल:

२१४७. “हिन्दी-मैथिली-शिक्षक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 पूनम मण्डल
- (B) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (C) मैथिली सीखू
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२१४८. “मैथिली-हिन्दी वार्तालाप Maithili-Hindi conversations (3 Hours ३ घण्टा)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) मैथिली सीखू
- (C) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (D) 🖐 डॉ. ललिता झा (सौजन्य - ललिता झा)

२१४९. “मैथिली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मूल
- (B) मैथिली सीखू
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१५०. “विदेह मैथिली शिशु उत्सव” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) मैथिली सीखू

२१५१. “कथा बौद्ध सिद्ध मेहथपा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (C) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)

२१५२. “मैथिली सुबोध व्याकरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१५३. “फूल तितली आ तुलबुल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नाजी
- (B) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (D) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')

२१५४. “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) पोथी साइट
- (C) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१५५. “विज्ञानक बतकही” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१५६. “विज्ञानक बतकही भाग-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१५७. “नरक विजय (सम्पूर्ण)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)

२१५८. “नरक विजय (संशोधित)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (B) 🖐 पूनम मण्डल
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१५९. “हमर गाम” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (B) 🖐 मूल
- (C) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१६०. “(बाल उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖐 पूनम मण्डल
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१६१. “पिरामिडक देशमे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२१६२. “रोबोट (अनूदित साइंस-फिक्शन नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२१६३. “मैथिली लोककथा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (C) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) शब्दकोश आ सम्पादित पोथी

२१६४. “कुरल : मैथिली भावानुवाद (मूल तमिल आदि-कवि तिरुवल्लुवर) २०१७” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 देवांशु वत्स
- (B) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (C) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

२१६५. “बाल कविता” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

२१६६. “तीन टा बाल नाटक (मैथिली बाल साहित्य)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. शशिधर कुमार
- (B) 🖐 मुन्नाजी
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) लेखक सभक बाल-पोथी

२१६७. “२००९” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 देवांशु वत्स
- (B) शब्दकोश आ सम्पादित पोथी
- (C) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (D) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')

२१६८. “चोनहा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१६९. “तरेगन (बाल प्रेरक विहनि कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) मैथिली सीखू

२१७०. “नै धाड़ैए (बाल उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (B) 🖐 लक्ष्मी ठाकुर
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१७१. “नियति आ पुरुषार्थ २०२३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. ललिता झा (सौजन्य - ललिता झा)
- (B) 🖐 लक्ष्मी ठाकुर
- (C) 🖐 मुन्नाजी
- (D) 🖐 जगदीश प्रसाद मण्डल

२१७२. “(बाल कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 पूनम मण्डल
- (B) 🖐 जगदीश प्रसाद मण्डल
- (C) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (D) 🖐 मूल

२१७३. “मंगल-प्रभात गाँधीजी (अनुवाद)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. कमला चौधरी (सौजन्य - कमला चौधरी)
- (B) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)

२१७४. “स्वर्ण कमल (बाल उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर

२१७५. “राजापोता बलगर (बाल कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)
- (D) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')

२१७६. “ई भेटल तँ की भेटल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (C) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (D) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)

२१७७. “ढोलक (बाल कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (B) 🖐 लक्ष्मी ठाकुर
- (C) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२१७८. “उड़ि ने सकी पर चिड़ै छी हम (भाग १-२) (पृ. १०५४-१०९५)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 पूनम मण्डल
- (D) 🖐 डॉ. शशिधर कुमार

२१७९. “बाल कविता (पृ. १९३-१२१५)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)

२१८०. “बाल कविता (पृ. १००४-११७३)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१८१. “सचित्र बाल कविता (पृ. ७४७-८३४)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. शशिधर कुमार
- (B) 🖐 गजेन्द्र ठाकुरक बाल-पोथी
- (C) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२१८२. “भूकम्प (पृ . ६३८ - ६७४)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (D) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी

२१८३. “भगता बडक देश-भ्रमण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२१८४. “शिशु गीत खेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 मूल
- (D) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)

२१८५. “नशामुक्ति हित गाबी गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🖐 पूनम मण्डल
- (D) 🖐 डॉ. शशिधर कुमार

२१८६. “निनियाँ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

२१८७. “चुक्का (बाल कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (B) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 मुन्नाजी

२१८८. “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (D) 🖐 मूल

२१८९. “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2002, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२१९०. “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2003, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 मैथिली सीखू

२१९१. “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2007, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (D) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)

२१९२. “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2016, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 मुन्नाजी
- (D) 🖐 मैथिली सीखू

२१९३. “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2018, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 पूनम मण्डल
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 मूल

२१९४. “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 लेखक सभक बाल-पोथी

२१९५. “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)

२१९६. “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२१९७. “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 जगदीश प्रसाद मण्डल
- (C) 🖐 लेखक सभक बाल-पोथी
- (D) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)

२१९८. “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 अनुवाद (मैथिली)
- (C) 🖐 डॉ. कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 पोथी साइट

२१९९. “11. रङ सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (D) 🖐 अनुवाद (मैथिली)

२२००. “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (B) 🖐 सम्मान आ मैथिली वर्तनी
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 अनुवाद (मैथिली)

२२०१. “मैथिली चित्रकथा (बाल साहित्य)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 लक्ष्मी ठाकुर
- (B) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (C) 🖐 नीतू कुमारी
- (D) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

२२०२. “बिलाइ मौसी (बाल लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 नीता झा (सौजन्य- नीता झा)
- (C) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (D) 🖐 गजेन्द्र ठाकुर (सम्पादन)

२२०३. “हमर बाल-वाड़ी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (B) 🖐 नीता झा (सौजन्य- नीता झा)
- (C) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)

२२०४. “आर्या कॉकपिट मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 लक्ष्मी ठाकुर
- (B) 🖐 नीतू कुमारी
- (C) 🖐 देवांशु वत्स
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

२२०५. “दीपा करमाकर- सही संतुलन मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (B) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

२२०६. “जंगल मे अहाँक स्वागत अछि” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 नीता झा (सौजन्य- नीता झा)
- (C) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (D) 🖐 मूल

२२०७. “ढेल छथि आकाश मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 पूनम मण्डल
- (B) 🖐 नीता झा (सौजन्य- नीता झा)
- (C) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (D) 🖐 गोविंद झा (IGNCA Site आर्काइव)

२२०८. “भैया के मुस्कान के चौरौलक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)

२२०९. “बीज संचयक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")

२२१०. “अचंभित करय “फिबोनाची”” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

२२११. “शौचालयक खिस्सा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) शब्दकोश आ सम्पादित पोथी
- (D) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)

२२१२. “लाल बरसाती” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (B) 🖐 नीता झा (सौजन्य- नीता झा)
- (C) 🖐 पूनम मण्डल
- (D) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)

२२१३. “गुल्लीक जादुई पेटी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (C) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (D) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)

२२१४. “समीराक विकठ भोजन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖐 डॉ. शशिधर कुमार
- (D) 🖐 मूल

२२१५. “विवाह मे जाई छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (B) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (C) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

२२१६. “हमर माँछ ! नै हमर माँछ !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) मैथिली सीखू
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)

२२१७. “कैयो सकै छी , नहियो कऽ सकै छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश प्रसाद मण्डल
- (B) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

२२१८. “बण्टी आ बबली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर

२२१९. “हमर सभसँ नीक संगी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) मैथिली सीखू
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

२२२०. “गप्पू बुते नाचल नै होइ छै” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (D) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)

२२२१. “हमरा ओ चाही !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

२२२२. “ओंछाइट भीमा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नाजी
- (B) 🖐 मूल
- (C) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (D) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

२२२३. “जानवर सभ संगे भेंट - घाँट” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 जगदीश प्रसाद मण्डल
- (C) 🖐 लक्ष्मी ठाकुर
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

२२२४. “सुतै कालक खिस्सा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) 🖐 पूनम मण्डल

२२२५. “1. बाल मण्डली/ किशोर जगत (बाल नाटक , लघुकथा , कविता आदि) (बाल साहित्य), (2009)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) 🖐 पूनम मण्डल

२२२६. “2 . Learn Mithilakshar Script (2009, Second edition 2023)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)

२२२७. “3. अक्षरमुष्टिका (बाल-लघुकथा संग्रह) , (बाल साहित्य) , (2010)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) सम्मान आ मैथिली वर्तनी

२२२८. “5. जलोदीप (बाल-नाटक संग्रह) , (बाल साहित्य) , (2012)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) मैथिली सीखू
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२२२९. “6. बाडक बडौरा (बाल-पद्य संग्रह) , (बाल साहित्य) , (2012)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) 🖐 गजेन्द्र ठाकुर

२२३०. “9 . बेसी छुट्टी कम इसकूल , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) लेखक सभक बाल-पोथी

२२३१. “10 . बड़द करैए दाउन ने यौ , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

२२३२. “11 . बाल गजल (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (B) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")

२२३३. “1 . भारतोल्लक राजकुमारी , (बिनु शब्दक) , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 गजेन्द्र ठाकुर

२२३४. “5. सुनु , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (B) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 लक्ष्मी ठाकुर

२२३५. “6. घर सभ , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)

२२३६. “9. की अहाँ ऐ चिड़ै सभकेँ देखने छी ? , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

२२३७. “10. टोस्ट , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

२२३८. “14. वुयो , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (D) 🖐 गजेन्द्र ठाकुर

२२३९. “16. चुन्नु-मुन्नूक नहेनाइ , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (B) 🖐 गजेन्द्र ठाकुर
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)

२२४०. “17. नेना जे बैलूनसँ डेराइत छल , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (B) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (C) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)
- (D) 🖐 गजेन्द्र ठाकुर

२२४१. “18. अद्भुत फिबोनाची अंक-शृंखला , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)

२२४२. “19. हारू , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) लेखक सभक बाल-पोथी
- (B) 🖱 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖱 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖱 गजेन्द्र ठाकुर

२२४३. “22. मोट राजा पातर-दुब्बड़ कुकुड़ , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (B) 🖱 भोला लाल दास (आर्काइव डॉट कॉम)
- (C) 🖱 गजेन्द्र ठाकुर
- (D) 🖱 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२२४४. “23. बचिया जे अपन हँसी नै रोकि सकैत छलि , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (B) 🖱 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (C) 🖱 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖱 गजेन्द्र ठाकुर

२२४५. “28. ई सभटा बिलाड़िक दोख अछि! , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (B) 🖱 हितनाथ झा (सौजन्य- हितनाथ झा)
- (C) 🖱 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (D) 🖱 गजेन्द्र ठाकुर

२२४६. “33. अमाचीक जुलुम मशीन सभ , (बाल साहित्य) , (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 गजेन्द्र ठाकुर (सम्पादन)
- (B) 🖱 गजेन्द्र ठाकुर
- (C) 🖱 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (D) 🖱 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२२४७. “[विदेह सदेह ९]” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 नीता झा (सौजन्य- नीता झा)
- (B) 🖱 गजेन्द्र ठाकुर (सम्पादन)
- (C) 🖱 हितनाथ झा (सौजन्य- हितनाथ झा)
- (D) 🖱 लक्ष्मी ठाकुर

२२४८. “विदेह : सदेह ९ तिरहुता” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 गजेन्द्र ठाकुर (सम्पादन)
- (B) 🖱 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) 🖱 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (D) 🖱 मुन्नी कामत (सौजन्य- मुन्नी कामत)

२२४९. “English-Maithili Computer Dictionary” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 रामदेव झा (सौजन्य- शंकरदेव झा)
- (B) 🖱 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (C) 🖱 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२२५०. “मैथिलीक भोजन सम्बन्धी शब्दावली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (B) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (D) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)

२२५१. “२०११” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 मूल

२२५२. “Maithili-English Dictionary” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (C) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (D) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन

२२५३. “मैथिली शब्द संचय” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (D) लेखक सभक बाल-पोथी

२२५४. “भारत सरकार” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)

२२५५. “भारतक संविधान (मैथिली)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)

२२५६. “भारतक संविधान (अंग्रेजी-हिन्दी)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (B) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)

२२५७. “Videha” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश प्रसाद मण्डल
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) 🖐 अनुवाद (मैथिली)
- (D) पोथी साइट

२२५८. “विदेह” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (B) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (C) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (D) पोथी साइट

२२५९. “आ सदेह” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 पूनम मण्डल
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

२२६०. “विज्ञान रत्नाकर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली सीखू
- (B) पोथी साइट
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 लक्ष्मी ठाकुर

२२६१. “पोथीक लिंक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 जगदीश प्रसाद मण्डल
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)

२२६२. “IGNCA” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) पोथी साइट
- (D) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)

२२६३. “IGNCA-ASI” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (C) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) पोथी साइट

२२६४. “(search keyword Mithila)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) पोथी साइट
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')

२२६५. “Mithila in the Age of Vidyapati” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. शशिधर कुमार
- (B) पोथी साइट
- (C) 🖐 देवांशु वत्स
- (D) 🖐 मूल

२२६६. “Cultural Heritage of Mithila” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (B) 🖐 मुन्नाजी
- (C) पोथी साइट
- (D) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

२२६७. “Mithila under the Karnatas” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) पोथी साइट

२२६८. “Temple Survey Project ASI” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शब्दकोश आ सम्पादित पोथी
- (B) पोथी साइट
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 अनुवाद (मैथिली)

२२६९. “English” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) सम्मान आ मैथिली वर्तनी
- (D) 🖐 लक्ष्मी ठाकुर

२२७०. “Hindi” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. ललिता झा (सौजन्य - ललिता झा)
- (B) पोथी साइट
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

२२७१. “मैथिली साहित्य संस्थान” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (C) पोथी साइट
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२२७२. “दर्शनीय” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (C) पोथी साइट
- (D) 🖐 डॉ. शशिधर कुमार

२२७३. “Brochure 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. ललिता झा (सौजन्य - ललिता झा)
- (B) शब्दकोश आ सम्पादित पोथी
- (C) पोथी साइट
- (D) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी

२२७४. “Brochure 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) पोथी साइट

२२७५. “Brochure 3” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (B) पोथी साइट
- (C) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)

२२७६. “Brochure 4” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (B) पोथी साइट
- (C) 🖐 लक्ष्मी ठाकुर
- (D) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)

२२७७. “Brochure 5” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. शशिधर कुमार
- (B) पोथी साइट
- (C) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) 🖐 अनुवाद (मैथिली)

२२७८. “ब्लूम लाइब्रेरी मैथिली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (C) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)
- (D) पोथी साइट

२२७९. “अरिपन फाउण्डेशन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 अनुवाद (मैथिली)
- (C) शब्दकोश आ सम्पादित पोथी
- (D) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)

२२८०. “Pratham Books Maithili Storyweaver” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (C) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (D) लेखक सभक बाल-पोथी

२२८१. “मैथिली ऑडियो बुक्स” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (B) पोथी साइट
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२२८२. “पोथी डॉट कॉम” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 देवांशु वत्स
- (B) 🖱 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (C) पोथी साइट
- (D) शब्दकोश आ सम्पादित पोथी

२२८३. “खिस्सा-पिहानी नेना भुटका लेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖱 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (C) पोथी साइट
- (D) 🖱 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)

२२८४. “जानकी एफ.एम समाचार” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖱 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (C) पोथी साइट
- (D) गजेन्द्र ठाकुरक बाल-पोथी

२२८५. “आकाशवाणी दरभंगा यू ट्यूब चैनल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖱 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) 🖱 गोविंद झा (IGNCA Site आर्काइव)
- (D) 🖱 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

२२८६. “सम्मान-सूची” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖱 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖱 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖱 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)

२२८७. “भाषापाक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖱 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖱 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)

२२८८. “BMAF-001” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 रामदेव झा (सौजन्य- शंकरदेव झा)
- (B) 🖱 मुन्नाजी
- (C) सम्मान आ मैथिली वर्तनी
- (D) 🖱 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

२२८९. “editorial.staff.videha@zohomail.in” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖱 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (B) 🖱 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖱 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (D) सम्मान आ मैथिली वर्तनी

२२९०. “sales.videha@gmail.com” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (D) 🖐 नीतू कुमारी

२२९१. “GADYA PADYA BHARTI 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (B) 🖐 जगदीश प्रसाद मण्डल
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 पूनम मण्डल

२२९२. “विदेहःसदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 अनुवाद (मैथिली)

२२९३. “विदेहःसदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 गजेन्द्र ठाकुर (सम्पादन)

२२९४. “GOOGLE PLAY BOOK” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखक सभक बाल-पोथी
- (D) सम्मान आ मैथिली वर्तनी

२२९५. “AMAZON KINDLE” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (B) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 देवांशु वत्स

२२९६. “POTHI TOME 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 पूनम मण्डल
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२२९७. “POTHI TOME 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 लक्ष्मी ठाकुर
- (D) अनूदित साहित्य आ समानान्तर इतिहास

२२९८. “POTHI TOME 3” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🙌 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🙌 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (D) 🙌 डॉ. शशिधर कुमार

२२९९. “POTHI TOME 4” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🙌 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (B) 🙌 डॉ. शशिधर कुमार
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🙌 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")

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

१. (C) Utkala, Kanyakubja, Gauda, Maithil, and Saraswat. — The analytical point asked in this question is captured by: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
२. (B) It marks the formal introduction of the Panji management system in Mithila. — The analytical point asked in this question is captured by: It marks the formal introduction of the Panji management system in Mithila.
३. (B) Shankar Datta — The analytical point asked in this question is captured by: Shankar Datta
४. (B) The maternal uncle (mother's brother). — The analytical point asked in this question is captured by: The maternal uncle (mother's brother).
५. (C) Saraswat — The analytical point asked in this question is captured by: Saraswat
६. (B) Yajurveda and Samaveda. — The analytical point asked in this question is captured by: Yajurveda and Samaveda.
७. (A) Maithil. — The analytical point asked in this question is captured by: Maithil.
८. (C) Kumarila Bhatta. — The analytical point asked in this question is captured by: Kumarila Bhatta.
९. (D) Karna Kayasthas. — The analytical point asked in this question is captured by: Karna Kayasthas.
१०. (D) Saraswat. — The analytical point asked in this question is captured by: Saraswat.
११. (C) Because it contains a continuous and comprehensive genealogical web of a whole community spanning over 1000 years. — The analytical point asked in this question is captured by: Because it contains a continuous and comprehensive genealogical web of a whole community spanning over 1000 years.
१२. (C) Vindhychal. — The analytical point asked in this question is captured by: Vindhychal.
१३. (B) Vasukinath — The analytical point asked in this question is captured by: Vasukinath
१४. (C) Shishir — The analytical point asked in this question is captured by: Shishir
१५. (C) Khuni — The analytical point asked in this question is captured by: Khuni
१६. (D) Siddhi — The analytical point asked in this question is captured by: Siddhi
१७. (C) Goshai Jayshiv, Beniram, Kotishwar, Manbodh, and Raghav. — The analytical point asked in this question is captured by: Goshai Jayshiv, Beniram, Kotishwar, Manbodh, and Raghav.
१८. (B) Chatrapati, Durlabh, and Bhikhia. — The analytical point asked in this question is captured by: Chatrapati, Durlabh, and Bhikhia.
१९. (C) Vishwanath, Shaktinath, and Muktinath. — The analytical point asked in this question is captured by: Vishwanath, Shaktinath, and Muktinath.

२०. (A) **Lal.** — The analytical point asked in this question is captured by: Lal.
२१. (D) **Karu.** — The analytical point asked in this question is captured by: Karu.
२२. (C) **Amritnath, Gopinath, and Kartinnath.** — The analytical point asked in this question is captured by: Amritnath, Gopinath, and Kartinnath.
२३. (B) **Bacha.** — The analytical point asked in this question is captured by: Bacha.
२४. (B) **Ratinath.** — The analytical point asked in this question is captured by: Ratinath.
२५. (B) **Manne.** — The analytical point asked in this question is captured by: Manne.
२६. (C) **Hanumandatt, Bhagwandatt, Shankardatt, and Chandidatt.** — The analytical point asked in this question is captured by: Hanumandatt, Bhagwandatt, Shankardatt, and Chandidatt.
२७. (C) **Harikrishna** — The analytical point asked in this question is captured by: Harikrishna
२८. (D) **Palat, Garib, Khagu, and Machala.** — The analytical point asked in this question is captured by: Palat, Garib, Khagu, and Machala.
२९. (D) **Dharni, Nayan, Harikrishna, Bana, and Rupnath.** — The analytical point asked in this question is captured by: Dharni, Nayan, Harikrishna, Bana, and Rupnath.
३०. (C) **The children are Nathe, Nena, and Bhaiya.** — The analytical point asked in this question is captured by: The children are Nathe, Nena, and Bhaiya.
३१. (A) **The children are Jivanath, Dhani, and Ghoghna.** — The analytical point asked in this question is captured by: The children are Jivanath, Dhani, and Ghoghna.
३२. (C) **The children are Saheb, Nilambar, and Bhanjan.** — The analytical point asked in this question is captured by: The children are Saheb, Nilambar, and Bhanjan.
३३. (B) **They are Theghi, Gunanand, Kantikar, and Giridharika.** — The analytical point asked in this question is captured by: They are Theghi, Gunanand, Kantikar, and Giridharika.
३४. (A) **His children are Ishannath, Viku, and Sanphula.** — The analytical point asked in this question is captured by: His children are Ishannath, Viku, and Sanphula.
३५. (A) **Babureiya, Nandipat and Shirika.** — The analytical point asked in this question is captured by: Babureiya, Nandipat and Shirika.
३६. (D) **Kartik, Sudhir, Virendra and Sukhsena.** — The analytical point asked in this question is captured by: Kartik, Sudhir, Virendra and Sukhsena.
३७. (A) **Sheetal (alias Pritam).** — The analytical point asked in this question is captured by: Sheetal (alias Pritam).
३८. (B) **Sanket, Swapnil, Saurabh, and Vipasha.** — The analytical point asked in this question is captured by: Sanket, Swapnil, Saurabh, and Vipasha.
३९. (B) **Abhishek and Anshu.** — The analytical point asked in this question is captured by: Abhishek and Anshu.
४०. (B) **IPS (Indian Police Service).** — The analytical point asked in this question is captured by: IPS (Indian Police Service).
४१. (C) **Vicky, Rinki, and Bauva.** — The analytical point asked in this question is captured by: Vicky, Rinki, and Bauva.
४२. (D) **Dina** — The analytical point asked in this question is captured by: Dina
४३. (A) **Retired Officer of the Jute Corporation of India.** — The analytical point asked in this question is captured by: Retired Officer of the Jute Corporation of India.
४४. (D) **Malda.** — The analytical point asked in this question is captured by: Malda.
४५. (C) **Ganapati Chand.** — The analytical point asked in this question is captured by: Ganapati Chand.

- ४६. (D) V.P. Bhatta** — The analytical point asked in this question is captured by: V.P. Bhatta
- ४७. (B) Ratidhar, Paran, and Gokulnath** — The analytical point asked in this question is captured by: Ratidhar, Paran, and Gokulnath
- ४८. (B) Lakshminath (alias Dokai), Naitik, Kaminnath, and Chichana** — The analytical point asked in this question is captured by: Lakshminath (alias Dokai), Naitik, Kaminnath, and Chichana
- ४९. (A) Bodhan, Chhaban, Shobhan, and Panji Kamalnayan Datta** — The analytical point asked in this question is captured by: Bodhan, Chhaban, Shobhan, and Panji Kamalnayan Datta
- ५०. (A) Parasmani, Kulanand, and Indramaniya** — The analytical point asked in this question is captured by: Parasmani, Kulanand, and Indramaniya
- ५१. (C) A groom cannot marry a girl who is the child of his mother's brother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A groom cannot marry a girl who is the child of his mother's brother.
- ५२. (C) They were historically categorised as 'Chandal' and excluded from Aryan social dignity.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They were historically categorised as 'Chandal' and excluded from Aryan social dignity.
- ५३. (D) Marriage with the offspring of the mother's brother is strictly prohibited.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage with the offspring of the mother's brother is strictly prohibited.
- ५४. (C) To maintain caste purity and regulate marriage eligibility based on lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To maintain caste purity and regulate marriage eligibility based on lineage.
- ५५. (B) She must not be the child of the groom's mother's brother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: She must not be the child of the groom's mother's brother.
- ५६. (C) They share the same common ancestors.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They share the same common ancestors.
- ५७. (C) When born from a marriage between 'Svajana' (forbidden blood relatives).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: When born from a marriage between 'Svajana' (forbidden blood relatives).
- ५८. (A) There are five ancestors included.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: There are five ancestors included.
- ५९. (B) Marriage with the offspring of the maternal uncle is strictly prohibited.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage with the offspring of the maternal uncle is strictly prohibited.
- ६०. (B) True.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: True.
- ६१. (C) The children of the groom's step-mother's brother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The children of the groom's step-mother's brother.
- ६२. (A) They are specific genealogical positions of ancestors used to detect prohibited overlaps in lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They are specific genealogical positions of ancestors used to detect prohibited overlaps in lineage.
- ६३. (D) Definition: The state of being related by blood, which must be verified as absent before a Hindu marriage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Definition:

The state of being related by blood, which must be verified as absent before a Hindu marriage.

६४. (C) The mother's brother (Maternal Uncle). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The mother's brother (Maternal Uncle).

६५. (C) Children of one's maternal uncle, with whom marriage is strictly prohibited. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Children of one's maternal uncle, with whom marriage is strictly prohibited.

६६. (C) Uncle (Mousi/Mama children). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Uncle (Mousi/Mama children).

६७. (A) Maternal uncle (Mama). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal uncle (Mama).

६८. (C) Six (6). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Six (6).

६९. (A) They are considered 'Matripaksha' (maternal relatives) within the prohibited five-generation degree. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They are considered 'Matripaksha' (maternal relatives) within the prohibited five-generation degree.

७०. (D) They were historically considered 'Chandal' or socially boycotted from Aryan dignity. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They were historically considered 'Chandal' or socially boycotted from Aryan dignity.

७१. (D) It is strictly forbidden as a violation of genealogical purity. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is strictly forbidden as a violation of genealogical purity.

७२. (D) Chhandogya marriages occur in two parts (East and West), while Vajasaneyi marriages have no such division. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandogya marriages occur in two parts (East and West), while Vajasaneyi marriages have no such division.

७३. (D) To ensure the purity of lineage and prevent marriage within prohibited degrees of kinship. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To ensure the purity of lineage and prevent marriage within prohibited degrees of kinship.

७४. (A) Marriage with the offspring of the mother's brother is strictly prohibited. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage with the offspring of the mother's brother is strictly prohibited.

७५. (B) It is a violation of the 'Sapinda' marriage rules specified in the Smritis. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is a violation of the 'Sapinda' marriage rules specified in the Smritis.

७६. (A) Siddhanta Patra (also known as Aswajana Patra). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Siddhanta Patra (also known as Aswajana Patra).

७७. (B) Brother (maternal uncle's children). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Brother (maternal uncle's children).

७८. (C) If the shared relative appears on the maternal side (Matripaksha) for both. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: If the shared relative appears on the maternal side (Matripaksha) for both.

७९. (D) Bhatt Bhushan of Mandi Marha Mul. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Bhatt Bhushan of Mandi Marha Mul.

८०. (B) **Eight.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Eight.
८१. (B) **The mother's brother (Maternal uncle).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The mother's brother (Maternal uncle).
८२. (C) **Brother (maternal uncle).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Brother (maternal uncle).
८३. (D) **The Samavedic marriage is divided into 'Purva' and 'Uttara' (after sunset) rituals.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Samavedic marriage is divided into 'Purva' and 'Uttara' (after sunset) rituals.
८४. (B) **Marriage is strictly prohibited with the offspring of the mother's brother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage is strictly prohibited with the offspring of the mother's brother.
८५. (A) **Marriage is prohibited with the children of the mother's sister (*Kathamama*).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage is prohibited with the children of the mother's sister (*Kathamama*).
८६. (D) **5 generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 5 generations.
८७. (A) **Must not be the same as the groom/bride.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Must not be the same as the groom/bride.
८८. (D) **Mithilesh (Lili), Vipin, Ashutosh, and Mantu.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Mithilesh (Lili), Vipin, Ashutosh, and Mantu.
८९. (B) **Vipin and Naveen.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Vipin and Naveen.
९०. (B) **Bhargama.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Bhargama.
९१. (C) **Vipin, Ajeet, and Ranjeet.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Vipin, Ajeet, and Ranjeet.
९२. (D) **Status generally declines (moves downward) if one marries into a lower-ranked Panji family.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Status generally declines (moves downward) if one marries into a lower-ranked Panji family.
९३. (B) **Swajana (closely related relative).** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Swajana (closely related relative).
९४. (C) **Seven generations.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Seven generations.
९५. (B) **They were historically considered 'Chandal' and excluded from Aryan dignity.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were historically considered 'Chandal' and excluded from Aryan dignity.
९६. (C) **The child was historically considered a 'Chandal' and excluded from Aryan social limits.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child was historically considered a 'Chandal' and excluded from Aryan social limits.
९७. (D) **The child is traditionally considered a 'Chandala' and the family loses its social dignity.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child is traditionally

considered a 'Chandala' and the family loses its social dignity.

१८. (B) Shrotriya. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Shrotriya.

१९. (C) They were recorded in the 'Dushan Panji' but their descendants often remained part of the social fabric. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were recorded in the 'Dushan Panji' but their descendants often remained part of the social fabric.

१००. (B) Sarisab Mula (Shandilya Gotra). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Sarisab Mula (Shandilya Gotra).

१०१. (C) Five generations on the mother's side and seven generations on the father's side. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Five generations on the mother's side and seven generations on the father's side.

१०२. (D) Chandala (in a ritual/social sense) — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Chandala (in a ritual/social sense)

१०३. (D) Not officially registered in the formal Panji hierarchy (Panjibaddh). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Not officially registered in the formal Panji hierarchy (Panjibaddh).

१०४. (D) Shrotriya, Yogya, and Panjibaddha. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Shrotriya, Yogya, and Panjibaddha.

१०५. (B) The Shrotriya Panji. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The Shrotriya Panji.

१०६. (D) The couple was socially boycotted and their children were considered 'Chandala'. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The couple was socially boycotted and their children were considered 'Chandala'.

१०७. (D) The child was traditionally considered 'Chandala' and excluded from Aryan social rites. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child was traditionally considered 'Chandala' and excluded from Aryan social rites.

१०८. (A) The Non-Shrotriya Brahmins (Yogya and Panjibaddh). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The Non-Shrotriya Brahmins (Yogya and Panjibaddh).

१०९. (C) Yogya — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Yogya

११०. (A) One whose name and complete genealogy are formally entered into the Panji records. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: One whose name and complete genealogy are formally entered into the Panji records.

१११. (C) Changes in political status and the loss of systematic scholarly patronage. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Changes in political status and the loss of systematic scholarly patronage.

११२. (D) They were treated as outcastes and their children were considered 'Chandala' in status. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were treated as outcastes and their children were considered 'Chandala' in status.

११३. (B) Jaibar — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Jaibar

११४. (D) Chandala (outcaste) — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Chandala (outcaste)

११५. (A) Chandal — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Chandal

११६. (B) Child marriage and polygamy (due to hypergamy and lineage status). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Child marriage and polygamy (due to hypergamy and lineage status).

११७. (B) Non-Shrotriya Brahmins (Yogya and Panjibaddha). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Non-Shrotriya Brahmins (Yogya and Panjibaddha).

११८. (A) Seven. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Seven.

११९. (D) Marriage within the prohibited 'Svajana' (close kin) boundaries. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Marriage within the prohibited 'Svajana' (close kin) boundaries.

१२०. (C) The child was traditionally considered 'Chandal' or socially excommunicated. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child was traditionally considered 'Chandal' or socially excommunicated.

१२१. (C) Shrotriya, Yogya, Panjibaddha, and Jaibar. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Shrotriya, Yogya, Panjibaddha, and Jaibar.

१२२. (B) Shrotriya, Yogya, and Panjibadh. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Shrotriya, Yogya, and Panjibadh.

१२३. (A) 32 Panjis. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: 32 Panjis.

१२४. (C) Chandala. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Chandala.

१२५. (B) Shrotriya. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Shrotriya.

१२६. (B) Maharaja Madhav Singh. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Maharaja Madhav Singh.

१२७. (C) The accidental marriage of a high-ranking scholar, Pandit Harinath Upadhyay, to a prohibited relative. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The accidental marriage of a high-ranking scholar, Pandit Harinath Upadhyay, to a prohibited relative.

१२८. (C) They were historically categorised as 'Chandala' or socially excluded from the Aryan dignity. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were historically categorised as 'Chandala' or socially excluded from the Aryan dignity.

१२९. (A) Shrotriya Panji. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Shrotriya Panji.

१३०. (B) The child was historically considered 'Chandala' and excluded from Aryan social rites. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child was historically considered 'Chandala' and excluded from Aryan social rites.

१३१. (D) Eight (8). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Eight (8).

१३३. (C) They were historically categorised as 'Chandala' and excluded from Aryan social rites. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were historically categorised as 'Chandala' and excluded from Aryan social rites.

१३३. (C) Lineages resulting from marriages with servant classes or outside the caste group. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Lineages resulting from marriages with servant classes or outside the caste group.

१३४. (D) The offspring are traditionally considered outcasts ('Chandala' status) and the family loses social standing. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The offspring are traditionally considered outcasts ('Chandala' status) and the family loses social standing.

१३५. (A) A classification referring to non-Srottriya Brahmins (lower rank). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: A classification referring to non-Srottriya Brahmins (lower rank).

१३६. (D) Lineage flaws, defects, or instances where ancestral purity was compromised. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Lineage flaws, defects, or instances where ancestral purity was compromised.

१३७. (D) The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The records often mark the maternal side as 'Agyat' (unknown) or note the status of the child in society.

१३८. (D) The child is considered 'Chandal' and the family is excluded from the Aryan social order. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child is considered 'Chandal' and the family is excluded from the Aryan social order.

१३९. (D) They were historically considered 'Chandal' (socially outcaste). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were historically considered 'Chandal' (socially outcaste).

१४०. (B) They were traditionally viewed as 'Chandala' or social outcasts from the Aryan à@à°à¥à° à³¼à²¼ (dignity). — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were traditionally viewed as 'Chandala' or social outcasts from the Aryan à@à°à¥à° à³¼à²¼ (dignity).

१४१. (D) The child was socially categorised as 'Chandal' and excluded from Aryan social status. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The child was socially categorised as 'Chandal' and excluded from Aryan social status.

१४२. (D) They were traditionally considered 'Chandala' (outcast) and excluded from the Aryan social order. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were traditionally considered 'Chandala' (outcast) and excluded from the Aryan social order.

१४३. (D) CID Inspector. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: CID Inspector.

१४४. (A) Engineer-in-Chief for the Government of Bihar. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Engineer-in-Chief for the Government of Bihar.

१४५. (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').

१४६. (B) Through 'upgradation orders' that were effectively proof of upgradation for cash. — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Through 'upgradation orders' that were effectively proof of upgradation for cash.

- १४७. (B) Rankmani (or Krishna).** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Rankmani (or Krishna).
- १४८. (B) Babunath, Ranknath, Hridaynath, Vaiyakaran, and Matinath** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Babunath, Ranknath, Hridaynath, Vaiyakaran, and Matinath
- १४९. (A) Mool, Shakha, Gotra, Patra, Dooshan, Utredh, and Aswajanyapatra.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Mool, Shakha, Gotra, Patra, Dooshan, Utredh, and Aswajanyapatra.
- १५०. (A) 1800 CE.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: 1800 CE.
- १५१. (C) It referred to a specific stream of Vedic education.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: It referred to a specific stream of Vedic education.
- १५२. (A) Step-maternal uncle. Deviation Records Notes** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Step-maternal uncle. Deviation Records Notes
- १५३. (B) It was the formal 'Panji Prabandh' assembly where scholars decided to centralise and regulate genealogical records.** — For the historical or institutional detail asked here, the relevant entry points to: It was the formal 'Panji Prabandh' assembly where scholars decided to centralise and regulate genealogical records.
- १५४. (C) Yajurveda (Madhyandina Shakha) and Samaveda (Kauthuma Shakha).** — For the historical or institutional detail asked here, the relevant entry points to: Yajurveda (Madhyandina Shakha) and Samaveda (Kauthuma Shakha).
- १५५. (D) The late medieval period, specifically the early 14th century.** — For the historical or institutional detail asked here, the relevant entry points to: The late medieval period, specifically the early 14th century.
- १५६. (D) Baduji, the son of Thithar.** — For the historical or institutional detail asked here, the relevant entry points to: Baduji, the son of Thithar.
- १५७. (D) Balbhadra, Bhaiyan, Jhonti, and Chhabina.** — For the historical or institutional detail asked here, the relevant entry points to: Balbhadra, Bhaiyan, Jhonti, and Chhabina.
- १५८. (A) Musahad and a daughter married into the Panichobh lineage.** — For the historical or institutional detail asked here, the relevant entry points to: Musahad and a daughter married into the Panichobh lineage.
- १५९. (B) Kamladatt, Chenga (Gauridatt), and Shambhudatt.** — For the historical or institutional detail asked here, the relevant entry points to: Kamladatt, Chenga (Gauridatt), and Shambhudatt.
- १६०. (D) Kishori, Chhabin, Madan, and Raghunath.** — For the historical or institutional detail asked here, the relevant entry points to: Kishori, Chhabin, Madan, and Raghunath.
- १६१. (C) Raghubar, Nena, Ninu, and Devidatta.** — For the historical or institutional detail asked here, the relevant entry points to: Raghubar, Nena, Ninu, and Devidatta.
- १६२. (D) Rajiv Lochan, Kamal, and Ghoghana.** — For the historical or institutional detail asked here, the relevant entry points to: Rajiv Lochan, Kamal, and Ghoghana.
- १६३. (B) Gulbadan, Manmohan, and Museka.** — For the historical or institutional detail asked here, the relevant entry points to: Gulbadan, Manmohan, and Museka.
- १६४. (A) They are Sundar and Shyamji.** — For the historical or institutional detail asked here, the relevant entry points to: They are Sundar and Shyamji.
- १६५. (D) The children are Bachru, Hrishikesh, Heera, and Kalaka.** — For the historical or institutional detail asked here, the relevant entry points to: The children are Bachru, Hrishikesh, Heera, and Kalaka.

- १६६. (C) They are Bhai, Baburaiya, Khadganath, and Lala.** — For the historical or institutional detail asked here, the relevant entry points to: They are Bhai, Baburaiya, Khadganath, and Lala.
- १६७. (B) Mukund, Madhav, and Madhusudana** — For the historical or institutional detail asked here, the relevant entry points to: Mukund, Madhav, and Madhusudana
- १६८. (A) Raghuvansh, Yaduvansh, and Harivansh** — For the historical or institutional detail asked here, the relevant entry points to: Raghuvansh, Yaduvansh, and Harivansh
- १६९. (D) Nuk, Jhuluk, Brajnath, Modnarayan, Kirtidath, and Chandridatt** — For the historical or institutional detail asked here, the relevant entry points to: Nuk, Jhuluk, Brajnath, Modnarayan, Kirtidath, and Chandridatt
- १७०. (A) Bach, Devnath, and Keshavnath** — For the historical or institutional detail asked here, the relevant entry points to: Bach, Devnath, and Keshavnath
- १७१. (C) Manik, Shivan, Shambhu, and Yaddu** — For the historical or institutional detail asked here, the relevant entry points to: Manik, Shivan, Shambhu, and Yaddu
- १७२. (B) Sunil, Anil and Hemna.** — For the historical or institutional detail asked here, the relevant entry points to: Sunil, Anil and Hemna.
- १७३. (A) Devdatt, Bhavanidatt and Nena.** — For the historical or institutional detail asked here, the relevant entry points to: Devdatt, Bhavanidatt and Nena.
- १७४. (D) Manranjan, Dalbhanjan, and Shringi.** — For the historical or institutional detail asked here, the relevant entry points to: Manranjan, Dalbhanjan, and Shringi.
- १७५. (D) Niranjana, Rajesh, and Amita.** — For the historical or institutional detail asked here, the relevant entry points to: Niranjana, Rajesh, and Amita.
- १७६. (D) Sudhakar, Buddhikar, Chatar, and Indra.** — For the historical or institutional detail asked here, the relevant entry points to: Sudhakar, Buddhikar, Chatar, and Indra.
- १७७. (D) Sohagmadar Baidyanath Mishra** — For the historical or institutional detail asked here, the relevant entry points to: Sohagmadar Baidyanath Mishra
- १७८. (A) Dharni** — For the historical or institutional detail asked here, the relevant entry points to: Dharni
- १७९. (A) Ramanath and Lakshman.** — For the historical or institutional detail asked here, the relevant entry points to: Ramanath and Lakshman.
- १८०. (D) Durgadatta, Gauridatta, and Hridayeshwar.** — For the historical or institutional detail asked here, the relevant entry points to: Durgadatta, Gauridatta, and Hridayeshwar.
- १८१. (D) Devnatha** — For the historical or institutional detail asked here, the relevant entry points to: Devnatha
- १८२. (C) Liladatta** — For the historical or institutional detail asked here, the relevant entry points to: Liladatta
- १८३. (C) Baldev, son of Satyadev.** — For the historical or institutional detail asked here, the relevant entry points to: Baldev, son of Satyadev.
- १८४. (B) Manranjan and Kouskidatta.** — For the historical or institutional detail asked here, the relevant entry points to: Manranjan and Kouskidatta.
- १८५. (B) Tatisaut.** — For the historical or institutional detail asked here, the relevant entry points to: Tatisaut.
- १८६. (B) Kamalakant, Bhairavkant, Shobhakant, and Jagadisha** — For the historical or institutional detail asked here, the relevant entry points to: Kamalakant, Bhairavkant, Shobhakant, and Jagadisha
- १८७. (C) Madankant, Sadankant, Modkant, Pramodkant, Vijayindrakant, Kumudkant, Bhagwatikant, and Bharatikant** — For the historical or institutional detail asked here, the relevant entry points to: Madankant, Sadankant, Modkant, Pramodkant, Vijayindrakant, Kumudkant, Bhagwatikant, and Bharatikant

१८८. (A) Panji Balibhadra, Bhaiyan, Jhanti, and Chhabina — For the historical or institutional detail asked here, the relevant entry points to: Panji Balibhadra, Bhaiyan, Jhanti, and Chhabina

१८९. (A) Gopalji (alias Krishnachandra), Yadavji, Vishwambhar, and Kedarnath — For the historical or institutional detail asked here, the relevant entry points to: Gopalji (alias Krishnachandra), Yadavji, Vishwambhar, and Kedarnath

१९०. (D) Two sons. — The term is being used in its Panji-specific sense; the expected meaning is: Two sons.

१९१. (D) They are considered a 'Swa-jana' (self-kin) relative under Smriti law. — The genealogical entry links the person, village, or family line with: They are considered a 'Swa-jana' (self-kin) relative under Smriti law.

१९२. (C) No, this is explicitly prohibited. — The genealogical entry links the person, village, or family line with: No, this is explicitly prohibited.

१९३. (D) After several generations (usually six), the lineage is often considered purified and accepted into society. — The genealogical entry links the person, village, or family line with: After several generations (usually six), the lineage is often considered purified and accepted into society.

१९४. (C) No, it is strictly prohibited. — The genealogical entry links the person, village, or family line with: No, it is strictly prohibited.

१९५. (D) Ramkrishna. — The genealogical entry links the person, village, or family line with: Ramkrishna.

१९६. (C) Raghunath and Shivrath — The genealogical entry links the person, village, or family line with: Raghunath and Shivrath

१९७. (D) Yogik — The genealogical entry links the person, village, or family line with: Yogik

१९८. (A) Vishnu Singh — The genealogical entry links the person, village, or family line with: Vishnu Singh

१९९. (A) Vabh Kirti Singh. — The genealogical entry links the person, village, or family line with: Vabh Kirti Singh.

२००. (B) Sonmani from the Pali lineage. — The genealogical entry links the person, village, or family line with: Sonmani from the Pali lineage.

२०१. (D) Narayan. — The genealogical entry links the person, village, or family line with: Narayan.

२०२. (B) Hemdatta. — The genealogical entry links the person, village, or family line with: Hemdatta.

२०३. (B) Parashuram. — The genealogical entry links the person, village, or family line with: Parashuram.

२०४. (A) Sanjeev and Sameer. — The genealogical entry links the person, village, or family line with: Sanjeev and Sameer.

२०५. (D) Machir — The genealogical entry links the person, village, or family line with: Machir

२०६. (A) Mandar. — The genealogical entry links the person, village, or family line with: Mandar.

२०७. (D) Diwan Bhavanidatta. — The genealogical entry links the person, village, or family line with: Diwan Bhavanidatta.

२०८. (D) Bhikari. — The genealogical entry links the person, village, or family line with: Bhikari.

२०९. (A) Goni. — The genealogical entry links the person, village, or family line with: Goni.

२१०. (A) Ganesh. — The genealogical entry links the person, village, or family line with: Ganesh.

२११. (D) Jivanath, Ratanu, and Chilaka. — The genealogical entry links the person, village, or family line with: Jivanath, Ratanu, and Chilaka.

२१२. (B) Kalanath. — The genealogical entry links the person, village, or family line with: Kalanath.

२१३. (C) The text mentions his daughter as being from Khau and another from Beluanch. — The genealogical entry links the person, village, or family line with: The text mentions his daughter as being from Khau and another from Beluanch.

- २१४. (C) The children are Judawan, Prabhunath, and Dinanath.** — The genealogical entry links the person, village, or family line with: The children are Judawan, Prabhunath, and Dinanath.
- २१५. (C) His children are Bhikhan, Bhairav, and Bhulna.** — The genealogical entry links the person, village, or family line with: His children are Bhikhan, Bhairav, and Bhulna.
- २१६. (C) They are Barinath, Kedarnath, and Bhawnath.** — The genealogical entry links the person, village, or family line with: They are Barinath, Kedarnath, and Bhawnath.
- २१७. (D) Abhiram, Dhani, and Bachru** — The genealogical entry links the person, village, or family line with: Abhiram, Dhani, and Bachru
- २१८. (B) Yogamaya (notably listed as a child/descendant context).** — The genealogical entry links the person, village, or family line with: Yogamaya (notably listed as a child/descendant context).
- २१९. (D) Dularaiya, Anand, Jaynath and Neelkanth.** — The genealogical entry links the person, village, or family line with: Dularaiya, Anand, Jaynath and Neelkanth.
- २२०. (D) Kouskidatt.** — The genealogical entry links the person, village, or family line with: Kouskidatt.
- २२१. (D) Ramkrishna and Devnath.** — The genealogical entry links the person, village, or family line with: Ramkrishna and Devnath.
- २२२. (A) Anuplal and Garidhu** — The genealogical entry links the person, village, or family line with: Anuplal and Garidhu
- २२३. (C) Lakshminath and Vishwanath** — The genealogical entry links the person, village, or family line with: Lakshminath and Vishwanath
- २२४. (C) Vishwanath, Shilanath, Muktinath, and Vidyanath.** — The genealogical entry links the person, village, or family line with: Vishwanath, Shilanath, Muktinath, and Vidyanath.
- २२५. (A) Kidhar and Purushottam** — The genealogical entry links the person, village, or family line with: Kidhar and Purushottam
- २२६. (D) Kidhar** — The genealogical entry links the person, village, or family line with: Kidhar
- २२७. (B) Ishwardatt and Saburdatt** — The genealogical entry links the person, village, or family line with: Ishwardatt and Saburdatt
- २२८. (C) Hanumandatt and Pyarelal** — The genealogical entry links the person, village, or family line with: Hanumandatt and Pyarelal
- २२९. (C) MBBS, D.H. Superintendent.** — The genealogical entry links the person, village, or family line with: MBBS, D.H. Superintendent.
- २३०. (B) Nandmohan, Durganand, Kedarnath, and Pritimohan.** — The genealogical entry links the person, village, or family line with: Nandmohan, Durganand, Kedarnath, and Pritimohan.
- २३१. (A) Soni, Baidyanath, Jagan, Jagatnath, and Kalanath.** — The genealogical entry links the person, village, or family line with: Soni, Baidyanath, Jagan, Jagatnath, and Kalanath.
- २३२. (A) Mithilesh.** — The genealogical entry links the person, village, or family line with: Mithilesh.
- २३३. (C) Bhola** — The genealogical entry links the person, village, or family line with: Bhola
- २३४. (B) Dunilal.** — The genealogical entry links the person, village, or family line with: Dunilal.
- २३५. (A) Shyamal Kishore, Bal Kishore, Naval Kishore and Jugal Kishore.** — The genealogical entry links the person, village, or family line with: Shyamal Kishore, Bal Kishore, Naval Kishore and Jugal Kishore.
- २३६. (D) Sabhyapati (Dani) and Kaushikidatt** — The genealogical entry links the person, village, or family line with: Sabhyapati (Dani) and Kaushikidatt

- २३७. (C) Bhavanidatt and Shyamlal** — The genealogical entry links the person, village, or family line with: Bhavanidatt and Shyamlal
- २३८. (B) Tanuklal, Bacchi, and Sundarlal.** — The genealogical entry links the person, village, or family line with: Tanuklal, Bacchi, and Sundarlal.
- २३९. (B) Nityanand and Ruranand.** — The genealogical entry links the person, village, or family line with: Nityanand and Ruranand.
- २४०. (C) Bulan.** — The genealogical entry links the person, village, or family line with: Bulan.
- २४१. (D) Balakrishna** — The genealogical entry links the person, village, or family line with: Balakrishna
- २४२. (B) Shripati from Mahindrapur Pandua.** — The genealogical entry links the person, village, or family line with: Shripati from Mahindrapur Pandua.
- २४३. (A) Sushil Kumar and Arun Kumar.** — The genealogical entry links the person, village, or family line with: Sushil Kumar and Arun Kumar.
- २४४. (D) Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata** — The genealogical entry links the person, village, or family line with: Shyamlal, Bhaiyalal, Kauskidutt and Bhagwata
- २४५. (B) Dharmanand.** — The genealogical entry links the person, village, or family line with: Dharmanand.
- २४६. (C) Kamdev** — The genealogical entry links the person, village, or family line with: Kamdev
- २४७. (C) Five years.** — The genealogical entry links the person, village, or family line with: Five years.
- २४८. (B) Sundar of Pali.** — The genealogical entry links the person, village, or family line with: Sundar of Pali.
- २४९. (B) Narendra (alias Munika).** — The genealogical entry links the person, village, or family line with: Narendra (alias Munika).
- २५०. (A) Thaknu (alias Bhavanand), Baccha (alias Vedanand), and Mangu (alias Kashikant)** — The genealogical entry links the person, village, or family line with: Thaknu (alias Bhavanand), Baccha (alias Vedanand), and Mangu (alias Kashikant)
- २५१. (B) Jayaram, Durbhiksh, and Hemnath** — The genealogical entry links the person, village, or family line with: Jayaram, Durbhiksh, and Hemnath
- २५२. (D) Sanphul, Manphul, and Naharphul** — The genealogical entry links the person, village, or family line with: Sanphul, Manphul, and Naharphul
- २५३. (C) Hemnath, Kumudnath, Ganganath, Baidyanath, Jagannath, and Shantinath** — The genealogical entry links the person, village, or family line with: Hemnath, Kumudnath, Ganganath, Baidyanath, Jagannath, and Shantinath
- २५४. (D) Panji Gane, Panji Khokhe, and Nare** — The genealogical entry links the person, village, or family line with: Panji Gane, Panji Khokhe, and Nare
- २५५. (C) Machi** — The genealogical entry links the person, village, or family line with: Machi
- २५६. (C) Nandkishor and Yugalkishor** — The genealogical entry links the person, village, or family line with: Nandkishor and Yugalkishor
- २५७. (C) Bisaphi (branch of the Mandar Mul).** — The genealogical entry links the person, village, or family line with: Bisaphi (branch of the Mandar Mul).
- २५८. (A) Five years.** — The genealogical entry links the person, village, or family line with: Five years.
- २५९. (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.
- २६०. (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.

२६१. (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.

२६२. (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.

२६३. (B) Lineage flaws, inter-caste marriages, unions with Muslims, children of unknown maternal origin, and even the unconventional birth of Gangesha Upadhyaya — The Dooshan Panji documents 'impure' records: inter-caste marriages, Devadasi mothers, unknown lineage, and controversial births — including Gangesha's posthumous birth and Charmakarini wife.

२६४. (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.

२६५. (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.

२६६. (B) To introduce children to the ghazal form with simpler vocabulary and accessible imagery

२६७. (C) Children's science fiction in English

२६८. (B) The recovery of the 'parallel' women's tradition and the need for gender-inclusive literary archives

२६९. (D) D. Goverdhan Das was a poor child whose parents died while he was young. — Explanation: The selected answer is based on the discussion in "Survey of Books, Plays, Stories, Verse and Epilogue" around page 219 of Jagdish Prasad Mandal: A Biography.

२७०. (D) D. RAJDEO MANDAL: MAITHILI WRITER (Now with Supplement I & II) | | 37 decided that only children's literature (short stories) would be recited, and this event was held in... — Explanation: The selected answer is based on the discussion in "Rajdeo Mandal: The Fiction Writer and Hamar Tol" around page 35 of Rajdeo Mandal: Maithili Writer.

२७१. (B) Title, dedication and table of contents — The table of contents and chapter heading identify this part as "Title, dedication and table of contents".

२७२. (C) The First Web Seminar of Maithili — The table of contents and chapter heading identify this part as "The First Web Seminar of Maithili".

२७३. (B) Language and Literature Section — The table of contents and chapter heading identify this part as "Language and Literature Section".

२७४. (D) YouTube and Maithili — The table of contents and chapter heading identify this part as "YouTube and Maithili".

२७५. (B) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014) — The table of contents and chapter heading identify this part as "Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)".

२७६. (B) After that, Meghan Prasad worked for fiction — This section uses Meghan Prasad 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.

२७७. (A) Those who are genuine scholars do give credit, among whom is one Mithilesh Kumar Jha — This section uses Mithilesh Kumar Jha 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.

२७८. (B) A blog for children's literature called "Nena- Bhutka" came on the internet from 2009, created by Gajendra Thakur — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२७९. (B) By the year 2014 the number of internet users worldwide had reached 3 billion (43.6 percent), but approximately two-thirds of this was from wealthy and developed countries — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२८०. (A) Pornography - this is the internet's biggest danger, and especially for children — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२८१. (B) Beyond all these, parents can also take preventive measures at their own level - such as setting a fixed internet time for children, and openly telling children about the bad aspects of the internet — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२८२. (C) Not just children but youth and married people are also caught in this trap — This section uses Introduction to the Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२८३. (D) In 2003 a printed book had written about Pallav Mithila - what more knowledge would these people need? — This section uses Pallav 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.

२८४. (B) In this article Gajendra ji discussed "Bhalsarik Gachh," after which the delusion of those nursing the "first" illusion broke, and as a result those people published incorrect facts claiming they started so many years ago — This section uses Bhalsarik Gachh 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.

२८५. (C) Dharendra Premrishi also built one in January 2003 - it is mentioned in a book published on a Nepali web journal, and that book was also published in 2003 — This section uses Dharendra Premrishi 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.

२८६. (B) In Maithili, the Wikipedia you are reading articles on right now - the credit for that belongs to Videha's editor 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.

२८७. (A) Videha's issue 111 is entirely a children's ghazal special issue, issue 126 a devotional ghazal special issue, and issue 142 a ghazal criticism-review special issue — 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.

२८८. (A) Maithili Patra This site was created by Roshan Chaudhary ji — This section uses Maithili Patra to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२८९. (A) Its description on the site is as follows: "This website named Mithila is for Mithila!" — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

- २९०. (C) Mithilahost (- (In 2012 Roshan Chaudhary ji created this Mithilahost site for domain resale —** This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २९१. (A) Mithila (- (On the pattern of Wikipedia, or slightly different from it, this site is focused solely on Mithila —** This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २९२. (D) Maithili Chutakula (Sagar Raati Deep Jaray (), Videha Quiz (and others are also good blogs. - A tech-related site in Maithili; on it various kinds of tech information and methods will be found —** This section uses Blogs to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २९३. (D) Durga Saptashati This site was created by Roshan Chaudhary ji —** This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २९४. (A) You can also edit already-written pages.") This site was created by Roshan Chaudhary ji —** This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २९५. (C) On it, almost all genres of children's literature are available —** This section uses E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २९६. (B) Similarly, there are different names for every language —** This section uses Similarly 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.
- २९७. (C) So based on evidence until now, there is no hesitation in accepting that Videha's group is Maithili's first presence on Facebook as a group —** 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.
- २९८. (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.
- २९९. (D) Maithili news and communication activity on the internet —** Chapter 8 groups internet news and communication efforts under a separate section.
- ३००. (C) This book has been divided into three sections —** 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.
- ३०१. (A) Please understand similarly for other grammatical rules —** The section frames Please 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.
- ३०२. (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.
- ३०३. (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar” —** The section frames Research 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.

- ३०४. (A) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23** — The section frames Children's Poetry 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.
- ३०५. (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili** — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३०६. (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** — 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.
- ३०७. (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.
- ३०८. (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.
- ३०९. (A) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3** — 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.
- ३१०. (B) When there's no vision, then an attractive cover and uniform spellings are of no use** — The section frames When the 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.
- ३११. (C) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur** — The section frames Preeti 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.
- ३१२. (B) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels** — 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.
- ३१३. (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.
- ३१४. (D) The Village Director Who Turned the Crank: K.N.T** — This contributor is linked with the section titled “The Village Director Who Turned the Crank: K.N.T.”.
- ३१५. (A) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table** — 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.
- ३१६. (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.

३१७. (B) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal — The section frames Rambahadur ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१८. (A) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world — 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.

३१९. (A) Why are you asking all this?" -"Look, you probably get a salary of five-ten thousand — 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.

३२०. (B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur — The section frames Tibdebal School 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.

३२१. (B) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room — The section frames Rameshwar Singh and 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.

३२२. (B) These two used to cycle around all the neighbouring villages and became quite popular — 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.

३२३. (D) As far as I remember, in 1962, the library was registered and from the same year, government grants (for book purchase) started coming, and in 1963, a radio set, speaker, etc. were received from the Central Government — The section frames Central Government 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.

३२४. (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision — The section frames Saheb within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२५. (C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy — The section frames Certainly 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.

३२६. (D) I have full faith that the above-mentioned two story collections will not only attract children but people from all sections of society will also have the desire to browse through them once — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' 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.

३२७. (A) Preeti Thakur's two illustrated story collections, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' — The section frames Preeti Thakur 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.

३२८. (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it — The section frames Presenting within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३९. (B) Among those stories, the famous ones are stories of demons, stories of princes, stories from the Ramayana and Mahabharata, stories of Gonu Jha, etc — The section frames Gonu Jha 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.

३३०. (B) My best wishes are that the story writer continues to perfume the treasure of Maithili literature with such graceful, simple, and fluent compositions — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' 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.

३३९. (A) This work by Preeti ji is commendable for children's literature — The section frames Children's Literature within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३३. (D) The pictures in the discussed book are cultured — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३३. (B) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind — The section frames Children's Literature within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३४. (A) The book is attractive, interesting, and impresses the child's mind — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३५. (C) Beautiful Picture Stories for Children — This contributor is linked with the section titled “Beautiful Picture Stories for Children”.

३३६. (A) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent — The section frames Naika-Banijara 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.

३३७. (A) Certainly, its lack was felt in Maithili literature for a long time — The section frames Certainly 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.

३३८. (C) Today, along with Dharmaraj, Jyoti Panjiyar is also worshipped — The section frames Today 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.

३३९. (D) Preeti Thakur's two picture storybooks (first 'Gonu Jha Aan Maithili Chitrakatha', second 'Maithili Chitrakatha') were published for the first time in Maithili literature by Shruti Publication, New Delhi — The section frames Preeti Thakur 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.

३४०. (D) By placing her picture stories before the Maithil society, Mrs — The section frames Maithil 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.

३४१. (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.

३४२. (A) Similarly, other stories that Preeti ji has illustrated and placed before us — The section frames Similarly 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.

३४३. (D) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body — The section frames Jyoti Panjiyar 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.

३४४. (C) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between — The section frames Beautiful Picture Stories for Children 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.

३४५. (B) That is, in love, caste and creed have nothing to do with it; love is just love — The section frames Beautiful Picture Stories for Children 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.

३४६. (D) Which were once common, now were becoming almost extinct, she reintroduced them — The section frames Which 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.

३४७. (D) For the coming generations, such compositions will prove not only entertaining but also inspiring — The section frames Beautiful Picture Stories for Children 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.

३४८. (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 — The section frames Raja Salhes within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४९. (C) There was a pang shaking the inner self: what next? — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५०. (D) The child lacks awareness because children's literature hasn't been written in Maithili — The section frames Children's Literature within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५१. (C) With a new form, novel thinking, and a positive outlook — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५२. (A) If I ask any parent why they don't speak with their children in their own dialect, the answer is that when the child goes to school, they won't understand Hindi and English, so they are being taught from now — The section frames Hindi and English within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५३. (B) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking — The section frames Folk Deities of Mithila 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.

३५४. (C) Therefore, discussion of such festivals is necessary for the modern generation — The section frames Therefore 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.

३५५. (A) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children — The section frames Because 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. (B) When there is discussion, it is possible that the inspiration to stay connected with this kind of culture may awaken in migrant children** — The section frames When the 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.
- ३५७. (A) How much effort and time must have gone into preparing pictures for stories like Moti Sayar, Lalbaba Baba, Gareeban Baba, Bihula, Sita and the Parrot, Ayachi Mishra, Pakshadhar Mishra, and Uzna, only the author can tell** — The section frames Moti Sayar 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.
- ३५८. (D) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative** — The section frames Folk Deities of Mithila 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.
- ३५९. (B) Through this, criticism of the creator is also possible** — The section frames Through 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.
- ३६०. (D) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili** — The section frames Folk Deities of Mithila 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.
- ३६१. (A) This Copyright law also punishes those people who steal material from others' books and write it in their own name** — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३६२. (C) Even today, China and Japan have pictographic scripts** — The section frames China and Japan within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३६३. (B) Then, during British rule, when newspapers became prevalent, political-social cartoons began** — The section frames British within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३६४. (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'** — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३६५. (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it** — The section frames Nena Bhutka' within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३६६. (A) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960** — The section frames Bengali within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३६७. (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature"** — The section frames Children's Literature within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६८. (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the “dawn of Maithili picture stories” — The section frames Maithili Picture Stories within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६९. (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher — The section frames Under within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७०. (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.

३७१. (D) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer 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.

३७२. (A) If a child reads a book, whether it is a print book or on a computer/Kindle, people are happy about it — The section frames Kindle 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.

३७३. (D) Answer - It should be something children like, the pictures, and also the language — The section frames Answer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७४. (C) Graphic novels are read by both children and adults — The section frames Graphic 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.

३७५. (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer 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.

३७६. (B) The tongue gets taste and it's also beneficial for the body — 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.

३७७. (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.

३७८. (B) On the Videha site, along with Maithili, a collection of English books is also available — 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.

३७९. (B) Another very important book is 'AN INTRODUCTION TO THE MAITHILI LANGUAGE OF NORTH BIHAR' by linguist George Grierson — The section frames Another 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.

३८०. (B) Isn't it necessary for the present youth and future generations to understand and comprehend the age-old traditional, cultural characteristics, and historical heritage of our Mithila? — The section frames Isn't 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.

३८१. (C) One flaw that I noticed on the Videha site needs correction — 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.

३८२. (C) It seems the hobby of writing is outweighing the hobby of reading — 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.

३८३. (C) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available — The section frames Because the within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८४. (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering — The section frames Research within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८५. (C) This appeal was published in Videha issue 3, 1 February — The section frames Videha 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.

३८६. (B) Gajendra Thakur's Contribution to Panji Literature — This contributor is linked with the section titled “Gajendra Thakur's Contribution to Panji Literature”.

३८७. (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.

३८८. (D) One was written by Mangrauni's Panjekar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji' — 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.

३८९. (B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion — The section frames Mul 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.

३९०. (A) The present author has noticed some factual errors in Genome Mapping, which have historical significance — The section frames Genome Mapping 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.

३९१. (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant — The section frames Gajendra Thakur 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.

३९२. (A) Katyayan The remaining thirteen gotras are as follows: 1 — The section frames Katyayan The within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९३. (A) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary — The section frames Panji within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९४. (C) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture — This contributor is linked with the section titled “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”.

३९५. (C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad — The section frames Gotra 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.

३९६. (D) Seven Gotras are well-organized, well- known, and in majority — The section frames Seven Gotras 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.

३९७. (A) For the sake of practice, parrot-like repetition began — 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.

३९८. (B) The Utedh is done only according to the Mul; they are called middle-class householders — The section frames Mul 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.

३९९. (B) This should be called not a book but a grand project — 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.

४००. (C) Its discussion becomes possible much later, so that the concerned lineage could survive its ill effects — 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.

४०१. (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.

४०२. (B) He keeps himself away from any kind of cultural-literary politics — 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.

४०३. (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.

४०४. (C) It brought a sensitive genealogical record into wider cultural and scholarly view — The discussion treats the publication of Dushan Panji as a major cultural act because it opened a difficult genealogical archive to public scrutiny.

४०५. (C) I spent a whole day trying to locate the original manuscript but couldn't find it — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०६. (C) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them — The section frames Gradually within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०७. (B) Then he said - Now write down the names of the next generation — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०८. (C) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others — The section frames Braille within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०९. (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography — The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१०. (B) A reference source in print or electronic form containing words arranged alphabetically, including their form, pronunciation, function, etymology, meaning, and syntax, and ideally illustrative usage — 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.

४११. (A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century — The section frames BCE Urra-hubullu 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.

४१२. (B) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories — The section frames Preeti 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.

४१३. (B) I read some stories - the translations are very good — 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.

४१४. (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs — The section frames Sahitya Akademi within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१५. (D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१६. (A) I thought on the phone that this book of Preeti ji deserved a children's award — The section frames Mithila Mihir and Videha Web Magazine within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१७. (D) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir — The section frames Mithila Mihir within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१८. (C) This means that the notification asking readers for suggestions concludes by April-May every year — The section frames April-May 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.

४१९. (D) I don't have precise knowledge of when and which magazine focused on a literary figure was published, however, I will mention what I know — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२०. (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.

४२१. (D) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok — The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२२. (C) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२३. (B) Never did I pluck a bilva leaf, never did I plant a flower — The section frames Never within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२४. (C) Otherwise, if you see, there were many great warriors of Kurukshetra - each brave warrior was a famous expert in their own field and genre - someone in commanding many Akshauhini armies, then someone in archery, etc. etc — The section frames Otherwise 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.

४२५. (A) For those who are lovers of Mithilakshar, for them all, this remains a rare gift — The section frames Mithilakshar 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.

४२६. (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.

४२७. (A) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning — The section frames Gajendra Thakur and His Novels 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.

४२८. (D) Gajendra Thakur has contributed in various genres like essays-articles-criticism, poetry, tales, epic, children's poetry, etc — 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.

४२९. (C) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३०. (D) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess — The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३१. (D) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhanee', or am I mistaken in understanding its symbolic meaning!!! — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३२. (B) 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 — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ४३३. (B) The natural expectation of the reader is that the episode related to this should come in some detail** — The section frames Sahastrabadhaneer within the larger topic of Sahastrabadhaneer: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४३४. (C) Why the originator or creator or user of this word or term considered a comet to be like a thousand brooms is a matter of research and investigation** — The section frames Research within the larger topic of Sahastrabadhaneer: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४३५. (C) Nand also has an aversion to corruption, and in the form of various losses, he pays its price** — The section frames Sahastrabadhaneer within the larger topic of Sahastrabadhaneer: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४३६. (A) In today's time, its knowledge and experience have become very necessary** — 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.
- ४३७. (D) While reading, it seems that we have entered another world** — 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.
- ४३८. (A) But seeing oneself with that much calmness and seriousness is not an easy thing** — 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.
- ४३९. (D) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood** — The section frames Bagiya's 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.
- ४४०. (D) In this line, a description of that anguish of separation is found** — 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.
- ४४१. (D) Vidyapati's Videsiya - Pia Desantar - some new facts have come to light in this** — The section frames Vidyapati's Videsiya 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.
- ४४२. (C) Time has not changed, this village of mine has not changed." Certainly, by composing so many children's poems, you have made a commendable effort to fill the treasury of children's literature** — The section frames Children's Literature 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.
- ४४३. (B) Directions for staging have been given in a good manner** — The section frames Directions 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.
- ४४४. (A) Now see, the three children's exam results kept coming first every day, now what has happened to them** — 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.
- ४४५. (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.
- ४४६. (B) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given** — The section frames Through Kavisheshwar Jyotirishwar Shabdavali within the larger topic

of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४७. (D) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled — The section frames Shri Subhash Chandra Yadav 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.

४४८. (A) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism — 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.

४४९. (D) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings — 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.

४५०. (D) How can Maithili's condition and direction get a new impetus from this? — The section frames Maithili's within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५१. (A) If the skin of the feet rots, then new ones will come — The section frames If the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५२. (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.

४५३. (B) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade — The section frames Arunee within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५४. (A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear — 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.

४५५. (C) Now the question arises: which genre should Galpa-Guccha be considered? — The section frames Now the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५६. (A) Whereas if children's literature is not refined, then in the near future, the form of the mother tongue may dissolve — The section frames Children's Literature within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५७. (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५८. (A) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit — The section frames Indian National Congress within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ४५९. (C) Nand's transparent thinking, talking directly with his wife, not addressing in the third person** — The section frames Nand's within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६०. (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.
- ४६१. (D) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports** — The section frames Western within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६२. (D) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p** — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६३. (B) 7.121) His poetic language is extremely expanded and wide, which he has used** — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६४. (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, "the elephant's ears like winnows" (Kurukshetram Antarmanak, p** — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६५. (A) The pain of child laborers also comes to the fore, like: "Winter has come again The bones are cracking Bihari!!** — The section frames Winter within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६६. (D) If I bowl, I will get tired If I bat, I will get hit?** — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६७. (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty** — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६८. (D) 7.84) and "a pipe attached to the elephant's mouth" (Kurukshetram Antarmanak, p** — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४६९. (A) He gets appropriate answers to his various curiosities there, due to which he continuously prefers to stay near them** — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४७०. (B) The poet has analyzed this restlessness of the child in this way: "Grandfather, what should I do first Bowling or batting?** — The section frames Grandfather within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४७१. (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p** — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७२. (B) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७३. (D) Stories Penetrating to the Depths of Social Disparity — This contributor is linked with the section titled “Stories Penetrating to the Depths of Social Disparity”.

४७४. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७५. (A) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers — The section frames Otherwise 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.

४७६. (C) Although the level of this thought-based story is very high and the presentation is distinct, yet, like a dense cloud of thoughts, the lightning of interest has been covered — The section frames Although the 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.

४७७. (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.

४७८. (D) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment — The section frames Atamahatya' 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.

४७९. (C) All will remain in this Delhi, to fight with Delhi, to make it New Delhi — The section frames Delhi 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.

४८०. (B) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing — The section frames Gajendra Thakur 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.

४८१. (C) Here, the purpose of giving all three types of stories in one place could possibly be that the author also had in mind the clarification of the pride that exists over short stories and very long stories; this can be guessed — The section frames Stories Penetrating to the Depths of Social Disparity 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.

४८२. (D) The English translations of these both stories are also included in the book, and proof of their popularity is their publication in various newspapers and magazines and their display at international film festivals — The section frames Stories Penetrating to the Depths of Social Disparity 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.

४८३. (B) He transcribed the inscriptions written on 1100 (eleven hundred) palm leaves - Basaha leaves, written in the Tirhuta script of the Maithili language, into the Devanagari script — The section frames Tirhuta Script within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८४. (A) This number is very low; the reason is that many creators or their family members, in the cycle of royalty, do not want to keep their books before readers through this medium — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८५. (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८६. (C) The internet came to India on 15 August 1995, and the presence of the Maithili language on the internet is considered to have happened in 2000 AD — The section frames India 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.

४८७. (C) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95 — The section frames Unmukt 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.

४८८. (B) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14 — The section frames Ham Puchhai Chhi 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.

४८९. (A) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59 — The section frames Indradhanushi Akas 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.

४९०. (C) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98 — The section frames Gajendra Thakur 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.

४९१. (A) In addition, in other books, the total expenditure was about 17,000 copies of books — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९२. (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.

४९३. (A) But you, apart from this, give space to everyone-what thought does this express? — 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.

४९४. (B) Possibly, that period also gave me time and determined my direction — The section frames Possibly within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९५. (D) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources — 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.

- ४९६. (D) So my education in English literature became the basis for my articles on the influence of English literature on Maithili literature** — The section frames English within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४९७. (B) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come** — The section frames Secondly within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ४९८. (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.
- ४९९. (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed** — The section frames Assistant Engineer within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५००. (B) Why just Maithili, in all language journalism/university teaching, admission in language subjects happens with low marks, so such encroachment is more** — 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.
- ५०१. (A) The mainstream writers who come to Videha following the path of the parallel stream are respected** — The section frames Videha within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५०२. (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.
- ५०३. (D) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5** — 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.
- ५०४. (C) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18** — 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.
- ५०५. (B) If the reader wishes, they can consider it as one book, but we have given separate order** — The section frames If the 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.
- ५०६. (A) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4** — 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.
- ५०७. (D) Sound of Instruments (Translation - Children's Picture Story, Children's Literature) (1st Edition 2019, Revised Edition 2022) 7** — 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.
- ५०८. (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23** — 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.
- ५०९. (A) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9** — 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.
- ५१०. (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33** — 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.

५११. (A) The Girl Who Couldn't Stop Her Laughter (Children's Literature), (2022) 24 — 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.

५१२. (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26 — 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.

५१३. (D) Sahasrabadhane Brail-Maithili (First Maithili Braille Book), (2009) Original (Maithili): Kurukshetram Antarmanak Devanagari Version, Tirhuta Version, Braille Version 1 — The section frames Braille 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.

५१४. (B) Rita's First Day at New School, (Children's Literature), (2022) 39 — 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.

५१५. (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.

५१६. (C) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1 — 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.

५१७. (B) Baangak Bangaura (Children's Poetry Collection), (Children's Literature), (2012) 24 — 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.

५१८. (A) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27 — The section frames Jagdish Prasad Mandal 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.

५१९. (C) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr — The section frames Saras' within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२०. (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२१. (C) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२२. (C) This book has been divided into three sections — 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.

५२३. (A) Please understand similarly for other grammatical rules — The section frames Please 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.

५२४. (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.

५२५. (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar” — The section frames Research 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.

५२६. (A) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23 — The section frames Children's Poetry 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.

५२७. (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२८. (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.

५२९. (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.

५३०. (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.

५३१. (A) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3 — 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.

५३२. (B) When there's no vision, then an attractive cover and uniform spellings are of no use — The section frames When the 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.

५३३. (C) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur — The section frames Preeti 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.

५३४. (B) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels — 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.

५३५. (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.

५३६. (D) The Village Director Who Turned the Crank: K.N.T — This contributor is linked with the section titled “The Village Director Who Turned the Crank: K.N.T.”.

५३७. (A) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table — 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.

५३८. (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.

५३९. (B) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal — The section frames Rambahadur ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४०. (A) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world — 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.

५४१. (A) Why are you asking all this? " - "Look, you probably get a salary of five-ten thousand — 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.

५४२. (B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur — The section frames Tibdebal School 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.

५४३. (B) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room — The section frames Rameshwar Singh and 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.

५४४. (B) These two used to cycle around all the neighbouring villages and became quite popular — 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.

५४५. (D) As far as I remember, in 1962, the library was registered and from the same year, government grants (for book purchase) started coming, and in 1963, a radio set, speaker, etc. were received from the Central Government — The section frames Central Government 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.

५४६. (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision — The section frames Saheb within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४७. (C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy — The section frames Certainly 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.

५४८. (D) I have full faith that the above-mentioned two story collections will not only attract children but people from all sections of society will also have the desire to browse through them once — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' 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.

५४९. (A) Preeti Thakur's two illustrated story collections, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' — The section frames Preeti Thakur 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.

- ५५०. (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it** — The section frames Presenting within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५५१. (B) Among those stories, the famous ones are stories of demons, stories of princes, stories from the Ramayana and Mahabharata, stories of Gonu Jha, etc** — The section frames Gonu Jha 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.
- ५५२. (B) My best wishes are that the story writer continues to perfume the treasure of Maithili literature with such graceful, simple, and fluent compositions** — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' 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.
- ५५३. (A) This work by Preeti ji is commendable for children's literature** — The section frames Children's Literature within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५५४. (D) The pictures in the discussed book are cultured** — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५५५. (B) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind** — The section frames Children's Literature within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५५६. (A) The book is attractive, interesting, and impresses the child's mind** — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५५७. (C) Beautiful Picture Stories for Children** — This contributor is linked with the section titled “Beautiful Picture Stories for Children”.
- ५५८. (A) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banjara, Vidyapati's Age and Demise are prominent** — The section frames Naika-Banjara 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.
- ५५९. (A) Certainly, its lack was felt in Maithili literature for a long time** — The section frames Certainly 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.
- ५६०. (C) Today, along with Dharmaraj, Jyoti Panjiyar is also worshipped** — The section frames Today 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.
- ५६१. (D) Preeti Thakur's two picture storybooks (first 'Gonu Jha Aan Maithili Chitrakatha', second 'Maithili Chitrakatha') were published for the first time in Maithili literature by Shruti Publication, New Delhi** — The section frames Preeti Thakur 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.
- ५६२. (D) By placing her picture stories before the Maithil society, Mrs** — The section frames Maithil 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.

५६३. (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.

५६४. (A) Similarly, other stories that Preeti ji has illustrated and placed before us — The section frames Similarly 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.

५६५. (D) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body — The section frames Jyoti Panjiyar 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.

५६६. (C) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between — The section frames Beautiful Picture Stories for Children 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.

५६७. (B) That is, in love, caste and creed have nothing to do with it; love is just love — The section frames Beautiful Picture Stories for Children 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.

५६८. (D) Which were once common, now were becoming almost extinct, she reintroduced them — The section frames Which 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.

५६९. (D) For the coming generations, such compositions will prove not only entertaining but also inspiring — The section frames Beautiful Picture Stories for Children 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.

५७०. (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 — The section frames Raja Salhes within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७१. (C) There was a pang shaking the inner self: what next? — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७२. (D) The child lacks awareness because children's literature hasn't been written in Maithili — The section frames Children's Literature within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७३. (C) With a new form, novel thinking, and a positive outlook — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७४. (A) If I ask any parent why they don't speak with their children in their own dialect, the answer is that when the child goes to school, they won't understand Hindi and English, so they are being taught from now — The section frames Hindi and English within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७५. (B) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking — The section frames Folk Deities of Mithila 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.

५७६. (C) Therefore, discussion of such festivals is necessary for the modern generation — The section frames Therefore 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.

from other parts of the volume.

५७७. (A) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children — The section frames Because 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.

५७८. (B) When there is discussion, it is possible that the inspiration to stay connected with this kind of culture may awaken in migrant children — The section frames When the 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.

५७९. (A) How much effort and time must have gone into preparing pictures for stories like Moti Sayar, Lalbaba Baba, Gareeban Baba, Bihula, Sita and the Parrot, Ayachi Mishra, Pakshadhar Mishra, and Uzna, only the author can tell — The section frames Moti Sayar 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.

५८०. (D) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative — The section frames Folk Deities of Mithila 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.

५८१. (B) Through this, criticism of the creator is also possible — The section frames Through 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.

५८२. (D) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili — The section frames Folk Deities of Mithila 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.

५८३. (A) This Copyright law also punishes those people who steal material from others' books and write it in their own name — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८४. (C) Even today, China and Japan have pictographic scripts — The section frames China and Japan within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८५. (B) Then, during British rule, when newspapers became prevalent, political-social cartoons began — The section frames British within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८६. (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals' — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८७. (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it — The section frames Nena Bhutka' within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८८. (A) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960 — The section frames Bengali within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८९. (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature" — The section frames Children's Literature within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९०. (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the "dawn of Maithili picture stories" — The section frames Maithili Picture Stories within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९१. (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher — The section frames Under within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९२. (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.

५९३. (D) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer 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.

५९४. (A) If a child reads a book, whether it is a print book or on a computer/Kindle, people are happy about it — The section frames Kindle 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.

५९५. (D) Answer - It should be something children like, the pictures, and also the language — The section frames Answer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९६. (C) Graphic novels are read by both children and adults — The section frames Graphic 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.

५९७. (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer 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.

५९८. (B) The tongue gets taste and it's also beneficial for the body — 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.

५९९. (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.

६००. (B) On the Videha site, along with Maithili, a collection of English books is also available — 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.

६०१. (B) Another very important book is 'AN INTRODUCTION TO THE MAITHILI LANGUAGE OF NORTH BIHAR' by linguist George Grierson — The section frames Another 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.

६०३. (B) Isn't it necessary for the present youth and future generations to understand and comprehend the age-old traditional, cultural characteristics, and historical heritage of our Mithila? — The section frames Isn't 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.

६०३. (C) One flaw that I noticed on the Videha site needs correction — 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.

६०४. (C) It seems the hobby of writing is outweighing the hobby of reading — 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.

६०५. (C) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available — The section frames Because the within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०६. (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering — The section frames Research within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०७. (C) This appeal was published in Videha issue 3, 1 February — The section frames Videha 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.

६०८. (B) Gajendra Thakur's Contribution to Panji Literature — This contributor is linked with the section titled “Gajendra Thakur's Contribution to Panji Literature”.

६०९. (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.

६१०. (D) One was written by Mangrauni's Panjkar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji' — 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.

६११. (B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion — The section frames Mul 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.

६१२. (A) The present author has noticed some factual errors in Genome Mapping, which have historical significance — The section frames Genome Mapping 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.

६१३. (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant — The section frames Gajendra Thakur 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.

६१४. (A) Katyayan The remaining thirteen gotras are as follows: 1 — The section frames Katyayan The within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१५. (A) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary — The section frames Panji within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१६. (C) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture — This contributor is linked with the section titled “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”.

६१७. (C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad — The section frames Gotra 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.

६१८. (D) Seven Gotras are well-organized, well-known, and in majority — The section frames Seven Gotras 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.

६१९. (A) For the sake of practice, parrot-like repetition began — 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.

६२०. (B) The Utedh is done only according to the Mul; they are called middle-class householders — The section frames Mul 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.

६२१. (B) This should be called not a book but a grand project — 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.

६२२. (C) Its discussion becomes possible much later, so that the concerned lineage could survive its ill effects — 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.

६२३. (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.

६२४. (B) He keeps himself away from any kind of cultural-literary politics — 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.

६२५. (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.

६२६. (C) It brought a sensitive genealogical record into wider cultural and scholarly view — The discussion treats the publication of Dushan Panji as a major cultural act because it opened a difficult genealogical archive to public scrutiny.

६२७. (C) I spent a whole day trying to locate the original manuscript but couldn't find it — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२८. (C) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them — The section frames Gradually within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it

supports the selected statement; the remaining options draw from other parts of the volume.

६३९. (B) Then he said - Now write down the names of the next generation — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३०. (C) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others — The section frames Braille within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३१. (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography — The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३२. (B) A reference source in print or electronic form containing words arranged alphabetically, including their form, pronunciation, function, etymology, meaning, and syntax, and ideally illustrative usage — 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.

६३३. (A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century — The section frames BCE Urra-hubullu 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.

६३४. (B) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories — The section frames Preeti 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.

६३५. (B) I read some stories - the translations are very good — 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.

६३६. (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs — The section frames Sahitya Akademi within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३७. (D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३८. (A) I thought on the phone that this book of Preeti ji deserved a children's award — The section frames Mithila Mihir and Videha Web Magazine within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३९. (D) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir — The section frames Mithila Mihir within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४०. (C) This means that the notification asking readers for suggestions concludes by April-May every year — The section frames April-May 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.

६४१. (D) I don't have precise knowledge of when and which magazine focused on a literary figure was published, however, I will mention what I know — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४२. (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.

६४३. (D) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok — The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४४. (C) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४५. (B) Never did I pluck a bilva leaf, never did I plant a flower — The section frames Never within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४६. (C) Otherwise, if you see, there were many great warriors of Kurukshetra - each brave warrior was a famous expert in their own field and genre - someone in commanding many Akshauhini armies, then someone in archery, etc. etc — The section frames Otherwise 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.

६४७. (A) For those who are lovers of Mithilakshar, for them all, this remains a rare gift — The section frames Mithilakshar 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.

६४८. (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.

६४९. (A) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning — The section frames Gajendra Thakur and His Novels 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.

६५०. (D) Gajendra Thakur has contributed in various genres like essays-articles-criticism, poetry, tales, epic, children's poetry, etc — 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.

६५१. (C) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५२. (D) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess — The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५३. (D) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhanee', or am I mistaken in understanding its symbolic meaning!!! — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee:

In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५४. (B) 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 — 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.

६५५. (B) The natural expectation of the reader is that the episode related to this should come in some detail — 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.

६५६. (C) Why the originator or creator or user of this word or term considered a comet to be like a thousand brooms is a matter of research and investigation — The section frames Research 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.

६५७. (C) Nand also has an aversion to corruption, and in the form of various losses, he pays its price — 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.

६५८. (A) In today's time, its knowledge and experience have become very necessary — 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.

६५९. (D) While reading, it seems that we have entered another world — 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.

६६०. (A) But seeing oneself with that much calmness and seriousness is not an easy thing — 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.

६६१. (D) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood — The section frames Bagiya's 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.

६६२. (D) In this line, a description of that anguish of separation is found — 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.

६६३. (D) Vidyapati's Videsiya - Pia Desantar - some new facts have come to light in this — The section frames Vidyapati's Videsiya 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.

६६४. (C) Time has not changed, this village of mine has not changed." Certainly, by composing so many children's poems, you have made a commendable effort to fill the treasury of children's literature — The section frames Children's Literature 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.

६६५. (B) Directions for staging have been given in a good manner — The section frames Directions 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.

६६६. (A) Now see, the three children's exam results kept coming first every day, now what has happened to them — 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.

६६७. (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.

६६८. (B) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given — The section frames Through Kavisheshwar Jyotirishwar Shabdavali within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६९. (D) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled — The section frames Shri Subhash Chandra Yadav 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.

६७०. (A) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism — 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.

६७१. (D) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings — 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.

६७२. (D) How can Maithili's condition and direction get a new impetus from this? — The section frames Maithili's within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७३. (A) If the skin of the feet rots, then new ones will come — The section frames If the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७४. (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.

६७५. (B) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade — The section frames Arunee within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७६. (A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear — 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.

६७७. (C) Now the question arises: which genre should Galpa-Guccha be considered? — The section frames Now the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७८. (A) Whereas if children's literature is not refined, then in the near future, the form of the mother tongue may dissolve — The section frames Children's Literature within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७९. (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८०. (A) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit — The section frames Indian National Congress within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८१. (C) Nand's transparent thinking, talking directly with his wife, not addressing in the third person — The section frames Nand's within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८२. (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.

६८३. (D) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports — The section frames Western within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८४. (D) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८५. (B) 7.121) His poetic language is extremely expanded and wide, which he has used — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८६. (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, "the elephant's ears like winnows" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८७. (A) The pain of child laborers also comes to the fore, like: "Winter has come again The bones are cracking Bihari!! — The section frames Winter within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८८. (D) If I bowl, I will get tired If I bat, I will get hit? — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८९. (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९०. (D) 7.84) and "a pipe attached to the elephant's mouth" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९१. (A) He gets appropriate answers to his various curiosities there, due to which he continuously prefers to stay near them — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९२. (B) The poet has analyzed this restlessness of the child in this way: "Grandfather, what should I do first Bowling or batting? — The section frames Grandfather within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९३. (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९४. (B) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९५. (D) Stories Penetrating to the Depths of Social Disparity — This contributor is linked with the section titled "Stories Penetrating to the Depths of Social Disparity".

६९६. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९७. (A) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers — The section frames Otherwise 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.

६९८. (C) Although the level of this thought-based story is very high and the presentation is distinct, yet, like a dense cloud of thoughts, the lightning of interest has been covered — The section frames Although the 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.

६९९. (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.

७००. (D) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment — The section frames Atamahatya' 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.

७०१. (C) All will remain in this Delhi, to fight with Delhi, to make it New Delhi — The section frames Delhi 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.

७०२. (B) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing — The section frames Gajendra Thakur 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.

७०३. (C) Here, the purpose of giving all three types of stories in one place could possibly be that the author also had in mind the clarification of the pride that exists over short stories and very long stories; this can be guessed — The section frames Stories Penetrating to the Depths of Social Disparity 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.

७०४. (D) The English translations of these both stories are also included in the book, and proof of their popularity is their publication in various newspapers and magazines and their display at international film festivals — The section frames Stories Penetrating to the Depths of Social Disparity 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.

७०५. (B) He transcribed the inscriptions written on 1100 (eleven hundred) palm leaves - Basaha leaves, written in the Tirhuta script of the Maithili language, into the Devanagari script — The section frames Tirhuta Script within the larger

topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०६. (A) This number is very low; the reason is that many creators or their family members, in the cycle of royalty, do not want to keep their books before readers through this medium — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०७. (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०८. (C) The internet came to India on 15 August 1995, and the presence of the Maithili language on the internet is considered to have happened in 2000 AD — The section frames India 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.

७०९. (C) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95 — The section frames Unmukt 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.

७१०. (B) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14 — The section frames Ham Puchhai Chhi 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.

७११. (A) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59 — The section frames Indradhanushi Akas 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.

७१२. (C) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98 — The section frames Gajendra Thakur 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.

७१३. (A) In addition, in other books, the total expenditure was about 17,000 copies of books — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७१४. (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.

७१५. (A) But you, apart from this, give space to everyone-what thought does this express? — 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.

७१६. (B) Possibly, that period also gave me time and determined my direction — The section frames Possibly within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७१७. (D) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources — 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.

७१८. (D) So my education in English literature became the basis for my articles on the influence of English literature on Maithili literature — The section frames English within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७१९. (B) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come — The section frames Secondly within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७२०. (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.

७२१. (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed — The section frames Assistant Engineer within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७२२. (B) Why just Maithili, in all language journalism/university teaching, admission in language subjects happens with low marks, so such encroachment is more — 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.

७२३. (A) The mainstream writers who come to Videha following the path of the parallel stream are respected — The section frames Videha within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७२४. (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.

७२५. (D) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5 — 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.

७२६. (C) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18 — 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.

७२७. (B) If the reader wishes, they can consider it as one book, but we have given separate order — The section frames If the 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.

७२८. (A) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4 — 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.

७२९. (D) Sound of Instruments (Translation - Children's Picture Story, Children's Literature) (1st Edition 2019, Revised Edition 2022) 7 — 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.

७३०. (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23 — 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.

७३१. (A) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9 — 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.

- ७३२. (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33** — 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.
- ७३३. (A) The Girl Who Couldn't Stop Her Laughter (Children's Literature), (2022) 24** — 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.
- ७३४. (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26** — 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.
- ७३५. (D) Sahasrabadhane_Brail-Maithili (First Maithili Braille Book), (2009) Original (Maithili): Kurukshetram Antarmnak Devanagari Version, Tirhuta Version, Braille Version 1** — The section frames Braille 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.
- ७३६. (B) Rita's First Day at New School, (Children's Literature), (2022) 39** — 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.
- ७३७. (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.
- ७३८. (C) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1** — 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.
- ७३९. (B) Baangak Bangaura (Children's Poetry Collection), (Children's Literature), (2012) 24** — 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.
- ७४०. (A) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27** — The section frames Jagdish Prasad Mandal 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.
- ७४१. (C) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr** — The section frames Saras' within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७४२. (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium** — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७४३. (C) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back** — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७४४. (B) A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur** — The contributor is linked with the section titled "A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur".
- ७४५. (B) Maithili in the Digital Age: Videha and Gajendra Thakur** — The contributor is linked with the section titled "Maithili in the Digital Age: Videha and Gajendra Thakur".

- ७४६. (D) This could also be one reason why Sanskrit mantras are given in some issues of Videha and in books —** 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.
- ७४७. (B) The first book is "Preeti Karan Setu Banhal - Redefining Maithili" edited by me —** The section frames Preeti Karan Setu Banhal within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ७४८. (D) A blog for children's literature on the internet came under the name "Nena-Bhutka", which has existed since 2009 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.
- ७४९. (B) The first effort for Maithili Wikipedia was made by Gajendra Thakur in the year 2008, various translation works continued until 2013, and in 2014, Maithili Wikipedia received approval —** 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.
- ७५०. (A) Until now, no significant criticism has been made of all the literature written by Gajendra Thakur, especially his children's literature —** 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.
- ७५१. (D) This research was published in 2014, and on page 22 of it, Anshuman ji has acknowledged the aforementioned work of Gajendra Thakur ji —** 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.
- ७५२. (C) The three notes (Shadaj-Sa, Rishabh-Re, Gandhar- Ga) of Sohar became the foundation for the early singing of the Samaveda —** The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ७५३. (C) In the texts of Buddhism, these very things were written in the contemporary language —** The section frames Buddhism 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.
- ७५४. (C) The work of Gajendra Thakur and Preeti Thakur, how much work they have, cannot be known from just two edited books —** 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.
- ७५५. (A) After that, Videha did this same work in the Narendra Jha special issue and the Shivshankar Srinivas special issue —** 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.
- ७५६. (A) Building literature and building children's literature are two different streams —** The section frames Children's Literature 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.
- ७५७. (C) Perhaps this was the reason that attracted writer Preeti Thakur towards children's literature —** 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.
- ७५८. (D) Living in the Mithila literary environment, Preeti Thakur's literary creation is very mature —** 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.

- ७५९. (A) Preeti Thakur and published by Shruti Publication in 2009 AD, a total of 10 mythological stories have been beautifully described through picture stories** — 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.
- ७६०. (C) The third, 'Mithila ka Lokdevta', composed by Preeti Thakur, was published by Shruti Publication in 2010 AD** — 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.
- ७६१. (A) Preeti Thakur Munni Kamat For any creation, the first churning, the first foundation, and the first brick standing on it are of great importance** — 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.
- ७६२. (D) To create children's literature, the writer first has to become a child of that age; only then is the exchange of emotions possible** — The section frames Children's Literature 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.
- ७६३. (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.
- ७६४. (B) Just as the future of a building is based on its foundation, similarly the future of a language is based on its children's literature** — The section frames Children's Literature 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.
- ७६५. (D) She saw the children's attraction and churned her own childhood memories, the result of which is the various children's literature written by her, which are as follows: 1** — The section frames Children's Literature 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.
- ७६६. (A) Vidyapati ka Purush Pariksha (Vidyapati's Examination of Men) 'Gonu Jha A Aan Maithili Chitrakatha' is the first picture story book in Maithili children's literature, composed by Preeti Thakur and published by Shruti Publication in 2008 AD** — 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.
- ७६७. (A) This children's literature is based on the mythological stories of Gonu Jha, the great scholar, clever, and wise man of Mithila** — The section frames Children's Literature 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.
- ७६८. (D) A speciality of Preeti Thakur's writing is that, incorporating the traditions of Mithila, she introduces the child to both their culture and history** — 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.
- ७६९. (A) This book of Vidyapati was translated into Hindi by Chandrakant Pathak in 1927 AD** — The section frames Vidyapati 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.
- ७७०. (D) The new experiment that Preeti Thakur has done in her fourth book to arouse children's interest in stories is commendable** — 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.
- ७७१. (C) In 2008, "Gonu Jha A Aan Maithili Chitrakatha" was published** — The section frames Gonu Jha 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.

other options come from unrelated discussions.

७७२. (D) In 2010, the children's literature "Mithila ka Lokdevta" was published — The section frames Children's Literature 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.

७७३. (C) In 2012, "Vidyapati ka Purush Pariksha" (children's literature) was created — The section frames Children's Literature 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.

७७४. (C) But this new experiment to preserve folk tales for children through the medium of picture stories is extremely commendable and memorable — The section frames Folk Tales 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.

७७५. (D) This fortnightly e-journal magazine has received an ISSN number (ISSN 2229-547X) from the United Nations, and before Videha, no Maithili magazine had an ISSN, meaning Videha is the first in Maithili to get an ISSN — The section frames Videha within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७७६. (B) So now it is not just a magazine but has become the first systematic 'Digital Archive' of Maithili — The section frames Digital Archive 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.

७७७. (A) The reason is that due to Videha's global availability, for the first time, Maithili writers and readers are free from the bonds of geographical boundaries and are available anytime via the Internet — The section frames Videha within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७७८. (C) He connected volunteers from every corner of Mithila and the world, created workshops, and kept motivating people to edit through email and social media — The section frames Social Media within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७७९. (B) His role in the preservation, promotion, and interpretation of Mithila's Panji Prabandha (Genealogy) according to modern times is extremely important — 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.

७८०. (C) The 'Videha' magazine, being published under his editorship, is the only magazine in the world today that is being published in eleven scripts, establishing an amazing record of language inclusiveness — The section frames Videha within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७८१. (C) This effort of Gajendra Thakur proves that Maithili's connection is linked to the most ancient civilization of India — 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.

७८२. (D) I do not understand whether Gajendra Thakur and the Videha team consider the role of that dimension insignificant or if they are preparing to open that dimension — 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.

७८३. (D) If there is a lack of money or colleagues, then why is the Videha team not doing the said work based on funds, donations from around the world? — The section frames Videha within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७८४. (C) Yes, there is an effort that some reduction be made from Gajendra Thakur's monthly expenses to spend on Videha's technology, and I try to work as much as possible on Videha's good projects — 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.

७८५. (B) In the modern era, immediately after Manbodh, many writers including Chanda Jha expanded Maithili through the medium of prose — The section frames Chanda Jha 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.

७८६. (B) It is necessary to quote here that in the second and third applications given for approval during that research, he expressed gratitude for the help of Videha and Gajendra Thakur — The section frames Gajendra Thakur 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.

७८७. (C) In the Panji, no consideration of high- low, small-big has been made — 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.

७८८. (C) The Panji is indeed a living document of social study — 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.

७८९. (C) A deceased Panjekar from Madhubani was found to have kept the entire Panji in one place, but due to lack of unanimous decision, nothing could be done — 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.

७९०. (D) The study of the Panji has been done from various different perspectives — 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.

७९१. (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.

७९२. (B) Whatever was learned about Gonu Jha should be considered new — The section frames Gonu Jha 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.

७९३. (C) The future of Maithili literature depends on digital platforms; its first successful experiment was done by Videha — 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.

७९४. (D) Conclusion - Amidst much opposition and support, Videha, through diversity, has not just created a whole new chapter in Maithili literature, but has announced a new era — 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.

७९५. (C) Social irony, daughter, mirage of life, waiting life in garbage heaps, resolution, emerging words, dowry frenzy, our lost form, etc., are her early poems published in Videha — 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.

७९६. (B) The way non-Maithil Brahmin-Karna Kayastha readers and writers gathered along with children and women was amazing." (1) This view of Gajendra ji on Maithili criticism indicates the ideological poverty prevalent in Maithili

literature — The section frames Maithili Criticism within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७९७. (B) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani — The section frames Chukka' within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७९८. (B) In this diversity, I would like to add one name, that of Durganand Mandal ji — The section frames Diversity within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

७९९. (A) Secondly, the books and creators discussed in it prove the 'Diversity' of Videha e-magazine — 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.

८००. (C) Preeti Thakur's 'Gonu Jha A Aan Maithili Chitrakatha', and on 'Doosar Maithili Chitrakatha' related 'Beautiful Picture Stories for Children' — The section frames Preeti Thakur within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०१. (D) Thus, according to his inclination, Umesh ji is engaged in the service of Maithili literature — The section frames Umesh ji within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०२. (D) For whom, those children of Mother Maithili who, though deprived of lineage and status, were masters of wordcraft, he felt an inclination towards Maithili — The section frames Mother Maithili within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०३. (A) Hundreds of issues of this magazine have been published, and similarly, the wealth of stories, poems, plays, one-act plays, essays, articles, etc., of hundreds of creators rooted in the soil and water of Mithila are spread here — The section frames Hundreds of within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०४. (D) Shri Rajdev Mandal - apart from his professional realm, he is engaged in parallel Maithili literary creation — The section frames Shri Rajdev Mandal within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०५. (C) After this novel, his novel 'Jal Bhanwar' was published in 2017 by Pallavi Publication — The section frames Jal Bhanwar' within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०६. (A) Today, he is working as a Guest Assistant Professor in the Maithili Department of Sarvanarayan Singh Mahavidyalaya, Saharsa (Bhupendra Narayan Mandal University, Madhepura) — The section frames Today within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८०७. (D) This fact can also be easily observed in 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.

८०८. (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.

८०९. (C) The Videha team indeed properly welcomes those newly holding the pen — 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.

- ८१०. (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.
- ८११. (B) The Videha team continues to do the work of giving opportunities to such a large number of new writers and guiding them** — 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.
- ८१२. (B) It's another matter that Arvind ji has been writing criticism for a long time." The noteworthy thing in this sentiment is that Ashish Anchinhaar does not appear eager to take credit himself** — 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.
- ८१३. (C) So that new writers also read, ponder upon, and learn from the old established writers** — 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.
- ८१४. (D) Certainly many names must have been missed now** — The section frames Certainly within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ८१५. (C) Along with that, Ashish Anchinhaar has also been providing appropriate guidance to many old and established litterateurs** — 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.
- ८१६. (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** — The section frames Inspired within the larger topic of “The Scarcity of Non-Forward Caste Writers in Maithili and Mr. Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ८१७. (D) Now the self- proclaimed scholars/writers started feeling uneasy** — The section frames Now the within the larger topic of “The Scarcity of Non-Forward Caste Writers in Maithili and Mr. Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ८१८. (C) 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** — The section frames Videha within the larger topic of “The Pro-People Stance of Videha Magazine”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ८१९. (A) Is it expected from Videha or any other magazine that along with literary excellence, it should be useful to the people?** — The section frames Videha within the larger topic of “The Pro-People Stance of Videha Magazine”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ८२०. (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found** — The section frames Videha within the larger topic of “The Pro-People Stance of Videha Magazine”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ८२१. (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.
- ८२२. (A) Vignette stories should also be written for children, on moral education, and on religious subjects** — The section frames Vignette within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८२३. (C) While critiquing, a vignette story critic does not do mythological criticism, meaning they do not do criticism like 'Shiva is the greatest in the Shiva Purana and Garuda is the greatest in the Garuda Purana' — The section frames Shiva 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.

८२४. (A) Because of him, Gajendra Thakur also created the website of the Maithili Lekhak Sangh — 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.

८२५. (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.

८२६. (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.

८२७. (B) Haiku existed in Maithili before, but Tanka, Senryu, and Haibun were not in Maithili before Gajendra ji — The section frames Haiku within the larger topic of “Contribution of Mr. Gajendra Thakur to Maithili Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८२८. (D) That is like an infinite series, like a galaxy, for Maithili literature, in which students as well as scholars of Maithili literature, history, and research can quench their thirst for knowledge — The section frames Contribution of Mr. Gajendra Thakur to Maithili Literature within the larger topic of “Contribution of Mr. Gajendra Thakur to Maithili Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

८२९. (B) His dedication to children's and adolescent literature is especially noteworthy — 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.

८३०. (A) He made significant contributions to the process of its standardization by working on the form of the script, character composition, spelling standards, and digital usability — 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.

८३१. (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.

८३२. (C) Gonu Jha A Aan Maithili Chitrakatha, Maithili Chitrakatha, Mithila ka Lokdevta, and Vidyapati ka Purush Pariksha — The article lists these four works to show the range of Preeti Thakur's children's literature and picture-story work.

८३३. (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.

८३४. (C) They clarify and intensify the story for children, even before full alphabet knowledge — The article argues that pictures make the story more accessible and engaging for the child's mind.

८३५. (B) Podcasts, high-level video interviews, and academic discussions on social media — The article calls for audio-video and social-media academic dimensions in addition to existing digital preservation work.

८३६. (C) The causes and effects of Gajendra Thakur's absence from Mithila-Maithili forums — The final article studies why Gajendra Thakur is absent from certain forums and what that absence implies.

- ८३७. (D) Therefore, in all possibility the latter groups may oppose the formation of a separate Maithili state although they also belong to the Maithili speech community.** — 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 therefore, in all possibility the latter groups may oppose the formation of a separate Maithili state although they also belong to the Maithili speech community. The remaining options point to different concerns and therefore do not answer this question.
- ८३८. (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.
- ८३९. (D) The chapter notes that grierson (1851-1941), Maithili Chrestomathy, grammar.** — 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 grierson (1851-1941), Maithili Chrestomathy, grammar. The remaining options point to different concerns and therefore do not answer this question.
- ८४०. (B) The chapter notes that modernist Turn: Harimohan Jha & the Anti-Caste Novels 1908-1984.** — Chapter 1 treats Harimohan Jha 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 modernist Turn: Harimohan Jha & the Anti-Caste Novels 1908-1984. The remaining options point to different concerns and therefore do not answer this question.
- ८४१. (C) The chapter notes that establishment parallel (same era)- First Sahitya Akademi Maithili award (1966) went to a philosophy academic text, not a literary work, setting the template for caste-based selection.** — Chapter 1 treats First Sahitya Akademi Maithili 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 establishment parallel (same era)- First Sahitya Akademi Maithili award (1966) went to a philosophy academic text, not a literary work, setting the template for caste-based selection. The remaining options point to different concerns and therefore do not answer this question.
- ८४२. (D) The earliest recorded epigraphic evidence is found in the Mandar Hill Stone inscriptions of Adityasena.** — Chapter 1 treats Mandar Hill Stone 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 earliest recorded epigraphic evidence is found in the Mandar Hill Stone inscriptions of Adityasena. The remaining options point to different concerns and therefore do not answer this question.
- ८४३. (B) The chapter notes that consequently, orthodox historians engaged in what the parallel history terms an "honourkilling of his legacy." Udayanath Jha's recent monograph continues this line of inheritance of omission, focusing entirely on Gangesa's Sanskrit...** — Chapter 2 treats Udayanath Jha'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 consequently, orthodox historians engaged in what the parallel history terms an "honourkilling of his legacy." Udayanath Jha's recent monograph continues this line of inheritance of omission, focusing entirely on Gangesa's Sanskrit... The remaining options point to different concerns and therefore do not answer this question.
- ८४४. (A) The chapter notes that he then moves into the highly debated Pramanyavada (Theory of Validity).** — 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 he then moves into the highly debated Pramanyavada (Theory of Validity). The remaining options point to different concerns and therefore do not answer this question.
- ८४५. (A) Gaṅgeśa worked inside this line of inheritance and was recognised by his contemporaries as a jagad-guru.** — 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 gaṅgeśa worked inside this line of inheritance and was recognised by his contemporaries as a jagad-guru. The remaining options point to different concerns and therefore do not answer this question.

८४६. (D) 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... — Chapter 2 treats Potter Encyclopedia'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 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... The remaining options point to different concerns and therefore do not answer this question.

८४७. (A) Although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological. — 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 although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological. The remaining options point to different concerns and therefore do not answer this question.

८४८. (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.

८४९. (D) The chapter notes that it was this tension, Vedic Brāhmaṇas defending śruti and karma against Buddhist philosophical challenge, that drove the extraordinary refinement of tarka (inference-logic) in Mithila to levels unmatched elsewhere in India. — Chapter 2 treats Vedic Brāhma 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 was this tension, Vedic Brāhmaṇas defending śruti and karma against Buddhist philosophical challenge, that drove the extraordinary refinement of tarka (inference-logic) in Mithila to levels unmatched elsewhere in India. The remaining options point to different concerns and therefore do not answer this question.

८५०. (B) The three traditions of commentary on the Tattva-Cintāmaṇi, Maithila, Baṅgāla, and Dakṣiṇaall reflect this fundamental dynamic: the need to have a water-tight logical system that could withstand the most sophisticated objections. — 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 three traditions of commentary on the Tattva-Cintāmaṇi, Maithila, Baṅgāla, and Dakṣiṇaall reflect this fundamental dynamic: the need to have a water-tight logical system that could withstand the most sophisticated objections. The remaining options point to different concerns and therefore do not answer this question.

८५१. (B) All illusory content is ultimately traceable to real features of real objects, hallucination has a causal history that runs by way of real perceptions. — 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 all illusory content is ultimately traceable to real features of real objects, hallucination has a causal history that runs by way of real perceptions. The remaining options point to different concerns and therefore do not answer this question.

८५२. (C) The famous example, 'The village is on the Gaṅgā' requires lakṣaṇā not because 'Gaṅgā' and 'village' are semantically incompatible, but because the overall construction cannot be made coherent with primary reference to the river's waters. — 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 famous example, 'The village is on the Gaṅgā' requires lakṣaṇā not because 'Gaṅgā' and 'village' are semantically incompatible, but because the overall construction cannot be made coherent with primary reference to the river's waters. The remaining options point to different concerns and therefore do not answer this question.

८५३. (A) 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... — Chapter 2 treats Mithila's Civilisational Heritage 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 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... The remaining options point to different concerns and therefore do not answer this question.

८५४. (B) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the... — Chapter 2 treats Parallel History 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 contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the... The remaining options point to different concerns and therefore do not answer this question.

८५५. (D) The Potter-Bhattacharyya Encyclopedia characterises the innovation: 'Navyanyaya is really a logic of cognition.' By restricting its concern to pramana (sources of valid knowledge) and abandoning the all-category critical frame of earlier Nyaya texts, 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 Potter-Bhattacharyya Encyclopedia characterises the innovation: 'Navyanyaya is really a logic of cognition.' By restricting its concern to pramana (sources of valid knowledge) and abandoning the all-category critical frame of earlier Nyaya texts, the... The remaining options point to different concerns and therefore do not answer this question.

८५६. (D) 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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

८५७. (B) Instead, generic properties are treated as composite imposed properties (upādhi), and the status of a separate category is sometimes granted to them.' The Encyclopedia notes this could be seen as 'a serious concession to idealism', and indeed, Advaita... — 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 instead, generic properties are treated as composite imposed properties (upādhi), and the status of a separate category is sometimes granted to them.' The Encyclopedia notes this could be seen as 'a serious concession to idealism', and indeed, Advaita... The remaining options point to different concerns and therefore do not answer this question.

८५८. (D) Gangesa in the Broader Intellectual Ecology of Mithila The Parallel History situates Gangesa inside a more pluralistic intellectual ecology than the institutional narrative allows. — Chapter 2 treats Broader Intellectual Ecology 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 in the Broader Intellectual Ecology of Mithila The Parallel History situates Gangesa inside a more pluralistic intellectual ecology than the institutional narrative allows. The remaining options point to different concerns and therefore do not answer this question.

८५९. (B) The chapter notes that inside a decade, it had brought 350 to 400 new and previously marginalised writers into the Maithili literary mainstream, bypassing the institutional gatekeepers entirely. — 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 a decade, it had brought 350 to 400 new and previously marginalised writers into the Maithili literary mainstream, bypassing the institutional gatekeepers entirely. The remaining options point to different concerns and therefore do not answer this question.

८६०. (B) The chapter notes that cONCLUSION Gangesa Upadhyaya: Philosophy, History, and Resistance This thesis has traced Gangesa Upadhyaya by way of six major sources that between them illuminate six different faces of his significance. — Chapter 2 treats ONCLUSION Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that cONCLUSION Gangesa Upadhyaya: Philosophy, History, and Resistance This thesis has traced Gangesa Upadhyaya by way of six major sources that between them illuminate six different faces of his significance. The remaining options point to different concerns and therefore do not answer this question.

८६१. (D) The chapter notes that bhattacharyya's History: his biographical particulars, name, birthplace, gotra, family, chronology, the 24 predecessors he synthesised and surpassed. — 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 bhattacharyya's History: his biographical particulars, name, birthplace, gotra, family, chronology, the 24 predecessors he synthesised and surpassed. The remaining options point to different concerns and therefore do not answer this question.

८६२. (A) The chapter notes that this, perhaps, is the deepest lesson the Parallel History offers about Gangesa: that his philosophical method and his biographical reality are not contradictory but convergent, both enact the principle that reality is more complex... — Chapter 2 treats Parallel History 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, perhaps, is the deepest lesson the Parallel History offers about Gangesa: that his philosophical method and his biographical reality are not contradictory but convergent, both enact the principle that reality is more complex... The remaining options point to different concerns and therefore do not answer this question.

८६३. (C) The chapter notes that quantification: Navya-Nyaya achieves the results of Western quantification by way of abstracts, such as "in smoke there is a generic absence of occurrentness described by locus of absence of fire". — 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 quantification: Navya-Nyaya achieves the results of Western quantification by way of abstracts, such as "in smoke there is a generic absence of occurrentness described by locus of absence of fire". The remaining options point to different concerns and therefore do not answer this question.

८६४. (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.

८६५. (B) The chapter notes that bhattacharyya's History of Navya-Nyaya in Mithila (1958), Karl H. — Chapter 2 treats Karl 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 chapter notes that bhattacharyya's History of Navya-Nyaya in Mithila (1958), Karl H. The remaining options point to different concerns and therefore do not answer this question.

८६६. (B) The chapter notes that one child was the famous Nyaya author, Vardhamana. — 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 one child was the famous Nyaya author, Vardhamana. The remaining options point to different concerns and therefore do not answer this question.

८६७. (B) The chapter notes that gangesh, the author of the Tattvachintamani, wrote one text equivalent to 12,000 texts.' The children identified: Vallabha (from the Charmkarini wife), Bhavai, Mahesvara; and Jive (a daughter). — 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 gangesh, the author of the Tattvachintamani, wrote

one text equivalent to 12,000 texts.' The children identified: Vallabha (from the Charmkarini wife), Bhavai, Mahesvara; and Jive (a daughter). The remaining options point to different concerns and therefore do not answer this question.

८६८. (B) The Devananda Panji recognises further descendants: Supan (Gangesa's son), and Vardhamana (m.m. = mahamahopadhyaya), the most distinguished scholar among his children. — 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 Devananda Panji recognises further descendants: Supan (Gangesa's son), and Vardhamana (m.m. = mahamahopadhyaya), the most distinguished scholar among his children. The remaining options point to different concerns and therefore do not answer this question.

८६९. (A) The chapter notes that darbhanga: Mithila Institute, 1958. [Chapter III, pp. — 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 darbhanga: Mithila Institute, 1958. [Chapter III, pp. The remaining options point to different concerns and therefore do not answer this question.

८७०. (D) The Navyas' response (I.vi.6): the Navyas propose that the inference establishing the inherence is that 'The qualificative knowledge of quality, action or generic property refers to the relation of the qualifier different from the relational subjunct.'... — 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 Navyas' response (I.vi.6): the Navyas propose that the inference establishing the inherence is that 'The qualificative knowledge of quality, action or generic property refers to the relation of the qualifier different from the relational subjunct.'... The remaining options point to different concerns and therefore do not answer this question.

८७१. (D) The scholar who engaged Pakasadhara Misra in debate (the Sanskrit/Avahatta Vidyapati) was a different person from the folk-lyric poet whose songs spread across eastern India. — Chapter 2 treats Pakasadhara Misra 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 scholar who engaged Pakasadhara Misra in debate (the Sanskrit/Avahatta Vidyapati) was a different person from the folk-lyric poet whose songs spread across eastern India. The remaining options point to different concerns and therefore do not answer this question.

८७२. (A) The chapter notes that this monumental treatise did not merely extend the existing Nyaya line of inheritance but inaugurated what is universally recognized as the Modern Period or Navya-Nyaya. — Chapter 2 treats Modern Period 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 monumental treatise did not merely extend the existing Nyaya line of inheritance but inaugurated what is universally recognized as the Modern Period or Navya-Nyaya. The remaining options point to different concerns and therefore do not answer this question.

८७३. (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.

८७४. (D) The chapter notes that gangesha analyzes this by way of the concept of the locus of result (phalashrayatvam). — 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 analyzes this by way of the concept of the locus of result (phalashrayatvam). The remaining options point to different concerns and therefore do not answer this question.

८७५. (D) The chapter notes that gangesha explores the debate over whether the suffix itself has a specific expressive power (sakti) to denote the relation or if the relation is understood by way of syntax alone. — 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 explores the debate over whether the suffix itself has a specific expressive power (sakti) to denote the relation or if the relation is understood by way of syntax alone. The remaining options point to different concerns and therefore do not answer this question.

৮৭৫. (A) His analysis of the accusative and instrumental meanings remains the standard for traditional students of Navya-Nyaya. — 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 analysis of the accusative and instrumental meanings remains the standard for traditional students of Navya-Nyaya. The remaining options point to different concerns and therefore do not answer this question.

৮৭৬. (C) The chapter notes that bhatta has performed the monumental task of translating the Sabda-khanda and Gadadhara's Vyutpattivada (a later text entirely dedicated to syntax building on Gangesha) into English. — Chapter 2 treats Gadadhara's Vyutpattivada 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 has performed the monumental task of translating the Sabda-khanda and Gadadhara's Vyutpattivada (a later text entirely dedicated to syntax building on Gangesha) into English. The remaining options point to different concerns and therefore do not answer this question.

৮৭৮. (D) The Precision of Navya-Nyaya Technical Language The enduring legacy of the Tattvachintamani is its specialized language, often called "NavyaNyaya Bhasha". — Chapter 2 treats Navya-Nyaya Technical Language 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 Precision of Navya-Nyaya Technical Language The enduring legacy of the Tattvachintamani is its specialized language, often called "NavyaNyaya Bhasha". The remaining options point to different concerns and therefore do not answer this question.

৮৭৯. (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.

৮৮০. (A) The chapter notes that it documents the corrective Anchinhar Aakhar (Unfamiliar Word) movement, the creation of the first theoretical manual (Ghajalsastram), and the expansion of the genre into Bal (Children's) and Bhakti (Devotional) Ghazals. — Chapter 3 treats Anchinhar Aakhar 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 it documents the corrective Anchinhar Aakhar (Unfamiliar Word) movement, the creation of the first theoretical manual (Ghajalsastram), and the expansion of the genre into Bal (Children's) and Bhakti (Devotional) Ghazals. The remaining options point to different concerns and therefore do not answer this question.

৮৮১. (B) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations. — 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 Anchinhar Aakhar movement acted against this by giving precedence to women in award citations. The remaining options point to different concerns and therefore do not answer this question.

৮৮২. (D) The Arabic word ghazal (غزل) is thought to derive from a root associated with the act of spinning yarn or thread, a metaphor for the weaving of words, and has also been interpreted as the sound of a dying gazelle, an image consonant with the form's... — 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 Arabic word ghazal (غزل) is thought to derive from a root associated with the act of spinning yarn or thread, a metaphor for the weaving of words, and has also been interpreted as the sound of a dying gazelle, an image consonant with the form's... The remaining options point to different concerns and therefore do not answer this question.

८८३. (D) The opposing line of inheritance, urban, worldly, playful, and erotic, was exemplified by 'Umar ibn Abi Rabi'ah of the Quraysh (d. c. — Chapter 3 treats Abi Rabi'ah 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 opposing line of inheritance, urban, worldly, playful, and erotic, was exemplified by 'Umar ibn Abi Rabi'ah of the Quraysh (d. c. The remaining options point to different concerns and therefore do not answer this question.

८८४. (D) 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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

८८५. (B) The Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development. — 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 Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development. The remaining options point to different concerns and therefore do not answer this question.

८८६. (C) The chapter notes that lucknow poets were connoisseurs of verbal felicity, grammatical precision, and the pleasures of the mazmun (conceits): elaborate metaphysical comparisons that demonstrated the poet's ingenuity. — 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 lucknow poets were connoisseurs of verbal felicity, grammatical precision, and the pleasures of the mazmun (conceits): elaborate metaphysical comparisons that demonstrated the poet's ingenuity. The remaining options point to different concerns and therefore do not answer this question.

८८७. (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. — 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 daag Dehlvi (1831-1905) was the great populariser of this era: his ghazals were melodious, clear, emotionally immediate, and ideally suited to musical performance. The remaining options point to different concerns and therefore do not answer this question.

८८८. (C) In Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta. — 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 in Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta. The remaining options point to different concerns and therefore do not answer this question.

८८९. (C) In Gujarati, the ghazal line of inheritance spans approximately a century. — 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 in Gujarati, the ghazal line of inheritance spans approximately a century. The remaining options point to different concerns and therefore do not answer this question.

८९०. (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.

८९१. (B) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

८९३. (C) 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... — Chapter 4 treats After Amnesia 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 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... The remaining options point to different concerns and therefore do not answer this question.

८९३. (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.

८९४. (B) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete. — 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 four poems together create an epic of Dalit women's life -fragmented, but complete. The remaining options point to different concerns and therefore do not answer this question.

८९५. (C) The chapter notes that but in Dalit poetry catharsis is of a different nature. — 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 in Dalit poetry catharsis is of a different nature. The remaining options point to different concerns and therefore do not answer this question.

८९६. (D) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

८९७. (A) The chapter notes that dalit existence is also, in society's eyes, temporary, replaceable. — 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 dalit existence is also, in society's eyes, temporary, replaceable. The remaining options point to different concerns and therefore do not answer this question.

८९८. (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.

८९९. (A) The chapter notes that gandhi wanted, calling Dalits "Harijans," to lift them inside the Hindu system by way of reform. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that gandhi wanted, calling Dalits "Harijans," to lift them inside the Hindu system by way of reform. The remaining options point to different concerns and therefore do not answer this question.

૧૦૦. (A) Ambedkar's Gandhi-criticism -that Gandhi was doing politics in the name of Dalits but was not fundamentally changing the caste system -takes poetic form in Solanki's poem. — Chapter 5 treats Ambedkar's Gandhi-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 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. The remaining options point to different concerns and therefore do not answer this question.

૧૦૧. (A) The chapter notes that urban-modern symbols (poster, advertisement, pay-and-use toilet) predominate in Gujarati 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 urban-modern symbols (poster, advertisement, pay-and-use toilet) predominate in Gujarati poetry. The remaining options point to different concerns and therefore do not answer this question.

૧૦૨. (C) In this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me -/ beautiful dreams filled with sunshine." This is a reversed demand. — Chapter 5 treats Gayatri Chakravorty Spivak's as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me -/ beautiful dreams filled with sunshine." This is a reversed demand. The remaining options point to different concerns and therefore do not answer this question.

૧૦૩. (B) The sari's edge, which in classical poetics signifies ornamentation, modesty, femininity itself, becomes here the cloth that wipes sweat, the cradle for the child, the covering for menstruation, the cushion for carrying water pots. — 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 sari's edge, which in classical poetics signifies ornamentation, modesty, femininity itself, becomes here the cloth that wipes sweat, the cradle for the child, the covering for menstruation, the cushion for carrying water pots. The remaining options point to different concerns and therefore do not answer this question.

૧૦૪. (C) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

૧૦૫. (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.

૧૦૬. (A) Adbhuta rasa takes vismaya (wonder) 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 adbhuta rasa takes vismaya (wonder) as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

૧૦૭. (C) The chapter notes that literary level: Entry of the Dalit voice into the Maithili canon -with new poetic principles. — 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 literary level: Entry of the Dalit voice into the Maithili canon -with new poetic principles. The remaining options point to different concerns and therefore do not answer this question.

૧૦૮. (B) The chapter notes that political level: Showing the Maithili reader the pan-Indian reality of Dalit oppression - with the message that the Dalit of Mithila and the Dalit of Andhra are partners in the same fate. — 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 political level: Showing the Maithili reader the pan-Indian reality of Dalit oppression -with the message that the Dalit of Mithila and the Dalit of Andhra are partners in the same fate. The remaining options point to different concerns and therefore do not answer this question.

१०९. (C) The chapter notes that vidyapati Thakkura (1350-1435), of Vishfe village, of the Kashyapa gotra, courtier of King Shivasimha, and author in Sanskrit and Avahattha. — Chapter 7 treats King Shivasimha 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 vidyapati Thakkura (1350-1435), of Vishfe village, of the Kashyapa gotra, courtier of King Shivasimha, and author in Sanskrit and Avahattha. The remaining options point to different concerns and therefore do not answer this question.

११०. (A) There is historical written evidence that Gonu Jha lived around 1050-1150, yet Usha Kiran Khan depicts him engaging in scholarly debate with the Sanskrit and Avahattha Vidyapati (in the Hindi historical novel Sirajanhara, Bharatiya Jnanpith). — Chapter 7 treats Gonu Jha as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that there is historical written evidence that Gonu Jha lived around 1050-1150, yet Usha Kiran Khan depicts him engaging in scholarly debate with the Sanskrit and Avahattha Vidyapati (in the Hindi historical novel Sirajanhara, Bharatiya Jnanpith). The remaining options point to different concerns and therefore do not answer this question.

१११. (B) The chapter notes that vidyapati never mentions being a Sanskrit/Avahattha writer in any of his Padavali compositions. — 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 vidyapati never mentions being a Sanskrit/Avahattha writer in any of his Padavali compositions. The remaining options point to different concerns and therefore do not answer this question.

११२. (C) The chapter notes that during his time, Muslims rarely even resided in Mithila. — 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 during his time, Muslims rarely even resided in Mithila. The remaining options point to different concerns and therefore do not answer this question.

११३. (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. — Chapter 7 treats Jyotirishvara Maithili Padavali 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 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. The remaining options point to different concerns and therefore do not answer this question.

११४. (A) 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... — Chapter 7 treats Vidyapati Thakkura 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 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... The remaining options point to different concerns and therefore do not answer this question.

११५. (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.

११६. (D) The chapter notes that he experienced pressure to write in Avahattha, which was the literary language of the mainstream at the time. — 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 he experienced pressure to write in Avahattha, which was the literary language of the mainstream at the time. The remaining options point to different concerns and therefore do not answer this question.

११७. (B) The chapter notes that professor Dinesh Chandra Bhattacharya writes in his History of Navya-Nyaya in Mithila: "The family which was inferior in social status is now extinct in Mithila..." — Chapter 7 treats Dinesh Chandra Bhattacharya 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 professor Dinesh Chandra Bhattacharya writes in his History of Navya-Nyaya in Mithila: "The family which was inferior in social status is now extinct in Mithila..." The remaining options point to different concerns and therefore do not answer this question.

११८. (B) The chapter notes that vasudeva memorized Gangesh's Tattvachintamani and Udayana's Nyāyakusumāñjali verses. — Chapter 7 treats Gangesh's Tattvachintamani 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 vasudeva memorized Gangesh's Tattvachintamani and Udayana's Nyāyakusumāñjali verses. The remaining options point to different concerns and therefore do not answer this question.

११९. (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.

१२०. (B) The chapter notes that she proceeds by way of the collection story by story, with sustained critical attention: 'Daidigam' (title story): Raghuvansh Babu and his family return to the village planning to build a temple. — Chapter 8 treats Raghuvansh Babu 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 proceeds by way of the collection story by story, with sustained critical attention: 'Daidigam' (title story): Raghuvansh Babu and his family return to the village planning to build a temple. The remaining options point to different concerns and therefore do not answer this question.

१२१. (C) The chapter notes that 'Swadhin' (Independent/Free): This story 'vigorously protests marital rape.' A self-respecting woman refuses under any circumstances to carry the child that would result from a forced conjugal relation. — 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 'Swadhin' (Independent/Free): This story 'vigorously protests marital rape.' A self-respecting woman refuses under any circumstances to carry the child that would result from a forced conjugal relation. The remaining options point to different concerns and therefore do not answer this question.

१२२. (C) Her analysis of how Ashok represents the inner life of a woman who refuses to carry the child of marital rape, while remaining in the marriage, is a sophisticated engagement with the literary representation of women's bodily autonomy. — 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 her analysis of how Ashok represents the inner life of a woman who refuses to carry the child of marital rape, while remaining in the marriage, is a sophisticated engagement with the literary representation of women's bodily autonomy. The remaining options point to different concerns and therefore do not answer this question.

१२३. (C) His Notabandī piece captures a specific moment of economic disruption in Mithila's history, a moment that would not have been documented in Maithili without Videha's commitment to the full range of Maithili civic experience. — 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 his Notabandī piece captures a specific moment of economic disruption in Mithila's history, a moment that would not have been documented in Maithili without Videha's commitment to the full range of Maithili civic experience. The remaining options point to different concerns and therefore do not answer this question.

१२४. (D) His Videha contributions demonstrate a poet of considerable formal range: standard ghazal, āzād ghazal (free ghazal without radif constraint), hajal (the comic-satirical hybrid of hazl and ghazal), bāla ghazal (children's ghazal), and the satirical... — 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 his Videha contributions demonstrate a poet of considerable formal range: standard ghazal, āzād ghazal (free ghazal without radif constraint), hajal (the comic-satirical hybrid of hazl and ghazal), bāla ghazal (children's ghazal), and the satirical... The remaining options point to different concerns and therefore do not answer this question.

१२५. (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.

१२६. (D) The Hajal: Comic-Satirical Hybrid Karn's most formally innovative contribution is the hajal (हजल), a word that blends hazl (Persian/Urdu: jest, satire, comic mode) with ghazal to create a specifically comic-satirical version of the ghazal form. — Chapter 9 treats Comic-Satirical Hybrid Karn'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 Hajal: Comic-Satirical Hybrid Karn's most formally innovative contribution is the hajal (हजल), a word that blends hazl (Persian/Urdu: jest, satire, comic mode) with ghazal to create a specifically comic-satirical version of the ghazal form. The remaining options point to different concerns and therefore do not answer this question.

१२७. (D) 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... — Chapter 9 treats Kucala Kauā' 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 '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... The remaining options point to different concerns and therefore do not answer this question.

१२८. (B) The chapter notes that centres on Ajit Kumar Jha, Critical Appreciation. — 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 centres on Ajit Kumar Jha, Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

१२९. (C) Auchitya Theory (Kshemendra's Auchityavichararchaa, c. — Chapter 10 treats Auchitya Theory as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that auchitya Theory (Kshemendra's Auchityavichararchaa, c. The remaining options point to different concerns and therefore do not answer this question.

१३०. (A) The Air Force section of his preface, where he describes how the Maithili 'dalan' (gathering place) atmosphere was recreated in barrack conversations among soldiers from Mithila, is precisely Bhabha's 'third space': a cultural production that is neither... — 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 Air Force section of his preface, where he describes how the Maithili 'dalan' (gathering place) atmosphere was recreated in barrack conversations among soldiers from Mithila, is precisely Bhabha's 'third space': a cultural production that is neither... The remaining options point to different concerns and therefore do not answer this question.

१३१. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Bimbak Pathar IX. — Chapter 11 treats Nyāya Epistemology 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 navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Bimbak Pathar IX. The remaining options point to different concerns and therefore do not answer this question.

१३३. (B) 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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

१३३. (A) The chapter notes that key characters include: Garib Jha (poor father, 60), Sumitra (mother), Prabha (the heroine, college student), Gunanand (wise village elder), Dalal (marriage broker), and Jivesh. — 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 key characters include: Garib Jha (poor father, 60), Sumitra (mother), Prabha (the heroine, college student), Gunanand (wise village elder), Dalal (marriage broker), and Jivesh. The remaining options point to different concerns and therefore do not answer this question.

१३४. (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.

१३५. (C) The chapter notes that vira Rasa (heroism) is the dominant rasa of Hathat Parivartan and Mukti Yatra. — Chapter 12 treats Hathat Parivartan 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 vira Rasa (heroism) is the dominant rasa of Hathat Parivartan and Mukti Yatra. The remaining options point to different concerns and therefore do not answer this question.

१३६. (A) The Natyashastra 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 Natyashastra 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.

१३७. (A) The chapter notes that hasya (comedy) operates as secondary rasa in Kalah and Hathat Parivartan, providing comic relief by way of characters like Lutan Kaka (the mediating elder in Kalah), Sajendra's drunken calculations in Hathat Parivartan, and the... — Chapter 12 treats Hathat Parivartan 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 hasya (comedy) operates as secondary rasa in Kalah and Hathat Parivartan, providing comic relief by way of characters like Lutan Kaka (the mediating elder in Kalah), Sajendra's drunken calculations in Hathat Parivartan, and the... The remaining options point to different concerns and therefore do not answer this question.

१३८. (A) His father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility. — Chapter 13 treats Shri Krishna Chandra Mishra as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that his father Shri Krishna Chandra Mishra and mother Srimati Gambhira Mishra nurtured him in a region that has been, since at least the era of Pre-Jyotirishwar Vidyapati, the crucible of Maithili literary sensibility. The remaining options point to different concerns and therefore do not answer this question.

१३९. (D) 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... — Chapter 13 treats Anchinhar Aakhar as part of its larger discussion of Ashish Anchinhar —

Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

१४०. (B) The chapter notes that (2) Maithili Ghazalak Vyakaran O Itihas (मैथिली गजलक व्याकरण ओ इतिहास), The Grammar and History of Maithili Ghazal. — 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 (2) Maithili Ghazalak Vyakaran O Itihas (मैथिली गजलक व्याकरण ओ इतिहास), The Grammar and History of Maithili Ghazal. The remaining options point to different concerns and therefore do not answer this question.

१४१. (A) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१४२. (B) His use of Maithili-specific vocabulary and morphology, the verbal forms 'birat', 'marbā', 'karbā', rather than Hinduised or Sanskritised alternatives, marks his adherence to what the Videha movement recognises as authentic Maithili linguistic identity. — 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 use of Maithili-specific vocabulary and morphology, the verbal forms 'birat', 'marbā', 'karbā', rather than Hinduised or Sanskritised alternatives, marks his adherence to what the Videha movement recognises as authentic Maithili linguistic identity. The remaining options point to different concerns and therefore do not answer this question.

१४३. (C) The chapter notes that several ghazals address the experience of displacement, labour, and political disenfranchisement with an economy of language typical of the classical sher. — 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 several ghazals address the experience of displacement, labour, and political disenfranchisement with an economy of language typical of the classical sher. The remaining options point to different concerns and therefore do not answer this question.

१४४. (D) The chapter notes that this duplication is a characteristic feature of subaltern poetry in 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 the chapter notes that this duplication is a characteristic feature of subaltern poetry in the Videha Parallel History. The remaining options point to different concerns and therefore do not answer this question.

१४५. (A) The chapter notes that sadeha 9 shows his children's poetry strand (Chunamun Chunamun karait ciriā, the chirping bird). — Chapter 14 treats Chunamun Chunamun 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 sadeha 9 shows his children's poetry strand (Chunamun Chunamun karait ciriā, the chirping bird). The remaining options point to different concerns and therefore do not answer this question.

१४६. (A) Thematic & Critical Analysis Bhatt occupies a major position inside the Parallel History as a poet who links Mithila's sacred-identity poetry (Sita/Janaki as founding myth), its children's literary strand (the Chunamun bird poem), its social protest line... — 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 thematic & Critical Analysis Bhatt occupies a major position inside the Parallel History as a poet who links Mithila's sacred-identity poetry (Sita/Janaki as founding myth), its children's literary strand (the

Chunamun bird poem), its social protest line... The remaining options point to different concerns and therefore do not answer this question.

१४७. (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.

१४८. (B) The chapter notes that its literary history extends at least to the fourteenth century, when the poet Vidyapati (c. — 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 its literary history extends at least to the fourteenth century, when the poet Vidyapati (c. The remaining options point to different concerns and therefore do not answer this question.

१४९. (C) Indian Critical Frameworks 4.1.1 Rasa Theory (Bharata's Natyashastra, c. — Chapter 15 treats Rasa Theory as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that indian Critical Frameworks 4.1.1 Rasa Theory (Bharata's Natyashastra, c. The remaining options point to different concerns and therefore do not answer this question.

१५०. (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.

१५१. (B) Thakur's own critical collection 'Kshitikanak Kshetrafal' (2024) carries forward this project. — Chapter 15 treats Kshitikanak Kshetrafal' as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that thakur's own critical collection 'Kshitikanak Kshetrafal' (2024) carries forward this project. The remaining options point to different concerns and therefore do not answer this question.

१५२. (D) The chapter notes that bakhtin's concept of the 'carnavalesque', the temporary inversion of social hierarchies in folk festive culture, which in literature becomes a formal principle of counter-hegemonic expression connects with Thakur's practice of... — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that bakhtin's concept of the 'carnavalesque', the temporary inversion of social hierarchies in folk festive culture, which in literature becomes a formal principle of counter-hegemonic expression connects with Thakur's practice of... The remaining options point to different concerns and therefore do not answer this question.

१५३. (B) The chapter notes that t h e m a t i c A n a l y s i s 5.1 The Poetry of Dissent: Darkness and Its Resistance The title 'Anhaaraka Virodh Me', literally 'In Opposition to Darkness', functions as the ethical key to Thakur's entire literary project. — Chapter 15 treats Its Resistance The 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 t h e m a t i c A n a l y s i s 5.1 The Poetry of Dissent: Darkness and Its Resistance The title 'Anhaaraka Virodh Me', literally 'In Opposition to Darkness', functions as the ethical key to Thakur's entire literary project. The remaining options point to different concerns and therefore do not answer this question.

१५४. (D) The chapter notes that this temple environment was foundational: it buzzed with kavi-goshtis (poetry seminars), literary anniversaries, and the activities of the Maithil Student Union, exposing the young Ashok to a living, breathing culture of Maithili... — Chapter 16 treats Maithil Student Union 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 this temple environment was foundational: it buzzed with kavi-goshtis (poetry seminars), literary anniversaries, and the activities of the Maithil Student Union, exposing the young Ashok to a living, breathing culture of Maithili... The remaining options point to different concerns and therefore do not answer this question.

१५५. (D) Ashok's first published poem appeared in the children's magazine Batuk in 1968, and his first story 'Viraam Se Pahile' appeared in Mithila Mihir in 1971. — Chapter 16 treats Viraam Se Pahile' 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 ashok's first published poem appeared in the children's magazine Batuk in 1968, and his first story 'Viraam Se Pahile' appeared in Mithila Mihir in 1971. The remaining options point to different concerns and therefore do not answer this question.

१५६. (D) The chapter notes that marxist: सत्ता = economic control masked as social respect / Dalit: Authority often caste-based → exclusionary / Psychoanalytic: Authority figures driven by insecurity and control impulses / Evaluation: A critique of localized power... — 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 marxist: सत्ता = economic control masked as social respect / Dalit: Authority often caste-based → exclusionary / Psychoanalytic: Authority figures driven by insecurity and control impulses / Evaluation: A critique of localized power... The remaining options point to different concerns and therefore do not answer this question.

१५७. (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. — Chapter 16 treats Eighth Schedule 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 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. The remaining options point to different concerns and therefore do not answer this question.

१५८. (A) The chapter notes that it holds that there is a distinctively Maithili way of perceiving social reality, inflected by the region's specific history, its peculiar mix of Brahmanical culture and earthy folk wisdom, its geography of floods and fertile plains... — 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 it holds that there is a distinctively Maithili way of perceiving social reality, inflected by the region's specific history, its peculiar mix of Brahmanical culture and earthy folk wisdom, its geography of floods and fertile plains... The remaining options point to different concerns and therefore do not answer this question.

१५९. (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.

१६०. (D) The chapter notes that gajendra Thakur calls this the 'panchlainend' problem: a story builds genuine complexity and then resolves itself too quickly, sacrificing ambiguity for a clever final line. — 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 calls this the 'panchlainend' problem: a story builds genuine complexity and then resolves itself too quickly, sacrificing ambiguity for a clever final line. The remaining options point to different concerns and therefore do not answer this question.

१६१. (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.

१६२. (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.

१६३. (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.

१६४. (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.

१६५. (B) The grammatical line of inheritance (Vyakarana), which Bhavnath Jha's own father Pt. — 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 grammatical line of inheritance (Vyakarana), which Bhavnath Jha's own father Pt. The remaining options point to different concerns and therefore do not answer this question.

१६६. (A) The Bihar Research Society's descriptive catalogue project of the mid-20th century covered only a fraction of the available material before stalling. — 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 Bihar Research Society's descriptive catalogue project of the mid-20th century covered only a fraction of the available material before stalling. The remaining options point to different concerns and therefore do not answer this question.

१६७. (B) The chapter notes that (Sanskrit) from Lalit Narayan Mithila University, Darbhanga, in 1992, a course involving eminent scholars including Pandit Triloknath Jha, Pandit Shaktidhara Jha, and Professor Shrivardhana Thakur. — Chapter 18 treats Lalit Narayan Mithila University 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 (Sanskrit) from Lalit Narayan Mithila University, Darbhanga, in 1992, a course involving eminent scholars including Pandit Triloknath Jha, Pandit Shaktidhara Jha, and Professor Shrivardhana Thakur. The remaining options point to different concerns and therefore do not answer this question.

१६८. (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.

१६९. (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.

१७०. (D) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur. — Chapter 19 treats Vikram Samvat as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur. The remaining options point to different concerns and therefore do not answer this question.

१७१. (B) The chapter notes that this is the foundational metaphor of his early poetics, the trapped human condition under social exploitation. — 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 this is the foundational metaphor of his early poetics, the trapped human condition under social exploitation. The remaining options point to different concerns and therefore do not answer this question.

१७२. (D) In Ujāra Parbak Khoj, the title's dhvani operation is exemplary: the expressed meaning is “a search for the festival of light”; the indicated meaning is “the poet seeks cultural and communal illumination for his people”; the suggested meaning opens onto... — 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 in Ujāra Parbak Khoj, the title's dhvani operation is exemplary: the expressed meaning is “a search for the festival of light”; the indicated meaning is “the poet seeks cultural and communal illumination for his people”; the suggested meaning opens onto... The remaining options point to different concerns and therefore do not answer this question.

१७३. (C) The chapter notes that ujāra Parbak Khoj enacts a precisely homologous quest in the Maithili cultural context. — Chapter 20 treats Parbak Khoj 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 ujāra Parbak Khoj enacts a precisely homologous quest in the Maithili cultural context. The remaining options point to different concerns and therefore do not answer this question.

१७४. (D) The chapter notes that binay Bhushan's declared interest in environmentalism (paryāvaraṇa) connects his poetry explicitly to this critical frame. — 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 binay Bhushan's declared interest in environmentalism (paryāvaraṇa) connects his poetry explicitly to this critical frame. The remaining options point to different concerns and therefore do not answer this question.

१७५. (D) 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... — Chapter 20 treats Parallel Institution The Videha Parallel as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

१७६. (C) The chapter notes that to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate. — 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 to access this, anumāna is required: the inference from visible signs (remaining customs, elder memory, folk songs) to the deeper cultural reality they indicate. The remaining options point to different concerns and therefore do not answer this question.

१७७. (C) The chapter notes that upamāna (Comparison): The comparative dimension, comparing the Maithili festival line of inheritance with other cultural festivals, comparing the present state with a remembered or imagined past, is the upamāna at work in Binay... — 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 upamāna (Comparison): The comparative dimension, comparing the Maithili festival line of inheritance with other cultural festivals, comparing the present state with a remembered or imagined past, is the upamāna at work in Binay... The remaining options point to different concerns and therefore do not answer this question.

१७८. (A) The chapter notes that together, these two writers span a cultural geography from the Mithila heartland (Kariyan village, Samastipur district, Bihar) to the Maithili diaspora in Assam, and a literary range from lyric poetry and devotional verse to... — 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 together, these two writers span a cultural geography from the Mithila heartland (Kariyan village, Samastipur district, Bihar) to the Maithili diaspora in Assam, and a literary range from lyric poetry and devotional verse to... The remaining options point to different concerns and therefore do not answer this question.

१७९. (B) After graduating in Civil Engineering from IIT Kharagpur in 1968, he did not limit his research to just concrete and iron. — Chapter 22 treats Civil Engineering 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 graduating in Civil Engineering from IIT Kharagpur in 1968, he did not limit his research to just concrete and iron. The remaining options point to different concerns and therefore do not answer this question.

१८०. (C) The chapter notes that besides Rishi Maitreyi and Gargi, in the 15th century, Lakhima Devi, Lakhia Devi, Vishwas Devi, and Chandrakala Devi did unprecedented work in literature and philosophy. — Chapter 22 treats Rishi Maitreyi 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 besides Rishi Maitreyi and Gargi, in the 15th century, Lakhima Devi, Lakhia Devi, Vishwas Devi, and Chandrakala Devi did unprecedented work in literature and philosophy. The remaining options point to different concerns and therefore do not answer this question.

१८१. (D) The chapter notes that compared to leaving this district, the line of inheritance of going outside is notable. — 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 compared to leaving this district, the line of inheritance of going outside is notable. The remaining options point to different concerns and therefore do not answer this question.

१८२. (A) According to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that according to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research. The remaining options point to different concerns and therefore do not answer this question.

१८३. (A) The controversy woven around his work in Maithili literature shows that truth and research often become uncomfortable for power structures. — 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 controversy woven around his work in Maithili literature shows that truth and research often become uncomfortable for power structures. The remaining options point to different concerns and therefore do not answer this question.

१८४. (D) The chapter notes that when water comes into the river, these villagers leave their homes and take shelter on the high 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 when water comes into the river, these villagers leave their homes and take shelter on the high embankments. The remaining options point to different concerns and therefore do not answer this question.

१८५. (C) The chapter notes that this report, based on Dinesh Kumar Mishra's over three decades of research, field visits, and technical analysis, discusses the current crisis of the Kamla river and future challenges. — Chapter 22 treats Dinesh Kumar Mishra's as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that this report, based on Dinesh Kumar Mishra's over three decades of research, field visits, and technical analysis, discusses the current crisis of the Kamla river and future challenges. The remaining options point to different concerns and therefore do not answer this question.

१८६. (B) The chapter notes that myths and Legends: Folklore says that when the Kosi and Kamla changed their courses, Bhutihi Balan established its kingdom in the empty space between them. — Chapter 22 treats Bhutihi Balan 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 myths and Legends: Folklore says that when the Kosi and Kamla changed their courses, Bhutihi Balan established its kingdom in the empty space between them. The remaining options point to different concerns and therefore do not answer this question.

१८७. (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.

१८८. (C) In contrast, the traditional approach sees flood as a part of the life cycle and reacts accordingly. — 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 contrast, the traditional approach sees flood as a part of the life cycle and reacts accordingly. The remaining options point to different concerns and therefore do not answer this question.

१८९. (A) In the words of one villager, "We have been serving a life sentence for 70 years." This desperation has led to large-scale migration of youth, leaving only the elderly and children in 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 in the words of one villager, "We have been serving a life sentence for 70 years." This desperation has led to large-scale migration of youth, leaving only the elderly and children in villages. The remaining options point to different concerns and therefore do not answer this question.

१९०. (A) The chapter notes that traditional Approach to Floods: In Mithila's culture, flood was not always seen as a 'disaster'. — 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 traditional Approach to Floods: In Mithila's culture, flood was not always seen as a 'disaster'. The remaining options point to different concerns and therefore do not answer this question.

१९१. (D) 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. — Chapter 22 treats Public Resistance 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 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. The remaining options point to different concerns and therefore do not answer this question.

१९२. (C) The chapter notes that for the people of Mithila, this book is not just a source of information, but a call to save their land and water. — 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 for the people

of Mithila, this book is not just a source of information, but a call to save their land and water. The remaining options point to different concerns and therefore do not answer this question.

११३. (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.

११४. (D) In September, the rising level of the Burhi Gandak breached the embankment near Mirzapur village on the night of September 23. — 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 in September, the rising level of the Burhi Gandak breached the embankment near Mirzapur village on the night of September 23. The remaining options point to different concerns and therefore do not answer this question.

११५. (C) The chapter notes that revenue Minister Krishna Ballabh Sahay admitted that the situation was most critical in Muzaffarpur, Darbhanga, Patna, Gaya, and Shahabad. — Chapter 22 treats Minister Krishna Ballabh Sahay 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 revenue Minister Krishna Ballabh Sahay admitted that the situation was most critical in Muzaffarpur, Darbhanga, Patna, Gaya, and Shahabad. The remaining options point to different concerns and therefore do not answer this question.

११६. (B) The chapter notes that rajendra Prasad, who was then Food Minister in the interim government, toured Bihar and appealed to farmers to give their 'surplus' grain to the government. — Chapter 22 treats Food Minister 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, who was then Food Minister in the interim government, toured Bihar and appealed to farmers to give their 'surplus' grain to the government. The remaining options point to different concerns and therefore do not answer this question.

११७. (A) The chapter notes that the analysis maintains that Mandal's work serves as a vital subaltern intervention, writing from below, from the village, from the non-Brahmin perspective, and that his contribution to the Bihani Kathā (seed story) line of... — Chapter 23 treats Bihani Kathā 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 the analysis maintains that Mandal's work serves as a vital subaltern intervention, writing from below, from the village, from the non-Brahmin perspective, and that his contribution to the Bihani Kathā (seed story) line of... The remaining options point to different concerns and therefore do not answer this question.

११८. (D) The chapter notes that what makes this story major beyond its narrative surface is its dense social specification: the description of Lal Bhouji is rendered in the full classical Maithili nāyikāvarnana line of inheritance, detailed physical description... — Chapter 23 treats Lal Bhouji 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 what makes this story major beyond its narrative surface is its dense social specification: the description of Lal Bhouji is rendered in the full classical Maithili nāyikāvarnana line of inheritance, detailed physical description... The remaining options point to different concerns and therefore do not answer this question.

११९. (B) The child weeps, 'Mā go mae, melā dekhilai jāeb melā, Kisna Muṭṭik melā', I want to go see the fair, the fair of Kisna Mutti.' This ending, withholding resolution and leaving the child's punishment and unexplained innocence in painful suspension, is a... — Chapter 23 treats Kisna Muṭṭik as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the child weeps, 'Mā go mae, melā dekhilai jāeb melā, Kisna Muṭṭik melā', I want to go see the fair, the fair of Kisna Mutti.' This ending, withholding resolution and leaving the child's punishment and unexplained innocence in painful suspension, is a... The remaining options point to different concerns and therefore do not answer this question.

१०००. (A) The story shows Mandal's mastery of the Bihani Kathā (seed story) form, the tiny narrative that contains the seed of a much larger social truth: the poverty that forces children to secret economies, the adult violence that misreads innocence as theft, the... — Chapter 23 treats Bihani Kathā as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story shows Mandal's mastery of the Bihani Kathā (seed story) form, the tiny narrative that contains the seed of a much larger social truth: the poverty that forces children to secret economies, the adult violence that misreads innocence as theft, the... The remaining options point to different concerns and therefore do not answer this question.

१००१. (C) In his review of Jivan-Saṃgharṣa, Mandal holds that the novel is not fantasy but is based on hard reality (yathārtha). — 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 in his review of Jivan-Saṃgharṣa, Mandal holds that the novel is not fantasy but is based on hard reality (yathārtha). The remaining options point to different concerns and therefore do not answer this question.

१००२. (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.

१००३. (C) The chapter notes that he also credits Jagdish Prasad Mandal's inspirational influence on Bechan Thakur, noting that Thakur writes from inside the parallel line of inheritance, and thanks both Shruti Prakashan and Videha for enabling the publication and... — Chapter 23 treats Jagdish Prasad Mandal's 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 also credits Jagdish Prasad Mandal's inspirational influence on Bechan Thakur, noting that Thakur writes from inside the parallel line of inheritance, and thanks both Shruti Prakashan and Videha for enabling the publication and... The remaining options point to different concerns and therefore do not answer this question.

१००४. (C) The chapter notes that centres on Harimohan Jha, The Unwritten Thesis of Language, Script and Pure Vocabulary. — 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 centres on Harimohan Jha, The Unwritten Thesis of Language, Script and Pure Vocabulary. The remaining options point to different concerns and therefore do not answer this question.

१००५. (C) 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. — Chapter 24 treats Jha's Trends 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 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. The remaining options point to different concerns and therefore do not answer this question.

१००६. (D) The chapter notes that by resurrecting the Viśeṣyātā (substantivity) of the Indian philosophical line of inheritance, Jha declared: We are not a predicate of your history; we are the subject of our own. — 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 by resurrecting the Viśeṣyātā (substantivity) of the Indian philosophical line of inheritance, Jha declared: We are not a predicate of your history; we are the subject of our own. The remaining options point to different concerns and therefore do not answer this question.

१००७. (A) The chapter notes that journalism as Śabda-Pramāṇa: Navya-Nyāya Analysis Gaṅgeśa Upādhyāya's analysis of śabda-pramāṇa (verbal testimony as valid knowledge) in the Tattvacintāmaṇi's fourth khaṇḍa is directly applicable to journalistic practice. — Chapter 25 treats Navya-Nyāya Analysis Gaṅgeśa Upādhyāya'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 journalism as Śabda-Pramāṇa: Navya-Nyāya Analysis Gaṅgeśa Upādhyāya's analysis of śabda-pramāṇa (verbal testimony as valid knowledge) in the Tattvacintāmaṇi's fourth khaṇḍa is directly applicable to journalistic practice. The remaining options point to different concerns and therefore do not answer this question.

१००८. (A) The chapter notes that c R I T I C A L A P P R E C I A T I O N of HITNATH JHA Poet · Critic · Translator · Grāmakathākāra With Reference to Indian & Western Critical Theory, Anthropological Theory & the Navya-Nyāya of Gaṅgeśa Upādhyāya... — Chapter 26 treats HITNATH JHA Poet · Critic · Translator 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 c R I T I C A L A P P R E C I A T I O N of HITNATH JHA Poet · Critic · Translator · Grāmakathākāra With Reference to Indian & Western Critical Theory, Anthropological Theory & the Navya-Nyāya of Gaṅgeśa Upādhyāya... The remaining options point to different concerns and therefore do not answer this question.

१००९. (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.

१०१०. (C) The creative tension between the rooted village-self and the displaced professional-self is the generative engine of his literary project. — 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 creative tension between the rooted village-self and the displaced professional-self is the generative engine of his literary project. The remaining options point to different concerns and therefore do not answer this question.

१०११. (D) 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. — 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 situates Maithili literary history inside its broader cultural and sociological matrix, anticipating the anthropological approach that would define his later Koilakh. The remaining options point to different concerns and therefore do not answer this question.

१०१२. (C) The chapter notes that babuājī Miśra (the first and second professors of Maithili at Calcutta University), Śrīkānta Ṭhākur Vidyālaṅkāra (first president of Maithili Akademi, Patna), Pt. — Chapter 26 treats Calcutta University as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that babuājī Miśra (the first and second professors of Maithili at Calcutta University), Śrīkānta Ṭhākur Vidyālaṅkāra (first president of Maithili Akademi, Patna), Pt. The remaining options point to different concerns and therefore do not answer this question.

१०१३. (D) The chapter notes that reviewed extensively in the Videha special issue, Koilakh draws comment from nine scholars. — 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 reviewed extensively in the Videha special issue, Koilakh draws comment from nine scholars. The remaining options point to different concerns and therefore do not answer this question.

१०१४. (B) The selection took Hitnath Jhā approximately fifteen years to complete, and reflects his sustained engagement with the craft of literary translation. — 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 selection took Hitnath Jhā approximately fifteen years to complete, and reflects his sustained engagement with the craft of literary translation. The remaining options point to different concerns and therefore do not answer this question.

१०१५. (D) Jha's source for the Jhumra song is named: Batahū Yādava, a bhagat who is himself worried about the line of inheritance's survival ('बतहू यादव सन भगत चिन्तित छथि जे हुनक बाद ई परंपरा कोना बाँचत?'). — Chapter 27 treats Batahū Yādava as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that jha's source for the Jhumra song is named: Batahū Yādava, a bhagat who is himself worried about the line of inheritance's survival ('बतहू यादव सन भगत चिन्तित छथि जे हुनक बाद ई परंपरा कोना बाँचत?'). The remaining options point to different concerns and therefore do not answer this question.

१०१६. (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.

१०१७. (C) The Parallel History's insistence on the value of testimonial, oral, and performative cultural expression over the hegemony of print gives Batahū Yādava a form of textual existence that the canonical line of inheritance denies him. — Chapter 27 treats Batahū Yādava as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Parallel History's insistence on the value of testimonial, oral, and performative cultural expression over the hegemony of print gives Batahū Yādava a form of textual existence that the canonical line of inheritance denies him. The remaining options point to different concerns and therefore do not answer this question.

१०१८. (C) Jha's documentation project is a Benjaminian response: an attempt to preserve the content of the line of inheritance even when the experiential conditions that generated it can no longer be maintained. — 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 jha's documentation project is a Benjaminian response: an attempt to preserve the content of the line of inheritance even when the experiential conditions that generated it can no longer be maintained. The remaining options point to different concerns and therefore do not answer this question.

१०१९. (A) The chapter notes that nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation. — 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 nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation. The remaining options point to different concerns and therefore do not answer this question.

१०२०. (C) Videha's parallel system responds to this gap directly: the Videha Samantarar Sahitya Akademi Fellow Puraskar was the very first category of the Videha Samman, awarded in 2010 to Govind Jha and in 2011 to Ramanand Renu, two scholars whose lifetime... — Chapter 28 treats Govind Jha 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 parallel system responds to this gap directly: the Videha Samantarar Sahitya Akademi Fellow Puraskar was the very first category of the Videha Samman, awarded in 2010 to Govind Jha and in 2011 to Ramanand Renu, two scholars whose lifetime... The remaining options point to different concerns and therefore do not answer this question.

१०२१. (B) Mithila Sanskritik Parishad, Kolkata Representing the Maithili diaspora in West Bengal, the Mithila Sanskritik Parishad occupies an major but undervalued position. — Chapter 28 treats Kolkata Representing 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 mithila Sanskritik Parishad, Kolkata Representing the Maithili diaspora in West Bengal, the Mithila Sanskritik Parishad occupies an major but undervalued position. The remaining options point to different concerns and therefore do not answer this question.

१०२२. (B) The chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition

system. — Chapter 28 treats Lalit Kala Akademi's as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system. The remaining options point to different concerns and therefore do not answer this question.

१०२३. (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.

१०२४. (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.

१०२५. (B) The chapter notes that just as the Pañji system historically recorded only the lineages recognized by Brahmin record-keepers (dooshan panji), excluding or suppressing lineages deemed socially unacceptable, the Sahitya Akademi canon records only the... — 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 just as the Pañji system historically recorded only the lineages recognized by Brahmin record-keepers (dooshan panji), excluding or suppressing lineages deemed socially unacceptable, the Sahitya Akademi canon records only the... The remaining options point to different concerns and therefore do not answer this question.

१०२६. (B) The Videha Samman represents a coherent, philosophically grounded alternative to mainstream recognition systems. — 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 Videha Samman represents a coherent, philosophically grounded alternative to mainstream recognition systems. The remaining options point to different concerns and therefore do not answer this question.

१०२७. (B) The Videha Parallel History critical frame (Parts 1-35+, videha.co.in/gajenthakur.htm) positions the Anchinhar Ākhara movement as a correction of what it calls the 'dark interlude' of Maithili ghazalwriting, a period in which grammatically incorrect... — 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 Videha Parallel History critical frame (Parts 1-35+, videha.co.in/gajenthakur.htm) positions the Anchinhar Ākhara movement as a correction of what it calls the 'dark interlude' of Maithili ghazalwriting, a period in which grammatically incorrect... The remaining options point to different concerns and therefore do not answer this question.

१०२८. (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.

१०३९. (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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

१०३०. (A) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers. — Chapter 29 treats Konā Madar Day Happy' 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 poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers. The remaining options point to different concerns and therefore do not answer this question.

१०३१. (C) The chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration. — Chapter 29 treats Chonhā' The 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 childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration. The remaining options point to different concerns and therefore do not answer this question.

१०३२. (A) The story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but... — 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 story is simultaneously a meditation on child neglect in migrant families, on the inadequacy of rural healthcare infrastructure, and on the particular suffering of the intelligent, sensitive child who is academically brilliant (top of his class) but... The remaining options point to different concerns and therefore do not answer this question.

१०३३. (C) The chapter notes that this expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities. — 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 expansion is itself a democratising gesture: it removes the ghazal from its status as an elite form for literary connoisseurs and makes it available to children and devotional communities. The remaining options point to different concerns and therefore do not answer this question.

१०३४. (A) The chapter notes that 'Chonhā' as Realist Narrative 'Chonhā' deploys what Lukács would recognise as a realist narrative method: the story proceeds by way of carefully observed particulars toward a social-typical portrait of child neglect in migrant families. — Chapter 29 treats Realist Narrative 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 'Chonhā' as Realist Narrative 'Chonhā' deploys what Lukács would recognise as a realist narrative method: the story proceeds by way of carefully observed particulars toward a social-typical portrait of child neglect in migrant families. The remaining options point to different concerns and therefore do not answer this question.

१०३५. (A) The chapter notes that this rasa is evoked by way of three principal bhāva-complexes: the vibhāva (determinants) of displacement from homeland, separation from mother and village community, and economic deprivation; the anubhāva (consequents) of tears... — 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 rasa is evoked by way of three principal bhāva-complexes: the vibhāva (determinants) of displacement

from homeland, separation from mother and village community, and economic deprivation; the anubhāva (consequents) of tears... The remaining options point to different concerns and therefore do not answer this question.

१०३६. (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.

१०३७. (D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to... — Chapter 30 treats Children's Festival 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 three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to... The remaining options point to different concerns and therefore do not answer this question.

१०३८. (C) Additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an... — Chapter 30 treats Aankhime Chitra Ho Maithili Ker as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an... The remaining options point to different concerns and therefore do not answer this question.

१०३९. (B) The chapter notes that this archival care reflects Videha's commitment to literary preservation. — 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 this archival care reflects Videha's commitment to literary preservation. The remaining options point to different concerns and therefore do not answer this question.

१०४०. (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.

१०४१. (D) Maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance. — 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 maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance. The remaining options point to different concerns and therefore do not answer this question.

१०४२. (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.

१०४३. (D) The chapter notes that bhabha) 5.2 Subaltern Studies (Spivak, Guha) 5.3 Feminist Theory and Gender Studies 5.4 Formalism and New Criticism 5.5 Narratology (Gérard Genette) 5.6 Cultural Materialism and Anthropological Approaches 6. — Chapter 32 treats Subaltern Studies 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 bhabha) 5.2 Subaltern Studies (Spivak, Guha) 5.3 Feminist Theory and Gender Studies 5.4 Formalism and New Criticism 5.5 Narratology (Gérard Genette) 5.6 Cultural Materialism and Anthropological Approaches 6. The remaining options point to different concerns and therefore do not answer this question.

१०४४. (A) The chapter notes that (Mishra, Kailash Kumar 2000) This layering of mythic-devotional, historical, and sociological registers in a single sentence is characteristic of Mishra's intellectual voice: he is always moving between ancient scriptures... — Chapter 32 treats Kailash Kumar 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 (Mishra, Kailash Kumar 2000) This layering of mythic-devotional, historical, and sociological registers in a single sentence is characteristic of Mishra's intellectual voice: he is always moving between ancient scriptures... The remaining options point to different concerns and therefore do not answer this question.

१०४५. (C) The chapter notes that it includes posts on such themes as: 'Spirit of Mithila and Maithili', 'Intangible', and cultural identity. — 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 it includes posts on such themes as: 'Spirit of Mithila and Maithili', 'Intangible', and cultural identity. The remaining options point to different concerns and therefore do not answer this question.

१०४६. (A) Abhinavagupta's contribution to Rasa theory is particularly relevant to Mishra's work: Abhinavagupta argued that Rasa is not merely the expression of personal emotion but a Sadharanikarana (universalisation) whereby the individual experience is transcended... — 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 abhinavagupta's contribution to Rasa theory is particularly relevant to Mishra's work: Abhinavagupta argued that Rasa is not merely the expression of personal emotion but a Sadharanikarana (universalisation) whereby the individual experience is transcended... The remaining options point to different concerns and therefore do not answer this question.

१०४७. (A) The chapter notes that 'Mansarbi' is not a common Maithili word, it evokes the Sanskrit 'Manasa' (the heart-lake, the mind, the sacred Himalayan lake) combined with the feminine suffix, suggesting a woman who is the lake of the heart, the inner world, the... — 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 'Mansarbi' is not a common Maithili word, it evokes the Sanskrit 'Manasa' (the heart-lake, the mind, the sacred Himalayan lake) combined with the feminine suffix, suggesting a woman who is the lake of the heart, the inner world, the... The remaining options point to different concerns and therefore do not answer this question.

१०४८. (D) In Mansarbi, for instance, Bulki is described by way of a sustained body metaphor: her calves (pindali), moving in a 'dance of sculpture' (sangarmar jaka tarasal), are a simile that evokes the classical Mithila sculptural line of inheritance. — 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 in Mansarbi, for instance, Bulki is described by way of a sustained body metaphor: her calves (pindali), moving in a 'dance of sculpture' (sangarmar jaka tarasal), are a simile that evokes the classical Mithila sculptural line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१०४९. (A) The chapter notes that vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's Vakroktijivita (10th century) proposed that the essence of poetry is 'oblique expression' (Vakrokti), the creative deviation from ordinary usage that produces aesthetic delight. — Chapter 32 treats Kuntaka's Vakroktijivita 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 vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's Vakroktijivita (10th century) proposed that the essence of poetry

is 'oblique expression' (Vakrokti), the creative deviation from ordinary usage that produces aesthetic delight. The remaining options point to different concerns and therefore do not answer this question.

१०५०. (C) The chapter notes that when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a... — 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 when the Karbi tribal woman challenges him for not wearing traditional Maithili clothing during his cultural preservation workshop, his response is an act of genuine reflexivity, acknowledging his own cultural alienation and making a... The remaining options point to different concerns and therefore do not answer this question.

१०५१. (B) The chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation. — Chapter 33 treats Kalpana Jha 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 by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation. The remaining options point to different concerns and therefore do not answer this question.

१०५२. (C) The chapter notes that niniyaa (निनियाँ) The title 'Niniyaa' is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep. — 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 niniyaa (निनियाँ) The title 'Niniyaa' is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep. The remaining options point to different concerns and therefore do not answer this question.

१०५३. (D) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient... — 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 abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient... The remaining options point to different concerns and therefore do not answer this question.

१०५४. (B) The chapter notes that this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers... — Chapter 33 treats Maithil Brahman 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 this placement situates her inside what the critical frame recognises as the democratic, women's line of inheritance in Maithili, a line of inheritance that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers... The remaining options point to different concerns and therefore do not answer this question.

१०५५. (D) The chapter notes that its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame. — Chapter 34 treats Kalpana Jha 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 its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१०५६. (A) The search results from Videha 409 reveal that as a child, young Upendra was nicknamed 'Chulhaai' (the stove-fire one) during a birth ritual, and that his scholarly reputation was built not merely on his erudition but on his moral character: he was held in... — 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 search results from Videha 409 reveal that as a child, young Upendra was nicknamed 'Chulhaai' (the stove-fire one) during a birth ritual, and that his scholarly reputation was built not merely on his erudition but on his moral character: he was held in... The remaining options point to different concerns and therefore do not answer this question.

१०५७. (B) These three terms constitute a hagiographic typology borrowed from the Sanskrit-Indian ethical line of inheritance, the terms evoke the Bhagavad Gita's categories of jnana-yoga (knowledge path), karma-yoga (action path), and what the line of inheritance... — Chapter 34 treats Bhagavad Gita's as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that these three terms constitute a hagiographic typology borrowed from the Sanskrit-Indian ethical line of inheritance, the terms evoke the Bhagavad Gita's categories of jnana-yoga (knowledge path), karma-yoga (action path), and what the line of inheritance... The remaining options point to different concerns and therefore do not answer this question.

१०५८. (A) The Personal-Critical Voice The essay's opening, expressing a sense of restlessness and emotional resonance at the sight of the subject's name, establishes a personal-critical voice that is unusual in Maithili literary criticism. — 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 Personal-Critical Voice The essay's opening, expressing a sense of restlessness and emotional resonance at the sight of the subject's name, establishes a personal-critical voice that is unusual in Maithili literary criticism. The remaining options point to different concerns and therefore do not answer this question.

१०५९. (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.

१०६०. (D) These employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili. — 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 these employ the conventions of the classical Devi stotram (hymn) while maintaining accessibility by way of folkidiom Maithili. The remaining options point to different concerns and therefore do not answer this question.

१०६१. (C) The chapter notes that mapping Kamal's songs onto the Rasa schema: the devotional songs (vandana, bhajan) primarily evoke Shanta Rasa (peaceful, devotional equanimity) and Adbhuta Rasa (wonder at divine power). — Chapter 35 treats Shanta Rasa 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 mapping Kamal's songs onto the Rasa schema: the devotional songs (vandana, bhajan) primarily evoke Shanta Rasa (peaceful, devotional equanimity) and Adbhuta Rasa (wonder at divine power). The remaining options point to different concerns and therefore do not answer this question.

१०६२. (C) The chapter notes that raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal... — Chapter 35 treats Classical Music 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 raga-Bhas and the Classical Music line of inheritance The preface to Kamal-Taal explicitly mentions the Raga-Bhas (folk-classical melodic modes) line of inheritance of Mithila and regrets that 'bahut rasa lok-rag ab aloPit bha gal... The remaining options point to different concerns and therefore do not answer this question.

१०६३. (B) The chapter notes that vidyapati's statement about the ineffability of love, that language always falls short of experience, is the foundational philosophical position of the Maithili geet line of inheritance, and Kamal's songs can be read as successive... — 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 vidyapati's statement about the ineffability of love, that language always falls short of experience, is the foundational philosophical position of the Maithili geet line of inheritance, and Kamal's songs can be read as successive... The remaining options point to different concerns and therefore do not answer this question.

१०६४. (C) Videha represents a conscious literary movement as much as a publication. — 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 videha represents a conscious literary movement as much as a publication. The remaining options point to different concerns and therefore do not answer this question.

१०६५. (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.

१०६६. (D) The chapter notes that when he looked at us we understood everything. ' Chaudhary's life trajectory, from a Mithila village to California to Tehran to Frankfurt to Mumbai, and finally back to Darbhanga, is not incidental background. — 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 when he looked at us we understood everything. ' Chaudhary's life trajectory, from a Mithila village to California to Tehran to Frankfurt to Mumbai, and finally back to Darbhanga, is not incidental background. The remaining options point to different concerns and therefore do not answer this question.

१०६७. (C) Abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement. — Chapter 37 treats Abara Nahitan The 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 abara Nahitan The most celebrated novel; 'Abara' (wanderer) and 'Nahitan' (not-wanderer) suggests the dialectic between rootedness and displacement. The remaining options point to different concerns and therefore do not answer this question.

१०६८. (D) In Ayna, the mirror metaphor works precisely as dhvani: the 'mirror' is never decoded symbolically inside the text itself; it accumulates meaning by way of juxtaposition and suggestion. — 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 in Ayna, the mirror metaphor works precisely as dhvani: the 'mirror' is never decoded symbolically inside the text itself; it accumulates meaning by way of juxtaposition and suggestion. The remaining options point to different concerns and therefore do not answer this question.

१०६९. (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.

१०७०. (C) The chapter notes that kintu hama ! hamara ekar anubhūti ekatā bandhi jakāṃ bhēl achi jakara mātra okar kaōiyā ā beḍhik smaraṇa hoibat achī.” The Maithili here is fluid, the syntax following Maithili SOB (Subject-Object-Verb) word order rather than... — 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 kintu hama ! hamara ekar anubhūti ekatā bandhi jakāṃ bhēl achi jakara mātra okar kaōiyā ā beḍhik smaraṇa hoibat achī.” The Maithili here is fluid, the syntax following Maithili SOB (Subject-Object-Verb) word order rather than... The remaining options point to different concerns and therefore do not answer this question.

१०७१. (D) The chapter notes that centres on Dr. Kishan Karigar, Poet, Humorist, Journalist and Subaltern Voice. — 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 centres on Dr. Kishan Karigar, Poet, Humorist, Journalist and Subaltern Voice. The remaining options point to different concerns and therefore do not answer this question.

१०७३. (D) The chapter notes that he has worked as journalist and editor with print and electronic organisations including Amar Bharati, Punjab Kesari, Real Vach, Hamar TV, Channel 1, TV 100, Akashvani, and Doordarshan. — Chapter 39 treats Amar Bharati 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 he has worked as journalist and editor with print and electronic organisations including Amar Bharati, Punjab Kesari, Real Vach, Hamar TV, Channel 1, TV 100, Akashvani, and Doordarshan. The remaining options point to different concerns and therefore do not answer this question.

१०७३. (C) The chapter notes that from a Navya-Nyaya standpoint, this final injunction functions as a vyapti (pervasive rule) that governs the entire collection: creative expression ('kichhu furaana') must be placed in the service of social transformation. — 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 standpoint, this final injunction functions as a vyapti (pervasive rule) that governs the entire collection: creative expression ('kichhu furaana') must be placed in the service of social transformation. The remaining options point to different concerns and therefore do not answer this question.

१०७४. (B) The chapter notes that from a Marxist-materialist reading, the poem's theme of property division ('bantwaraa') is a symptom of the penetration of capitalist exchange values ('rupaiya ki dheri', piles of money) into the pre-capitalist affective economy of... — 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 Marxist-materialist reading, the poem's theme of property division ('bantwaraa') is a symptom of the penetration of capitalist exchange values ('rupaiya ki dheri', piles of money) into the pre-capitalist affective economy of... The remaining options point to different concerns and therefore do not answer this question.

१०७५. (B) The poem is written as a series of memories of the mother's acts: feeding the child, consoling him, teaching him Maithili by way of oral line of inheritance, the instruction to be a good person ('naik manukh') rather than merely a koel bird (praised for... — 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 is written as a series of memories of the mother's acts: feeding the child, consoling him, teaching him Maithili by way of oral line of inheritance, the instruction to be a good person ('naik manukh') rather than merely a koel bird (praised for... The remaining options point to different concerns and therefore do not answer this question.

१०७६. (D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kāki's family; the predatory economic logic of the village/ market... — 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 weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kāki's family; the predatory economic logic of the village/ market... The remaining options point to different concerns and therefore do not answer this question.

१०७७. (D) The chapter notes that this restraint is itself a form of ethical argument: the poet will not aestheticise the child's suffering. — 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 this restraint is itself a form of ethical argument: the poet will not aestheticise the child's suffering. The remaining options point to different concerns and therefore do not answer this question.

१०७८. (D) In Navya-Nyāya terms, the poem enacts a movement from pratyakṣa (direct perception, the sight of the child) by way of anumāna (inference, the structural implications of his presence) to a critique of corrupt śabda (testimony), the passengers' verbal... — 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 in Navya-Nyāya terms, the poem enacts a movement from pratyakṣa (direct perception, the sight of the child) by way of anumāna (inference, the structural implications of

his presence) to a critique of corrupt śabda (testimony), the passengers' verbal... The remaining options point to different concerns and therefore do not answer this question.

१०७९. (C) The child in the railway compartment is the paradigmatic subaltern: without language, without ticket, without category in the administrative system of the train, performing labour that sustains the system while being treated as its refuse. — 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 child in the railway compartment is the paradigmatic subaltern: without language, without ticket, without category in the administrative system of the train, performing labour that sustains the system while being treated as its refuse. The remaining options point to different concerns and therefore do not answer this question.

१०८०. (D) The passengers' discourse about child labour is precisely the mode by which subaltern speech is absorbed and neutralised: the problem is named, debated, and left unchanged. — 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 passengers' discourse about child labour is precisely the mode by which subaltern speech is absorbed and neutralised: the problem is named, debated, and left unchanged. The remaining options point to different concerns and therefore do not answer this question.

१०८१. (C) The chapter notes that rāmkhelāvan Miśra 'Rāghav' (born 25 April 1916), tracing his trajectory from childhood in a village of Darbhanga district by way of nationalist activism, imprisonment in 1942, and post-independence educational leadership. — 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 rāmkhelāvan Miśra 'Rāghav' (born 25 April 1916), tracing his trajectory from childhood in a village of Darbhanga district by way of nationalist activism, imprisonment in 1942, and post-independence educational leadership. The remaining options point to different concerns and therefore do not answer this question.

१०८२. (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.

१०८३. (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.

१०८४. (C) The Bṛhadāraṇyaka Upaniṣad locates the great philosophical debates of Yājñavalkya in the court of Videha/Mithilā. — 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 Bṛhadāraṇyaka Upaniṣad locates the great philosophical debates of Yājñavalkya in the court of Videha/Mithilā. The remaining options point to different concerns and therefore do not answer this question.

१०८५. (A) The chapter notes that kamat's attention to ecological farming in Vibhṛiti also connects to the Parallel History's broader concern with what Thakur calls 'the parallel streams', the agricultural, artisanal, and subaltern knowledge systems that have... — Chapter 41 treats Parallel History'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 kamat's attention to ecological farming in Vibhṛiti also connects to the Parallel History's broader concern with what Thakur calls 'the parallel streams', the agricultural, artisanal, and subaltern knowledge systems that have... The remaining options point to different concerns and therefore do not answer this question.

१०८६. (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.

१०८७. (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.

१०८८. (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.

१०८९. (D) The chapter notes that its literary line of inheritance extends back to at least the 12th century CE, with the poet Jyotirishwar Thakur (c. — Chapter 43 treats Jyotirishwar Thakur 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 its literary line of inheritance extends back to at least the 12th century CE, with the poet Jyotirishwar Thakur (c. The remaining options point to different concerns and therefore do not answer this question.

१०९०. (D) His significance lies not only in his literary output, which spans poetry, short fiction, interview-anthology, and critical essaybut in his embodied commitment to the cause as a diasporic Maithili living in Kolkata's industrialcommercial milieu, far from... — 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 his significance lies not only in his literary output, which spans poetry, short fiction, interview-anthology, and critical essaybut in his embodied commitment to the cause as a diasporic Maithili living in Kolkata's industrialcommercial milieu, far from... The remaining options point to different concerns and therefore do not answer this question.

१०९१. (B) His grandfather served as Headmaster of Tamuriya High School and subscribed to Mithila Mihir, Aryavarta, and Indian Nation newspapers, ensuring that the household was saturated with literary and nationalist culture from early childhood. — Chapter 43 treats Tamuriya High School 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 his grandfather served as Headmaster of Tamuriya High School and subscribed to Mithila Mihir, Aryavarta, and Indian Nation newspapers, ensuring that the household was saturated with literary and nationalist culture from early childhood. The remaining options point to different concerns and therefore do not answer this question.

१०९२. (B) The chapter notes that he has received twelve major literary and cultural honours between 2017 and 2023, including the Babu Saheb Choudhary Samman (Akhil Bharatiya Mithila Sangh, Delhi, 2017), the Dr. — Chapter 43 treats Babu Saheb Choudhary 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 the chapter notes that he has received twelve major literary and cultural honours between 2017 and 2023, including the Babu Saheb Choudhary Samman (Akhil Bharatiya Mithila Sangh, Delhi, 2017), the Dr. The remaining options point to different concerns and therefore do not answer this question.

१०९३. (C) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahes) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local... — Chapter 44 treats Mithilak Saptaha Salahes 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 writes in his autobiographical account (published in Mithilak Saptaha Salahas) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local... The remaining options point to different concerns and therefore do not answer this question.

१०९४. (B) The chapter notes that this phase, nearly four decades in Bihar, was characterized by equal productivity: he continued to publish Maithili and Hindi research essays in journals across both countries, maintained correspondence with Nepal's Maithili scholars... — Chapter 44 treats Nepal'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 this phase, nearly four decades in Bihar, was characterized by equal productivity: he continued to publish Maithili and Hindi research essays in journals across both countries, maintained correspondence with Nepal's Maithili scholars... The remaining options point to different concerns and therefore do not answer this question.

१०९५. (D) His Bihar ke Bauddha Sandarbha (1980), Bihar ki Jain Prashtbhumi (2004), and essays on Vajrayana Buddhist practices of Nepal are part of a sustained effort to recover non-Brahmanical and subaltern cultural histories of the region. — Chapter 44 treats Bauddha Sandarbha as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that his Bihar ke Bauddha Sandarbha (1980), Bihar ki Jain Prashtbhumi (2004), and essays on Vajrayana Buddhist practices of Nepal are part of a sustained effort to recover non-Brahmanical and subaltern cultural histories of the region. The remaining options point to different concerns and therefore do not answer this question.

१०९६. (A) The Vibhava (stimulus of rasa) is the encounter with endangered living culture; the Anubhava (outward expression) is the prose's deliberate unhurriedness, its refusal to spectacularise. The reportage achieves rasavad in its refusal to allow the Sthayibhava... — 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 Vibhava (stimulus of rasa) is the encounter with endangered living culture; the Anubhava (outward expression) is the prose's deliberate unhurriedness, its refusal to spectacularise. The reportage achieves rasavad in its refusal to allow the Sthayibhava... The remaining options point to different concerns and therefore do not answer this question.

१०९७. (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.

१०९८. (C) The chapter notes that meena Jha's writing career is the history of this negotiation: the pativrata ideal internalized in childhood, and the woman writer who 'encroaches' on its prescribed limits. — 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 writing career is the history of this negotiation: the pativrata ideal internalized in childhood, and the woman writer who 'encroaches' on its prescribed limits. The remaining options point to different concerns and therefore do not answer this question.

१०९९. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

११००. (C) His pen name “Munnaji” is characteristically Maithili in its warm, intimate register, combining the familiar hypocoristic “Munna” (a widespread North Indian term of endearment for a boy-child) with the honorific “ji”, signalling simultaneously domestic... — Chapter 46 treats North Indian as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his pen name “Munnaji” is characteristically Maithili in its warm, intimate register, combining the familiar hypocoristic “Munna” (a widespread North Indian term of endearment for a boy-child) with the honorific “ji”, signalling simultaneously domestic... The remaining options point to different concerns and therefore do not answer this question.

११०१. (D) The chapter notes that on arriving home that same night he drafted seven or eight ghazals at a single sitting. — 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 on arriving home that same night he drafted seven or eight ghazals at a single sitting. The remaining options point to different concerns and therefore do not answer this question.

११०२. (D) The chapter notes that munnaji dedicates Mokam Dis “to Shri Raj, the creator of the word ‘bīhani kathā’”, a formal act of scholarly attribution rare in Maithili creative writing. — Chapter 46 treats Mokam Dis as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that munnaji dedicates Mokam Dis “to Shri Raj, the creator of the word ‘bīhani kathā’”, a formal act of scholarly attribution rare in Maithili creative writing. The remaining options point to different concerns and therefore do not answer this question.

११०३. (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.

११०४. (A) The chapter notes that khurluchhī (Children’s Poetry Collection, 2012) This collection of children’s poetry (bāl kavītā) and children’s ghazals (bāl ghazal) is a distinctive contribution to a genre, Maithili children’s literature, that the preface notes... — Chapter 46 treats Children’s Poetry Collection as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that khurluchhī (Children’s Poetry Collection, 2012) This collection of children’s poetry (bāl kavītā) and children’s ghazals (bāl ghazal) is a distinctive contribution to a genre, Maithili children’s literature, that the preface notes... The remaining options point to different concerns and therefore do not answer this question.

११०५. (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.

११०६. (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.

११०७. (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.

११०८. (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.

११०९. (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.

१११०. (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.

११११. (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.

१११२. (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.

१११३. (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.

१११४. (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.

१११५. (D) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr. — Chapter 48 treats Kishorikant 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 he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr. The remaining options point to different concerns and therefore do not answer this question.

१११६. (C) Thakur's observation that in Maithili, awards cause writers to stagnate rather than progress is a pointed critique that Mishra's interview draws out effectively. — 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 thakur's observation that in Maithili, awards cause writers to stagnate rather than progress is a pointed critique that Mishra's interview draws out effectively. The remaining options point to different concerns and therefore do not answer this question.

१११७. (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.

१११८. (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.

१११९. (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.

११२०. (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.

११२१. (D) The chapter notes that centres on Nand Kumar Mishra 'Nand', Novelist, Short-Story Writer, Poet and Children's Novelist. — Chapter 50 treats Nand Kumar Mishra as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that centres on Nand Kumar Mishra 'Nand', Novelist, Short-Story Writer, Poet and Children's Novelist. The remaining options point to different concerns and therefore do not answer this question.

- ११२२. (B) The chapter places Nand Kumar Mishra 'Nand' inside the wider parallel history of Maithili literature.** — Chapter 50 treats Nand Kumar Mishra as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter places Nand Kumar Mishra 'Nand' inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.
- ११२३. (A) The chapter notes that its discussion connects Nand Kumar Mishra 'Nand' with critical appreciation, literary history and the Videha critical frame.** — Chapter 50 treats Nand Kumar Mishra as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Nand Kumar Mishra 'Nand' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.
- ११२४. (C) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.** — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation. The remaining options point to different concerns and therefore do not answer this question.
- ११२५. (B) The Videha Parallel History critical frame: Institutional Context II.** — Chapter 50 treats Institutional Context II 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 Videha Parallel History critical frame: Institutional Context II. The remaining options point to different concerns and therefore do not answer this question.
- ११२६. (C) Theoretical critical frame II, Western Literary Theory VI.** — 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 theoretical critical frame II, Western Literary Theory VI. The remaining options point to different concerns and therefore do not answer this question.
- ११२७. (A) Theoretical critical frame III, Navya-Nyāya as Literary Epistemology VII.** — Chapter 50 treats Literary Epistemology VII as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that theoretical critical frame III, Navya-Nyāya as Literary Epistemology VII. The remaining options point to different concerns and therefore do not answer this question.
- ११२८. (C) The chapter notes that critical Appreciation: The Social Novels (Anthiya Kukur & Sukanya) VIII.** — 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 chapter notes that critical Appreciation: The Social Novels (Anthiya Kukur & Sukanya) VIII. The remaining options point to different concerns and therefore do not answer this question.
- ११२९. (C) The chapter notes that critical Appreciation: The Mythological Works (Kaikeyi & Sujata) IX.** — 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: The Mythological Works (Kaikeyi & Sujata) IX. The remaining options point to different concerns and therefore do not answer this question.
- ११३०. (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.
- ११३१. (D) The chapter notes that critical Appreciation: Short Fiction (Adambar & Gudrik Lal) XI.** — Chapter 50 treats Short Fiction 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: Short Fiction (Adambar & Gudrik Lal) XI. The remaining options point to different concerns and therefore do not answer this question.

११३३. (A) The chapter notes that critical Appreciation: The Literary Sketch (Yachak ke Nai & Dillik Park) XII. —

Chapter 50 treats Dillik Park 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: The Literary Sketch (Yachak ke Nai & Dillik Park) XII. The remaining options point to different concerns and therefore do not answer this question.

११३३. (D) The chapter notes that critical Appreciation: The Poetry (Kavya Sarita) XIII. — Chapter 50 treats Kavya Sarita 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: The Poetry (Kavya Sarita) XIII. The remaining options point to different concerns and therefore do not answer this question.

११३४. (C) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) XIV. — Chapter 50 treats Children's Literature 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: Children's Literature (Swarn Kamal) XIV. The remaining options point to different concerns and therefore do not answer this question.

११३५. (B) The chapter notes that critical Appreciation: Village Memory (Gaamghar) XV. — Chapter 50 treats Village Memory 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: Village Memory (Gaamghar) XV. The remaining options point to different concerns and therefore do not answer this question.

११३६. (D) Themes, Language, and Prosody Across the Corpus XVI. — Chapter 50 treats Prosody Across 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 themes, Language, and Prosody Across the Corpus XVI. The remaining options point to different concerns and therefore do not answer this question.

११३७. (C) The chapter notes that comparative Placement inside Maithili Literary History XVII. — 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 comparative Placement inside Maithili Literary History XVII. The remaining options point to different concerns and therefore do not answer this question.

११३८. (D) The Videha critical frame's key argument, documented by way of primary archival research, is that the Sahitya Akademi since 1965 has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while marginalizing democratic, folk, Dalit... — Chapter 50 treats Sahitya Akademi 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 Videha critical frame's key argument, documented by way of primary archival research, is that the Sahitya Akademi since 1965 has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while marginalizing democratic, folk, Dalit... The remaining options point to different concerns and therefore do not answer this question.

११३९. (B) 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. — Chapter 50 treats Vinit Utpal 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 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. The remaining options point to different concerns and therefore do not answer this question.

११४०. (A) The chapter notes that zero assignments went to authors of the parallel 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 the chapter notes that zero assignments went to authors of the parallel line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

११४१. (C) The chapter notes that this structural exclusion is the primary institutional context in which a writer such as Nand Kumar Mishra 'Nand', publishing consistently since 2011 under a regional Darbhanga imprint, Gosauni Baidyanath Smriti Manch, must be... — Chapter 50 treats Nand Kumar Mishra as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that this structural exclusion is the primary institutional context in which a writer such as Nand Kumar Mishra 'Nand', publishing consistently since 2011 under a regional Darbhanga imprint, Gosauni Baidyanath Smriti Manch, must be... The remaining options point to different concerns and therefore do not answer this question.

११४२. (D) The Videha archive recovers a democratic lineage that traces Maithili literature from its roots in the Buddhist Charyapadas (8th-12th century CE) by way of the colonial-era agrarian protest poetry of Faturilal, the satirical anti-caste novels of Harimohan... — Chapter 50 treats Buddhist Charyapadas 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 Videha archive recovers a democratic lineage that traces Maithili literature from its roots in the Buddhist Charyapadas (8th-12th century CE) by way of the colonial-era agrarian protest poetry of Faturilal, the satirical anti-caste novels of Harimohan... The remaining options point to different concerns and therefore do not answer this question.

११४३. (B) The chapter notes that nand's corpus belongs to this same democratic strand: socially engaged, grounded in Mithila village life, formally diverse, and outside the institutional mainstream. — 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 nand's corpus belongs to this same democratic strand: socially engaged, grounded in Mithila village life, formally diverse, and outside the institutional mainstream. The remaining options point to different concerns and therefore do not answer this question.

११४४. (C) The Videha Parallel History also excavates the suppressed biography of Gaṅgeśa Upādhyāya (c. — Chapter 50 treats Gaṅgeśa Upādhyāya 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 Videha Parallel History also excavates the suppressed biography of Gaṅgeśa Upādhyāya (c. The remaining options point to different concerns and therefore do not answer this question.

११४५. (D) The chapter notes that 1350 CE), the founder of the Navya-Nyāya school, whose original Dooshan Panji (genealogical records of social infractions) reveal that he was born five years after the death of his registered father and married a Charmkarini (woman... — Chapter 50 treats Dooshan Panji 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 1350 CE), the founder of the Navya-Nyāya school, whose original Dooshan Panji (genealogical records of social infractions) reveal that he was born five years after the death of his registered father and married a Charmkarini (woman... The remaining options point to different concerns and therefore do not answer this question.

११४६. (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... — Chapter 50 treats Valid Knowledge' 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 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... The remaining options point to different concerns and therefore do not answer this question.

११४७. (B) The chapter notes that biographical Introduction: Nand Kumar Mishra 'Nand' Nand Kumar Mishra, who writes under the takhallus 'Nand', is a Darbhanga-based Maithili author whose creative output spans the full range of... — Chapter 50 treats Nand Kumar Mishra as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the

chapter notes that biographical Introduction: Nand Kumar Mishra 'Nand' Nand Kumar Mishra, who writes under the takhallus 'Nand', is a Darbhanga-based Maithili author whose creative output spans the full range of... The remaining options point to different concerns and therefore do not answer this question.

११४८. (B) The colophon information from the Yachak ke Nai (2022) preface establishes that Nand is the author of at least a dozen books across diverse Maithili genres, and that his phone number (8986261756) has been consistently listed as his public contact across... — 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 colophon information from the Yachak ke Nai (2022) preface establishes that Nand is the author of at least a dozen books across diverse Maithili genres, and that his phone number (8986261756) has been consistently listed as his public contact across... The remaining options point to different concerns and therefore do not answer this question.

११४९. (C) His earliest documented work in the line of inheritance goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991. — 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 his earliest documented work in the line of inheritance goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991. The remaining options point to different concerns and therefore do not answer this question.

११५०. (D) The chapter notes that this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author. — 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 this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author. The remaining options point to different concerns and therefore do not answer this question.

११५१. (A) His literary range is remarkable: twelve titles across at least six distinct genres published between 2011 and 2022. — 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 his literary range is remarkable: twelve titles across at least six distinct genres published between 2011 and 2022. The remaining options point to different concerns and therefore do not answer this question.

११५२. (A) The chapter notes that this sustained productivity over an elevenyear period, under a consistently supportive regional imprint, marks him as one of the most systematically productive contemporary Maithili prose writers, a writer who has, in effect... — 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 this sustained productivity over an elevenyear period, under a consistently supportive regional imprint, marks him as one of the most systematically productive contemporary Maithili prose writers, a writer who has, in effect... The remaining options point to different concerns and therefore do not answer this question.

११५३. (D) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection). — 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 pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection). The remaining options point to different concerns and therefore do not answer this question.

११५४. (B) The name also places him inside a Maithili naming line of inheritance in which authors embed their identity inside their work by way of the pen name convention. — 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 name also places him inside a Maithili naming line of inheritance in which authors embed their

identity inside their work by way of the pen name convention. The remaining options point to different concerns and therefore do not answer this question.

११५५. (D) The chapter notes that survey of the Twelve Works: Genre, Publisher, Chronology

The following table summarises the complete corpus of twelve books available for The analysis, with title pages, colophons, and prefaces... — 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 survey of the Twelve Works: Genre, Publisher, Chronology The following table summarises the complete corpus of twelve books available for The analysis, with title pages, colophons, and prefaces... The remaining options point to different concerns and therefore do not answer this question.

११५६. (D) The chapter notes that gaamghar Village Memoir (Prose) Award 1991; Gosauni Baidyanath Smriti Manch

pub. — Chapter 50 treats Village Memoir 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 gaamghar Village Memoir (Prose) Award 1991; Gosauni Baidyanath Smriti Manch pub. The remaining options point to different concerns and therefore do not answer this question.

११५७. (C) The chapter notes that sujata Mythological Novel Gosauni Baidyanath Smriti Manch, Darbhanga 46 pp. —

Chapter 50 treats Mythological Novel Gosauni Baidyanath Smriti 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 sujata Mythological Novel Gosauni Baidyanath Smriti Manch, Darbhanga 46 pp. The remaining options point to different concerns and therefore do not answer this question.

११५८. (C) The chapter notes that gudrik Lal Novel Gosauni Baidyanath Smriti Manch, Darbhanga 76 pp. — Chapter 50

treats Lal Novel Gosauni Baidyanath Smriti 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 gudrik Lal Novel Gosauni Baidyanath Smriti Manch, Darbhanga 76 pp. The remaining options point to different concerns and therefore do not answer this question.

११५९. (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.

११६०. (C) The chapter notes that theoretical Framework I, Indian Literary Criticism 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 theoretical Framework I, Indian Literary Criticism 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.

११६१. (B) The chapter notes that 1016 CE), in his Abhinavabhāratī, added śānta (tranquility) as the ninth rasa and elaborated the theory of sādharmaṇikarāṇa, the universalization of personal emotion into impersonal aesthetic experience in the prepared reader (saḥṛdaya). — 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 1016 CE), in his Abhinavabhāratī, added śānta (tranquility) as the ninth rasa and elaborated the theory of sādharmaṇikarāṇa, the universalization of personal emotion into impersonal aesthetic experience in the prepared reader (saḥṛdaya). The remaining options point to different concerns and therefore do not answer this question.

११६२. (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.

११६३. (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.

११६४. (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.

११६५. (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'. — 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), 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'. The remaining options point to different concerns and therefore do not answer this question.

११६६. (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.

११६७. (B) The chapter notes that cE) holds that the soul (ātmā) of poetry is dhvaniresonance or suggestion, the capacity of language to generate meanings at three levels: vācyārtha (literal), lakṣyārtha (secondary/implied), and vyaṅgyārtha (suggested/resonant). — 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 cE) holds that the soul (ātmā) of poetry is dhvaniresonance or suggestion, the capacity of language to generate meanings at three levels: vācyārtha (literal), lakṣyārtha (secondary/implied), and vyaṅgyārtha (suggested/resonant). The remaining options point to different concerns and therefore do not answer this question.

११६८. (B) Adambar, meaning 'pomp', 'display', or 'loud proclamation'achieves dhvani by way of irony: the title's suggestion of grandeur is belied by the intimate, modest human stories inside. — 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 adambar, meaning 'pomp', 'display', or 'loud proclamation'achieves dhvani by way of irony: the title's suggestion of grandeur is belied by the intimate, modest human stories inside. The remaining options point to different concerns and therefore do not answer this question.

११६९. (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.

११७०. (C) The chapter notes that cE) in his Vakroktijivita recognises vakrokti, oblique utterance, the calculated strangeness that distinguishes poetic from ordinary language, as the defining quality of literary excellence. — 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 cE) in his Vakroktijivita recognises vakrokti, oblique utterance, the calculated strangeness that distinguishes poetic from ordinary language, as the defining quality of literary excellence. The remaining options point to different concerns and therefore do not answer this question.

११७१. (B) The chapter notes that nand's literary sketches (Dillik Park, Yachak ke Nai) are the genre in which vakrokti most clearly operates: the sketch form, between the essay and the story, between personal observation and social commentary, depends on an oblique... — Chapter 50 treats Dillik Park 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 nand's literary sketches (Dillik Park, Yachak ke Nai) are the genre in which vakrokti most clearly operates: the sketch form, between the essay and the story, between personal observation and social commentary, depends on an oblique... The remaining options point to different concerns and therefore do not answer this question.

११७२. (B) The opening of Dillik Park shows this vakrokti: the city park becomes a site for observations about Mithila migrants, urban alienation, and the social performance of dignity and class. — Chapter 50 treats Dillik Park 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 Dillik Park shows this vakrokti: the city park becomes a site for observations about Mithila migrants, urban alienation, and the social performance of dignity and class. The remaining options point to different concerns and therefore do not answer this question.

११७३. (D) Aucitya is most visible in Nand's genre-switching between works: each genre, the full social novel, the compressed sketch, the mythological retelling, the children's story, is handled in a register precisely fitted to that genre's demands. — 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 aucitya is most visible in Nand's genre-switching between works: each genre, the full social novel, the compressed sketch, the mythological retelling, the children's story, is handled in a register precisely fitted to that genre's demands. The remaining options point to different concerns and therefore do not answer this question.

११७४. (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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

११७५. (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.

११७६. (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.

११७७. (B) The chapter notes that nand's consistent anchoring in Darbhanga village life, his range of lower-middle-class and village protagonists, and his sustained critique of social pretension (Adambar's title itself announces this critique) align with Sharma's... — 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 nand's consistent anchoring in Darbhanga village life, his range of lower-middle-class and village protagonists, and his sustained critique of social pretension (Adambar's title itself announces this critique) align with Sharma's... The remaining options point to different concerns and therefore do not answer this question.

११७८. (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 I I , W e s t e r n L i t e r a r y T h e o r y 5.1 Aristotle: Mimesis, Catharsis, Unity of Action Aristotle's Poetics (c. — Chapter 50 treats Action Aristotle's Poetics 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 , W e s t e r n L i t e r a r y T h e o r y 5.1 Aristotle: Mimesis, Catharsis, Unity of Action Aristotle's Poetics (c. The remaining options point to different concerns and therefore do not answer this question.

११७९. (C) Aristotle's unity of action, that a well-constructed narrative should have a beginning, middle, and end forming a single, integral whole, is relevant to Nand's practice of the Maithili novel. — 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 aristotle's unity of action, that a well-constructed narrative should have a beginning, middle, and end forming a single, integral whole, is relevant to Nand's practice of the Maithili novel. The remaining options point to different concerns and therefore do not answer this question.

११८०. (B) The chapter notes that romanticism and the Novel of Feeling Wordsworth's definition of poetry as 'emotion recollected in tranquility' (Preface to Lyrical Ballads, 1800) is directly applicable to Parivar, the 'sansmarnatmak upanyas' (memoiristic novel)which... — Chapter 50 treats Feeling Wordsworth'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 romanticism and the Novel of Feeling Wordsworth's definition of poetry as 'emotion recollected in tranquility' (Preface to Lyrical Ballads, 1800) is directly applicable to Parivar, the 'sansmarnatmak upanyas' (memoiristic novel)which... The remaining options point to different concerns and therefore do not answer this question.

११८१. (D) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt. — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt. The remaining options point to different concerns and therefore do not answer this question.

११८२. (A) The chapter notes that coleridge's distinction between Fancy and Imagination, between mere recombination and genuine creative synthesis, maps onto the critical difference between chronicle and literary memoir that Parivar

navigates. — 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 Coleridge's distinction between Fancy and Imagination, between mere recombination and genuine creative synthesis, maps onto the critical difference between chronicle and literary memoir that Parivar navigates. The remaining options point to different concerns and therefore do not answer this question.

११८३. (B) 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. — Chapter 50 treats William Empson 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 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. The remaining options point to different concerns and therefore do not answer this question.

११८४. (A) The chapter notes that Empson's Seven Types of Ambiguity (1930) provides a useful critical frame for Nand's short fiction (Adambar, Gudrik Lal), where, as the content shows, the surface narrative of social interaction repeatedly opens onto deeper... — Chapter 50 treats Seven Types 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 Empson's Seven Types of Ambiguity (1930) provides a useful critical frame for Nand's short fiction (Adambar, Gudrik Lal), where, as the content shows, the surface narrative of social interaction repeatedly opens onto deeper... The remaining options point to different concerns and therefore do not answer this question.

११८५. (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.

११८६. (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... — Chapter 50 treats Kavya Sarita 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 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... The remaining options point to different concerns and therefore do not answer this question.

११८७. (D) The chapter notes that Vladimir Propp's morphology of the folk tale, his identification of 31 narrative functions that underlie all folk narratives, illuminates Swarn Kamal, the children's novel, which (as its colophon indicates) explicitly draws on the... — Chapter 50 treats Swarn Kamal 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 Vladimir Propp's morphology of the folk tale, his identification of 31 narrative functions that underlie all folk narratives, illuminates Swarn Kamal, the children's novel, which (as its colophon indicates) explicitly draws on the... The remaining options point to different concerns and therefore do not answer this question.

११८८. (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... — Chapter 50 treats Buddhist Jātaka 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 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... The remaining options point to different concerns and therefore do not answer this question.

११८९. (D) The chapter notes that derrida's *différance*, the perpetual deferral of meaning by way of textual play, finds its local illustration in Nand's titelanguage: titles like Anthiya Kukur, Adambar, and Gaamghar are semantically rich, multiply resonant, and... — 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 chapter notes that derrida's *différance*, the perpetual deferral of meaning by way of textual play, finds its local illustration in Nand's titelanguage: titles like Anthiya Kukur, Adambar, and Gaamghar are semantically rich, multiply resonant, and... The remaining options point to different concerns and therefore do not answer this question.

११९०. (C) The chapter notes that postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are... — Chapter 50 treats Said Gayatri Chakravorty Spivak'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 postcolonial Theory: Spivak, Bhabha, Said Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' has particular urgency in the context of Nand's social novels, where the lower-caste, lower-class, and female characters are... The remaining options point to different concerns and therefore do not answer this question.

११९१. (B) The chapter places Nand Vilas Roy inside the wider parallel history of Maithili literature. — 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 places Nand Vilas Roy inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

११९२. (D) Roy belongs to the generation of Maithili writers who came to maturity in the digital age and found their literary home in the Videha parallel movement rather than in the Sahitya Akademi establishment apparatus. — Chapter 51 treats Sahitya Akademi 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 belongs to the generation of Maithili writers who came to maturity in the digital age and found their literary home in the Videha parallel movement rather than in the Sahitya Akademi establishment apparatus. The remaining options point to different concerns and therefore do not answer this question.

११९३. (D) The chapter notes that 'Madan-Amar', his signature seed story, opens with a child, Madan, being taken by his friend Ammar to his upper-caste maternal grandmother's haveli. — 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 'Madan-Amar', his signature seed story, opens with a child, Madan, being taken by his friend Ammar to his upper-caste maternal grandmother's haveli. The remaining options point to different concerns and therefore do not answer this question.

११९४. (D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart. — 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 story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart. The remaining options point to different concerns and therefore do not answer this question.

११९५. (A) The chapter notes that this narrative structure, the child's humiliation, the adult reversal, encodes what the Videha Parallel History calls the democratic counter-movement: the story refuses the elite's claim to social authority by demonstrating merit's... — 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 narrative structure, the child's humiliation, the adult reversal, encodes what the Videha Parallel History calls the democratic counter-movement: the story refuses the elite's claim to social authority by demonstrating merit's... The remaining options point to different concerns and therefore do not answer this question.

११९६. (C) The chapter notes that it is a space of permanent economic crisis: children leaving for cities, old parents abandoned, families dissolved, the social fabric of the village fraying under market pressure. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that it is a space of permanent economic crisis: children leaving for cities, old parents abandoned, families dissolved, the social fabric of the village fraying under market pressure. The remaining options point to different concerns and therefore do not answer this question.

११९७. (C) Against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity. — 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 against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity. The remaining options point to different concerns and therefore do not answer this question.

११९८. (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 havelī scene (backstory compressed into reported speech)... — 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 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 havelī scene (backstory compressed into reported speech)... The remaining options point to different concerns and therefore do not answer this question.

११९९. (D) The chapter notes that the Videha Visheshank: Structure, Contributors, and Editorial Significance Videha Issue 419 (01 June 2025) is a Visheshank (special issue) of 97 pages devoted entirely to... — 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 the Videha Visheshank: Structure, Contributors, and Editorial Significance Videha Issue 419 (01 June 2025) is a Visheshank (special issue) of 97 pages devoted entirely to... The remaining options point to different concerns and therefore do not answer this question.

१२००. (D) The sub-regional differentiation in Mithilak Janapadiya Vikas (2005) shows that the northern part of Mithila (bordering Nepal) has entirely different agro-economic conditions from the southern portions: the northern zone is flood-prone and heavily... — Chapter 53 treats Mithilak Janapadiya Vikas 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 sub-regional differentiation in Mithilak Janapadiya Vikas (2005) shows that the northern part of Mithila (bordering Nepal) has entirely different agro-economic conditions from the southern portions: the northern zone is flood-prone and heavily... The remaining options point to different concerns and therefore do not answer this question.

१२०१. (A) The chapter notes that to move beyond impressionistic praise and construct a rigorous scholarly evaluation, The analysis synthesizes multiple critical frameworks: 1. — 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 Jhauli Paswan. Put in fresh wording, the relevant point is that the chapter notes that to move beyond impressionistic praise and construct a rigorous scholarly evaluation, The analysis synthesizes multiple critical frameworks: 1. The remaining options point to different concerns and therefore do not answer this question.

१२०२. (D) His language is a deliberate choice: it is not the Sanskritized Śīṣṭa Maithili but the raw, spoken dialect of the agrarian poor. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauli Paswan. Put in fresh wording,

the relevant point is that his language is a deliberate choice: it is not the Sanskritized Śiṣṭa Maithili but the raw, spoken dialect of the agrarian poor. The remaining options point to different concerns and therefore do not answer this question.

१२०३. (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 Jhauli 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.

१२०४. (D) The tables of phonemes and rules of sandhi are not just pedagogical tools; they are documentary evidence for Maithili's independent and scientific structure, countering narratives of its subordination. — 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 Jhauli Paswan. Put in fresh wording, the relevant point is that the tables of phonemes and rules of sandhi are not just pedagogical tools; they are documentary evidence for Maithili's independent and scientific structure, countering narratives of its subordination. The remaining options point to different concerns and therefore do not answer this question.

१२०५. (A) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography. — Chapter 56 treats Formation 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 origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography. The remaining options point to different concerns and therefore do not answer this question.

१२०६. (A) The chapter notes that literature and music pervaded his household from childhood. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that literature and music pervaded his household from childhood. The remaining options point to different concerns and therefore do not answer this question.

१२०७. (D) A critical appreciation of the Maithili song-composer and writer Ramlochan Thakur, demonstrating Pushpa's engagement with the Videha Parallel History's project of documenting the democratic Maithili literary line of inheritance. — Chapter 56 treats Ramlochan Thakur as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that a critical appreciation of the Maithili song-composer and writer Ramlochan Thakur, demonstrating Pushpa's engagement with the Videha Parallel History's project of documenting the democratic Maithili literary line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१२०८. (D) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravindra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367. — Chapter 56 treats Gītaka Apratima 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 'Gītaka Apratima Śilpakāra: Ravindra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर)Videha Sadeha 25, pages 364-367. The remaining options point to different concerns and therefore do not answer this question.

१२०९. (C) The chapter notes that rubaīyāt Pradeep Pushpa has published rubaīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha... — 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 rubaīyāt Pradeep Pushpa has published rubaīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha... The remaining options point to different concerns and therefore do not answer this question.

१२१०. (B) The Maithili Ghazal: Brief Genealogy Ashish Anchinhar's preface to Monak Dehairpar provides a succinct genealogy of the formal Maithili ghazal line of inheritance as understood inside the Videha community. — Chapter 56 treats Brief Genealogy Ashish Anchinhar's as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Maithili Ghazal: Brief Genealogy Ashish Anchinhar's preface to Monak Dehairpar provides a succinct genealogy of the formal Maithili ghazal line of inheritance as understood inside the Videha community. The remaining options point to different concerns and therefore do not answer this question.

१२११. (B) The most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure. The remaining options point to different concerns and therefore do not answer this question.

१२१२. (A) The Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'. — Chapter 56 treats Commitment Ghazal as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'. The remaining options point to different concerns and therefore do not answer this question.

१२१३. (A) The chapter notes that centres on Preeti Thakur, Pioneer of Maithili Children's Picture-Story 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 centres on Preeti Thakur, Pioneer of Maithili Children's Picture-Story Literature. The remaining options point to different concerns and therefore do not answer this question.

१२१४. (D) The chapter places Preeti Thakur inside the wider parallel history of Maithili 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 places Preeti Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१२१५. (D) The chapter notes that its discussion connects Preeti Thakur with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Preeti 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.

१२१६. (B) The chapter notes that preeti Thakur (also spelled Priti Thakur, Prity Thakur) is a Mithila-based Maithili writer, illustrator, archivist, and cultural worker. — Chapter 57 treats Priti 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 (also spelled Priti Thakur, Prity Thakur) is a Mithila-based Maithili writer, illustrator, archivist, and cultural worker. The remaining options point to different concerns and therefore do not answer this question.

१२१७. (C) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books

(chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern... The remaining options point to different concerns and therefore do not answer this question.

१२१८. (D) The chapter notes that she illustrates her own picture stories, depicts folk heroes of Mithila who have been erased from mainstream Brahmin-centric literary historiography, and has, alongside Gajendra Thakur, compiled and catalogued 11,000 palm-leaf Panji... — Chapter 57 treats Gajendra Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that she illustrates her own picture stories, depicts folk heroes of Mithila who have been erased from mainstream Brahmin-centric literary historiography, and has, alongside Gajendra Thakur, compiled and catalogued 11,000 palm-leaf Panji... The remaining options point to different concerns and therefore do not answer this question.

१२१९. (D) The Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal. — Chapter 57 treats Cultural Ecology Maithili 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 Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal. The remaining options point to different concerns and therefore do not answer this question.

१२२०. (C) The chapter notes that recognised in the Eighth Schedule of the Indian Constitution in 2003, it possesses a documented literary line of inheritance running from at least the 8th century Buddhist Charyapadas. — Chapter 57 treats Eighth Schedule 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 recognised in the Eighth Schedule of the Indian Constitution in 2003, it possesses a documented literary line of inheritance running from at least the 8th century Buddhist Charyapadas. The remaining options point to different concerns and therefore do not answer this question.

१२२१. (C) The chapter notes that it is inside this structurally unequal literary field that Preeti Thakur carves out an entirely new genre, the Maithili chitrakatha (picture-story book), while simultaneously working to preserve subaltern folk heroes and interstitial... — 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 it is inside this structurally unequal literary field that Preeti Thakur carves out an entirely new genre, the Maithili chitrakatha (picture-story book), while simultaneously working to preserve subaltern folk heroes and interstitial... The remaining options point to different concerns and therefore do not answer this question.

१२२२. (D) The chapter notes that preeti Thakur: Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal, Redefining Maithili (Ed. — Chapter 57 treats Key Firsts 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: Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal, Redefining Maithili (Ed. The remaining options point to different concerns and therefore do not answer this question.

१२२३. (B) The chapter notes that first creator and illustrator of a Maithili picture-story book: In 2002, she first translated the picture book Chhot Aur Baigh into Maithili (a genre-opening experiment). — Chapter 57 treats Chhot Aur Baigh 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 creator and illustrator of a Maithili picture-story book: In 2002, she first translated the picture book Chhot Aur Baigh into Maithili (a genre-opening experiment). The remaining options point to different concerns and therefore do not answer this question.

१२२४. (C) In 2008, she published her first wholly original Maithili chitrakatha: Gonu Jha Aan Maithili Chitrakatha (Shruti Publication, Delhi). — Chapter 57 treats Gonu Jha Aan Maithili Chitrakatha 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 in 2008, she published her first wholly original Maithili chitrakatha: Gonu Jha Aan Maithili Chitrakatha (Shruti Publication, Delhi). The remaining options point to different concerns and therefore do not answer this question.

१२२५. (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.

१२२६. (B) The chapter notes that before Preeti Thakur, no Maithili writer was working exclusively in the children's picturebook genre. — 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 before Preeti Thakur, no Maithili writer was working exclusively in the children's picturebook genre. The remaining options point to different concerns and therefore do not answer this question.

१२२७. (C) The chapter notes that first Maithili illustrator to depict suppressed folk heroes: Including Reshma-Chuharmal, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Chhechhan Maharaj, figures absent from the mainstream Brahmin canon but living in the oral memory of... — Chapter 57 treats Including Reshma-Chuharmal 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 Maithili illustrator to depict suppressed folk heroes: Including Reshma-Chuharmal, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Chhechhan Maharaj, figures absent from the mainstream Brahmin canon but living in the oral memory of... The remaining options point to different concerns and therefore do not answer this question.

१२२८. (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement. — Chapter 57 treats Palm-Leaf Panji Inscriptions 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 co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement. The remaining options point to different concerns and therefore do not answer this question.

१२२९. (C) The chapter notes that creator of Vidyapatik Purusha Pariksha (2012, 2022): A children's illustrated book on Vidyapati Thakur's Sanskrit prose classic, the first children's adaptation of this 14th-century Avahatta work in Maithili. — Chapter 57 treats Vidyapatik Purusha Pariksha 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 creator of Vidyapatik Purusha Pariksha (2012, 2022): A children's illustrated book on Vidyapati Thakur's Sanskrit prose classic, the first children's adaptation of this 14th-century Avahatta work in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१२३०. (B) The chapter notes that nine stories feature Gonu Jha (the famous Maithili wit, analogous to Birbal of the Mughal court), and seven feature folk and historical figures: Reshma-Chuharmal, Naika-Banijara, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Raja Salhes... — Chapter 57 treats Gonu Jha 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 nine stories feature Gonu Jha (the famous Maithili wit, analogous to Birbal of the Mughal court), and seven feature folk and historical figures: Reshma-Chuharmal, Naika-Banijara, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Raja Salhes... The remaining options point to different concerns and therefore do not answer this question.

१२३१. (C) The supplementary historical folk stories are: Reshma Chuharmal; Naika Banijara; Bhagata Jyoti Panjiyar; Mahua Ghatwarin; Raja Salhes; Chhechhan Maharaj; Raja Salhes Aan Kalidas. "Seeing Preeti Thakur's Maithili picture story book on Gonu Jha, I was amazed. — Chapter 57 treats Reshma Chuharmal 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 supplementary historical folk stories are: Reshma Chuharmal; Naika Banijara; Bhagata Jyoti Panjiyar; Mahua Ghatwarin; Raja Salhes; Chhechhan Maharaj; Raja Salhes Aan Kalidas. "Seeing Preeti Thakur's Maithili picture story book on Gonu Jha, I was amazed. The remaining options point to different concerns and therefore do not answer this question.

१२३२. (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.

१२३३. (D) The chapter notes that it's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair.", Dr. — 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 it's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair.", Dr. The remaining options point to different concerns and therefore do not answer this question.

१२३४. (C) The chapter notes that shefalika Verma, in Preeti Karan Setu Banhal (Videha Issue 74, 15 January 2011) 2.2 Maithili Chitrakatha (2009) Second original collection. — Chapter 57 treats Preeti Karan Setu Banhal 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 shefalika Verma, in Preeti Karan Setu Banhal (Videha Issue 74, 15 January 2011) 2.2 Maithili Chitrakatha (2009) Second original collection. The remaining options point to different concerns and therefore do not answer this question.

१२३५. (C) All ten stories are grounded in the folk memory and oral line of inheritance of Mithila, featuring characters from across caste and class lines, with particular attention to artisan, lower-caste, and female figures largely absent from official 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 all ten stories are grounded in the folk memory and oral line of inheritance of Mithila, featuring characters from across caste and class lines, with particular attention to artisan, lower-caste, and female figures largely absent from official Maithili... The remaining options point to different concerns and therefore do not answer this question.

१२३६. (B) The story of Moti Dai, for example, opens with a village scene depicting a barren woman's grief in a community of washermen, a social stratum rarely centred in Maithili literature. — Chapter 57 treats Moti Dai 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 story of Moti Dai, for example, opens with a village scene depicting a barren woman's grief in a community of washermen, a social stratum rarely centred in Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१२३७. (B) Mithilak Lokdevata This larger collection (available in the Videha archive) contains a combined and expanded version of the two chitrakatha collections, with a preface (katha aa kalpana) that theorises the genre of Maithili chitrakatha itself. — Chapter 57 treats Mithilak Lokdevata This 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 mithilak Lokdevata This larger collection (available in the Videha archive) contains a combined and expanded version of the two chitrakatha collections, with a preface (katha aa kalpana) that theorises the genre of Maithili chitrakatha itself. The remaining options point to different concerns and therefore do not answer this question.

१२३८. (D) The chapter notes that based on the Sanskrit and Avahatta prose classic Purusha Pariksha by Vidyapati Thakkurah (1350-1435), which itself contains 107 tales of ethical and practical wisdom drawn from pan-Indian didactic traditions. — Chapter 57 treats Purusha Pariksha 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 based on the Sanskrit and Avahatta prose classic Purusha Pariksha by Vidyapati Thakkurah (1350-1435), which itself contains 107 tales of ethical and practical wisdom drawn from pan-Indian didactic traditions. The remaining options point to different concerns and therefore do not answer this question.

१२३९. (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.

१२४०. (A) The book is doubly major: it engages with the Videha parallel-history project's key scholarly intervention regarding the two Vidyapatis, and it democratises a text that had previously circulated only in Sanskrit-literate scholarly circles. — 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 book is doubly major: it engages with the Videha parallel-history project's key scholarly intervention regarding the two Vidyapatis, and it democratises a text that had previously circulated only in Sanskrit-literate scholarly circles. The remaining options point to different concerns and therefore do not answer this question.

१२४१. (C) Mithilak Lokdevta (Folk Deities of Mithila) Reviewed by Shiv Kumar Jha 'Tillu' in Preeti Karan Setu Banhal. — Chapter 57 treats Mithilak Lokdevta 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 mithilak Lokdevta (Folk Deities of Mithila) Reviewed by Shiv Kumar Jha 'Tillu' in Preeti Karan Setu Banhal. The remaining options point to different concerns and therefore do not answer this question.

१२४२. (A) The chapter notes that this work extends Preeti Thakur's attention from folk heroes to folk religion, specifically to the non-Brahmin deity-figures venerated by Mithila's lower-caste and artisan communities. — 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 this work extends Preeti Thakur's attention from folk heroes to folk religion, specifically to the non-Brahmin deity-figures venerated by Mithila's lower-caste and artisan communities. The remaining options point to different concerns and therefore do not answer this question.

१२४३. (A) The inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones. The remaining options point to different concerns and therefore do not answer this question.

१२४४. (C) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyand Jha). — Chapter 57 treats Archival Contribution 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 archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyand Jha). The remaining options point to different concerns and therefore do not answer this question.

१२४५. (D) The chapter notes that published in Volumes I-XXII via Videha archive. — Chapter 57 treats Volumes I-XXII 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 published in Volumes I-XXII via Videha archive. The remaining options point to different concerns and therefore do not answer this question.

१२४६. (B) The Panji are genealogical records of the Maithil community, inscribed in Tirhuta (Mithilakshar) script on palm leaves, containing data running from approximately 450 CE to 2009 CE. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१२४७. (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.

१२४८. (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.

१२४९. (A) The chapter notes that critical note: Verma's review performs a dual function. — 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 critical note: Verma's review performs a dual function. The remaining options point to different concerns and therefore do not answer this question.

१२५०. (C) The chapter notes that it acknowledges Preeti Thakur's achievement while situating it inside a feminist critique of Maithili literary criticism's systematic marginalisation of women writers, a structural observation entirely consonant with the Videha... — 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 acknowledges Preeti Thakur's achievement while situating it inside a feminist critique of Maithili literary criticism's systematic marginalisation of women writers, a structural observation entirely consonant with the Videha... The remaining options point to different concerns and therefore do not answer this question.

१२५१. (C) The chapter notes that veena Thakur, “Gonu Jha and Other Maithili Picture Stories” (Reprinted in Preeti Karan Setu Banhal) Veena Thakur approaches the book from the standpoint of cultural transmission: “Behavior received by way of line of inheritance can... — Chapter 57 treats Gonu Jha 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 veena Thakur, “Gonu Jha and Other Maithili Picture Stories” (Reprinted in Preeti Karan Setu Banhal) Veena Thakur approaches the book from the standpoint of cultural transmission: “Behavior received by way of line of inheritance can... The remaining options point to different concerns and therefore do not answer this question.

१२५२. (B) The chapter notes that like Verma, she stresses the gallery of folk characters as a form of cultural memory-work. — 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 like Verma, she stresses the gallery of folk characters as a form of cultural memory-work. The remaining options point to different concerns and therefore do not answer this question.

१२५३. (D) 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. — Chapter 57 treats Gonu Jha Aan Maithili Chitrakatha’ 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 raman Jha, ‘Gonu Jha Aan Maithili Chitrakatha’ and ‘Maithili Chitrakatha’ (Reprinted in Preeti Karan Setu Banhal; also compiled in Parijat Manjari) Dr. The remaining options point to different concerns and therefore do not answer this question.

१२५४. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१२५५. (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.

१२५६. (D) The chapter notes that dhirendra Kumar, “A Glance at Both of Preeti Thakur’s Picture Story Books” Dhirendra Kumar writes from a reader-response position: “Literature becomes complete only when it is written in all genres and the compositions are mature. — Chapter 57 treats Preeti Thakur’s Picture Story Books as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children’s Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that dhirendra Kumar, “A Glance at Both of Preeti Thakur’s Picture Story Books” Dhirendra Kumar writes from a reader-response position: “Literature becomes complete only when it is written in all genres and the compositions are mature. The remaining options point to different concerns and therefore do not answer this question.

१२५७. (A) In Maithili children’s literature, it is Mrs. — 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 in Maithili children’s literature, it is Mrs. The remaining options point to different concerns and therefore do not answer this question.

१२५८. (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.

१२५९. (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.

१२६०. (B) The chapter notes that to create children’s literature, the writer first has to become a child of that age; only then is the exchange of emotions possible.”, Munni Kamat 3.8 Ira Mallick, “Preeti Thakur’s Contribution to Maithili Picture Stories” (In... — Chapter 57 treats Munni Kamat 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 to create children’s literature, the writer first has to become a child of that age; only then is the exchange of emotions possible.”, Munni Kamat 3.8 Ira Mallick, “Preeti Thakur’s Contribution to Maithili Picture Stories” (In... The remaining options point to different concerns and therefore do not answer this question.

१२६१. (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.

१२६२. (A) The chapter notes that mallick holds that Preeti Thakur’s chitrakatha series is not simply a contribution to children’s literature but to the feminist counter-canon of Maithili. — 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 mallick holds that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist counter-canon of Maithili. The remaining options point to different concerns and therefore do not answer this question.

१२६३. (C) Ashish Anchinhar, “The Early History of Maithili Picture Stories (2002-2016)” (In Preeti Karan Setu Banhal; Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre. — Chapter 57 treats Ashish Anchinhar 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 ashish Anchinhar, “The Early History of Maithili Picture Stories (2002-2016)” (In Preeti Karan Setu Banhal; Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre. The remaining options point to different concerns and therefore do not answer this question.

१२६४. (C) The chapter notes that he documents that Preeti Thakur's 2002 translation of Chhot Aur Baigh represents the genre's first appearance in Maithili, that her 2008 Gonu Jha Aan Maithili Chitrakatha is the first wholly original Maithili picture-story book, and... — 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 he documents that Preeti Thakur's 2002 translation of Chhot Aur Baigh represents the genre's first appearance in Maithili, that her 2008 Gonu Jha Aan Maithili Chitrakatha is the first wholly original Maithili picture-story book, and... The remaining options point to different concerns and therefore do not answer this question.

१२६५. (B) The chapter notes that he notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July 15, 2024). — Chapter 57 treats Preeti Karan Setu Banhal 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 he notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July 15, 2024). The remaining options point to different concerns and therefore do not answer this question.

१२६६. (C) The chapter notes that pARTIV: THEORETICAL FRAMEWORKS AND CRITICAL ANALYSIS 4.1 The Videha Parallel History critical frame Gajendra Thakur's A Parallel History of Mithila & Maithili Literature (Videha, 2019-present... — Chapter 57 treats Gajendra 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 pARTIV: THEORETICAL FRAMEWORKS AND CRITICAL ANALYSIS 4.1 The Videha Parallel History critical frame Gajendra Thakur's A Parallel History of Mithila & Maithili Literature (Videha, 2019-present... The remaining options point to different concerns and therefore do not answer this question.

१२६७. (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.

१२६८. (B) The critical frame operates on nine analytical layers: (1) Buddhist Charyapada foundations; (2) the two Vidyapatis; (3) the suppressed Gangesh Upadhyaya; (4) colonial-era protest poetry; (5) Harimohan Jha's exclusion; (6) the living masters (Rajdeo Mandal... — Chapter 57 treats Buddhist Charyapada 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 critical frame operates on nine analytical layers: (1) Buddhist Charyapada foundations; (2) the two Vidyapatis; (3) the suppressed Gangesh Upadhyaya; (4) colonial-era protest poetry; (5) Harimohan Jha's exclusion; (6) the living masters (Rajdeo Mandal... The remaining options point to different concerns and therefore do not answer this question.

१२६९. (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.

१२७०. (A) The Parallel History critical frame insists that literary value is not intrinsic but relational: a text's meaning is shaped by the institutional field that either recognises or suppresses 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 the Parallel History critical frame insists that literary value is not intrinsic but relational: a text's meaning is shaped by the institutional field that either recognises or suppresses it. The remaining options point to different concerns and therefore do not answer this question.

१२७१. (B) The chapter notes that preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature at zero. — 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 work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature at zero. The remaining options point to different concerns and therefore do not answer this question.

१२७२. (B) Indian Literary Theory: Rasa, Dhvani, and Chitrakatha 4.2.1 Rasa Theory (Bharata Muni, Nattyashastra; Abhinavagupta, Abhinavabharati) Classical Sanskrit rasa theory holds that literary art produces rasa, aesthetic emotion or “relish”, in the sensitive... — Chapter 57 treats Rasa Theory as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that Indian Literary Theory: Rasa, Dhvani, and Chitrakatha 4.2.1 Rasa Theory (Bharata Muni, Nattyashastra; Abhinavagupta, Abhinavabharati) Classical Sanskrit rasa theory holds that literary art produces rasa, aesthetic emotion or “relish”, in the sensitive... The remaining options point to different concerns and therefore do not answer this question.

१२७३. (D) The chapter notes that bharata Muni recognises eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth. — 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 bharata Muni recognises eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth. The remaining options point to different concerns and therefore do not answer this question.

१२७४. (A) The chapter notes that preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero narratives. — Chapter 57 treats Gonu Jha 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 series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero narratives. The remaining options point to different concerns and therefore do not answer this question.

१२७५. (A) The folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters navigate social oppression. — Chapter 57 treats Mahua Ghatwarin 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 folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters navigate social oppression. The remaining options point to different concerns and therefore do not answer this question.

१२७६. (C) Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters into a register of universal recognition, accessible to child

and adult reader alike. — 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 abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters into a register of universal recognition, accessible to child and adult reader alike. The remaining options point to different concerns and therefore do not answer this question.

१२७७. (C) The chapter notes that dhvani Theory (Anandavardhana, Dhvanyaloka) Anandavardhana's dhvani (resonance/suggestion) theory holds that the highest form of literary expression operates by way of suggestion rather than direct statement. — 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 dhvani Theory (Anandavardhana, Dhvanyaloka) Anandavardhana's dhvani (resonance/suggestion) theory holds that the highest form of literary expression operates by way of suggestion rather than direct statement. The remaining options point to different concerns and therefore do not answer this question.

१२७८. (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.

१२७९. (B) In Preeti Thakur's chitrakatha, the visual image operates precisely as dhvani does in classical poetry: the picture does not illustrate a scene so much as suggest a world beyond itself. — 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 in Preeti Thakur's chitrakatha, the visual image operates precisely as dhvani does in classical poetry: the picture does not illustrate a scene so much as suggest a world beyond itself. The remaining options point to different concerns and therefore do not answer this question.

१२८०. (D) The drawing of a folk hero marginalised from the mainstream literary record carries an implied critique of that marginalisation without ever stating 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 the drawing of a folk hero marginalised from the mainstream literary record carries an implied critique of that marginalisation without ever stating it. The remaining options point to different concerns and therefore do not answer this question.

१२८१. (A) The chapter notes that this resonance-structure is especially operative in Vidyapatik Purusha Pariksha, where the adaptation of a 14th-century Sanskrit didactic text for a Maithili-language children's audience enacts a dhvani of cultural continuity and... — Chapter 57 treats Vidyapatik Purusha Pariksha 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 this resonance-structure is especially operative in Vidyapatik Purusha Pariksha, where the adaptation of a 14th-century Sanskrit didactic text for a Maithili-language children's audience enacts a dhvani of cultural continuity and... The remaining options point to different concerns and therefore do not answer this question.

१२८२. (B) The chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and... The remaining options point to different concerns and therefore do not answer this question.

१२८३. (D) Applied to Preeti Thakur, the very act of translating oral folk-narrative into a visual-verbal medium is a form of vakrokti: the story is told obliquely, by way of the indirection of image, colour, and minimal text, rather than by way of direct narrative... — 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 applied to Preeti Thakur, the very act of translating oral folk-narrative into a visual-verbal medium is a form of vakrokti: the story is told obliquely, by way of the indirection of image, colour, and minimal text, rather than by way of direct narrative... The remaining options point to different concerns and therefore do not answer this question.

१२८४. (C) The chapter notes that western Literary Theory 4.3.1 Feminist Literary Criticism (Elaine Showalter, Sandra Gilbert & Susan Gubar) Elaine Showalter's gynocriticism, the study of women as writers, focusing on the female literary line of inheritance, is... — Chapter 57 treats Literary 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 western Literary Theory 4.3.1 Feminist Literary Criticism (Elaine Showalter, Sandra Gilbert & Susan Gubar) Elaine Showalter's gynocriticism, the study of women as writers, focusing on the female literary line of inheritance, is... The remaining options point to different concerns and therefore do not answer this question.

१२८५. (A) The chapter notes that showalter recognises three phases in women's literary history: the Feminine phase (imitation of dominant line of inheritance), the Feminist phase (protest and advocacy), and the Female phase (self-discovery and autonomous line of... — 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 showalter recognises three phases in women's literary history: the Feminine phase (imitation of dominant line of inheritance), the Feminist phase (protest and advocacy), and the Female phase (self-discovery and autonomous line of... The remaining options point to different concerns and therefore do not answer this question.

१२८६. (D) The chapter notes that preeti Thakur operates unambiguously in the Female phase: she does not imitate the Brahmin male literary mainstream of Maithili, nor does she primarily protest it (though her recovery of subaltern folk heroes carries an implicit... — 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 operates unambiguously in the Female phase: she does not imitate the Brahmin male literary mainstream of Maithili, nor does she primarily protest it (though her recovery of subaltern folk heroes carries an implicit... The remaining options point to different concerns and therefore do not answer this question.

१२८७. (D) The chapter notes that she constructs a new genre, a new audience (children), and a new critical-visual language. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that she constructs a new genre, a new audience (children), and a new critical-visual language. The remaining options point to different concerns and therefore do not answer this question.

१२८८. (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.

१२८९. (B) The chapter notes that preeti Thakur's creative energy, unable to find official recognition, flows into the Videha counter-archive, a digital “attic” that is in fact more open and more widely read than the official publications it subverts. — 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 creative energy, unable to find official recognition, flows into the Videha counter-archive, a digital “attic” that is in fact more open and more widely read than the official publications it subverts. The remaining options point to different concerns and therefore do not answer this question.

१२९०. (B) The chapter notes that postcolonial Theory (Homi Bhabha, Gayatri Spivak) Homi Bhabha's concept of the “third space”, the ambivalent, hybrid cultural space produced by colonial encounter, is applicable to the Maithili chitrakatha as a genre. — Chapter 57 treats Homi Bhabha 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 postcolonial Theory (Homi Bhabha, Gayatri Spivak) Homi Bhabha's concept of the “third space”, the ambivalent, hybrid cultural space produced by colonial encounter, is applicable to the Maithili chitrakatha as a genre. The remaining options point to different concerns and therefore do not answer this question.

१२९१. (A) The picture-story book is itself a “third space” between oral line of inheritance (the grandmother's bedtime story) and the imported print-culture format (the modern comic/graphic narrative). — 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 picture-story book is itself a “third space” between oral line of inheritance (the grandmother's bedtime story) and the imported print-culture format (the modern comic/graphic narrative). The remaining options point to different concerns and therefore do not answer this question.

१२९२. (B) The chapter notes that preeti Thakur occupies this third space productively, neither simply reproducing Western graphic novel conventions nor merely transcribing oral line of inheritance, but creating a hybrid form adequate to Maithili culture. — 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 occupies this third space productively, neither simply reproducing Western graphic novel conventions nor merely transcribing oral line of inheritance, but creating a hybrid form adequate to Maithili culture. The remaining options point to different concerns and therefore do not answer this question.

१२९३. (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.

१२९४. (D) The chapter notes that reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even oral memory, these figures are the subaltern given visual and... — Chapter 57 treats Dugdhvanshi Dusadh 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 reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even oral memory, these figures are the subaltern given visual and... The remaining options point to different concerns and therefore do not answer this question.

१२९५. (C) In Spivak's terms, Preeti Thakur performs the impossible but necessary act of making the subaltern speak without herself claiming to speak for them: the picture-story format maintains the folk hero's own cultural logic. — 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 in Spivak's terms, Preeti Thakur performs the impossible but necessary act of making the subaltern speak without herself claiming to speak for them: the picture-story format maintains the folk hero's own cultural logic. The remaining options point to different concerns and therefore do not answer this question.

१२९६. (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.

१२९७. (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... — Chapter 57 treats Robert Jauss'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 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... The remaining options point to different concerns and therefore do not answer this question.

१२९८. (D) Their surprise at finding “much substance in a small vessel” indicates that Preeti Thakur's chitrakatha exceeded the horizon of expectations associated with the children's book: it was read as serious literature precisely because it exceeded the genre's... — 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 their surprise at finding “much substance in a small vessel” indicates that Preeti Thakur's chitrakatha exceeded the horizon of expectations associated with the children's book: it was read as serious literature precisely because it exceeded the genre's... The remaining options point to different concerns and therefore do not answer this question.

१२९९. (B) In Mithila, Gonu Jha stories have always served this function in oral culture; Preeti Thakur's chitrakatha extends this carnivalesque energy into the space of the children's book, giving the next generation access to the culture's most subversive comic... — Chapter 57 treats Gonu Jha 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 in Mithila, Gonu Jha stories have always served this function in oral culture; Preeti Thakur's chitrakatha extends this carnivalesque energy into the space of the children's book, giving the next generation access to the culture's most subversive comic... The remaining options point to different concerns and therefore do not answer this question.

१३००. (C) The chapter notes that bakhtin's heteroglossia, the co-presence of multiple social voices and registers in a text, is also evident in Preeti Thakur's selection of folk heroes from across the social spectrum. — 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 bakhtin's heteroglossia, the co-presence of multiple social voices and registers in a text, is also evident in Preeti Thakur's selection of folk heroes from across the social spectrum. The remaining options point to different concerns and therefore do not answer this question.

१३०१. (C) The chitrakatha does not speak in one voice but in many: the voice of the Dusadh community (Reshma-Chuharmal), the voice of the fishing and boatmen castes (Mahua Ghatwarin), the voice of the barber caste (Thakur, mentioned in Raman Jha's review), alongside... — Chapter 57 treats Mahua Ghatwarin 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 chitrakatha does not speak in one voice but in many: the voice of the Dusadh community (Reshma-Chuharmal), the voice of the fishing and boatmen castes (Mahua Ghatwarin), the voice of the barber caste (Thakur, mentioned in Raman Jha's review), alongside... The remaining options point to different concerns and therefore do not answer this question.

१३०२. (A) Theories of Children's Literature 4.4.1 The Developmental critical frame (Jean Piaget, L. — Chapter 57 treats Children's Literature 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 theories of Children's Literature 4.4.1 The Developmental critical frame (Jean Piaget, L. The remaining options point to different concerns and therefore do not answer this question.

१३०३. (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.

१३०४. (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.

१३०५. (C) 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... — Chapter 57 treats Children's Literature Roderick McGillis 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 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... The remaining options point to different concerns and therefore do not answer this question.

१३०६. (B) The chapter notes that preeti Thakur's chitrakatha are ideologically counter-hegemonic: against the Brahmin-centric ideological field of mainstream Maithili literature, they present folk heroes from Dusadh, fishing, and artisan communities as the... — 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 ideologically counter-hegemonic: against the Brahmin-centric ideological field of mainstream Maithili literature, they present folk heroes from Dusadh, fishing, and artisan communities as the... The remaining options point to different concerns and therefore do not answer this question.

१३०७. (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.

१३०८. (B) The Oral line of inheritance and Children's Literature Walter Ong's Orality and Literacy (1982) holds that oral cultures think and communicate in fundamentally different ways from literate cultures, privileging aggregative rather than analytic, situational... — Chapter 57 treats Children's Literature Walter Ong's Orality 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 Oral line of inheritance and Children's Literature Walter Ong's Orality and Literacy (1982) holds that oral cultures think and communicate in fundamentally different ways from literate cultures, privileging aggregative rather than analytic, situational... The remaining options point to different concerns and therefore do not answer this question.

१३०९. (A) The chapter notes that preeti Thakur's chitrakatha are a form of what Ong would call "secondary orality": they are grounded in the oral folk line of inheritance of Mithila (the grandmother's bedtime stories, the village tales of Gonu Jha) but transmit that... — Chapter 57 treats Gonu Jha 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 a form of what Ong would call "secondary orality": they are grounded in the oral folk line of inheritance of Mithila (the grandmother's bedtime stories, the village tales of Gonu Jha) but transmit that... The remaining options point to different concerns and therefore do not answer this question.

१३१०. (B) The chapter notes that navya Nyāya Epistemology: The Technique of Gaṅgeśa Upadhyaya 4.5.1 Gangesh Upadhyaya and Tattvachintamani Gangesh Upadhyaya (Gangesa, c. — Chapter 57 treats Nyāya Epistemology 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 navya Nyāya Epistemology: The Technique of Gaṅgeśa Upadhyaya 4.5.1 Gangesh Upadhyaya

and Tattvachintamani Gangesh Upadhyaya (Gangesa, c. The remaining options point to different concerns and therefore do not answer this question.

१३११. (D) The VPHF operates on the principle that Maithili literary history, as institutionally narrated by government Academies and mainstream publishing, has consistently suppressed a 'parallel stream' of literature. — 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 VPHF operates on the principle that Maithili literary history, as institutionally narrated by government Academies and mainstream publishing, has consistently suppressed a 'parallel stream' of literature. The remaining options point to different concerns and therefore do not answer this question.

१३१२. (D) The text is a serpent-worship devotional poem (sarp-puja or manasa-worship line of inheritance), dealing with the cult of the snake-goddess Manasa, one of the most major subaltern goddess traditions of the Mithila-Bengal cultural zone. — 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 text is a serpent-worship devotional poem (sarp-puja or manasa-worship line of inheritance), dealing with the cult of the snake-goddess Manasa, one of the most major subaltern goddess traditions of the Mithila-Bengal cultural zone. The remaining options point to different concerns and therefore do not answer this question.

१३१३. (C) 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. — Chapter 58 treats Ilarani Singh Ilarani Singh's 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 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. The remaining options point to different concerns and therefore do not answer this question.

१३१४. (B) The Maithili Literary line of inheritance and Videha 3. — 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 Maithili Literary line of inheritance and Videha 3. The remaining options point to different concerns and therefore do not answer this question.

१३१५. (B) The chapter notes that rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style. — 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 rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style. The remaining options point to different concerns and therefore do not answer this question.

१३१६. (B) The chapter notes that nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author's legal experience. — Chapter 59 treats Kee Guhaar 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 nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author's legal experience. The remaining options point to different concerns and therefore do not answer this question.

१३१७. (B) The chapter notes that ham Aabi Rahal Chhee, 'I Am Coming': a novel centring on return or arrival. — Chapter 59 treats Aabi Rahal Chhee 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 ham Aabi Rahal Chhee, 'I Am Coming': a novel centring on return or arrival. The remaining options point to different concerns and therefore do not answer this question.

१३१८. (D) The chapter notes that prasangavash, 'By Occasion' or 'Incidentally': a collection of personal essays and reminiscences. — Chapter 59 treats By Occasion' 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 prasangavash, 'By Occasion' or 'Incidentally': a collection of personal essays and reminiscences. The remaining options point to different concerns and therefore do not answer this question.

१३१९. (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.

१३२०. (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... — 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 anumanabased knowledge of the subaltern world, the intelligent inference of an... The remaining options point to different concerns and therefore do not answer this question.

१३२१. (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.

१३२२. (D) The chapter notes that centres on Rajnandan Lal Das, Devoted Servant of the Maithili 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 chapter notes that centres on Rajnandan Lal Das, Devoted Servant of the Maithili Language. The remaining options point to different concerns and therefore do not answer this question.

१३२३. (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.

१३२४. (A) The chapter notes that fa m i l y B a c k g r o u n d a n d E a r l y L i f e 2.1 Origins and Family Circumstances Rajnandan Lal Das was born on 5 January 1934 in Patori, Panchagachia, Saharsa district, his mother's village (maatrika graam). — Chapter 61 treats Family Circumstances 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 fa m i l y B a c k g r o u n d a n d E a r l y L i f e 2.1 Origins and Family Circumstances Rajnandan Lal Das was born on 5 January 1934 in Patori, Panchagachia, Saharsa district, his mother's village (maatrika graam). The remaining options point to different concerns and therefore do not answer this question.

१३२५. (B) His nephew Ramesh Lal Das, writing in the Visheshank, provides a remarkable account of how Rajnandan Lal Das turned his corporate career into an instrument of Maithili literature promotion: "During the day he marketed the company's products, and in the..." — Chapter 61 treats Ramesh 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 nephew Ramesh Lal Das, writing in the Visheshank, provides a remarkable account of how Rajnandan Lal Das turned his corporate career into an instrument of Maithili literature promotion: "During the day he marketed the company's products, and in the... The remaining options point to different concerns and therefore do not answer this question.

१३२६. (C) The chapter notes that t h e M a i t h i l i M o v e m e n t : O r g a n i z a t i o n a l W o r k 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was

deeply involved in the... — Chapter 61 treats Akhil Bharatiya Mithila Sangh 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 the M a i t h i l i M o v e m e n t : O r g a n i z a t i o n a l W o r k 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the... The remaining options point to different concerns and therefore do not answer this question.

१३२७. (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.

१३२८. (D) The chapter notes that this organization later merged with another, and on 26 January 1958 both united as the Akhil Bharatiya Mithila Sangh (All India Mithila Association). — Chapter 61 treats Akhil Bharatiya Mithila Sangh 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 this organization later merged with another, and on 26 January 1958 both united as the Akhil Bharatiya Mithila Sangh (All India Mithila Association). The remaining options point to different concerns and therefore do not answer this question.

१३२९. (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.

१३३०. (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.

१३३१. (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.

१३३२. (D) The chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavita section in Sadeha 19, pp. — Chapter 62 treats South Pole as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that he is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous 170-page bāla kavita section in Sadeha 19, pp. The remaining options point to different concerns and therefore do not answer this question.

१३३३. (D) His science writing for children, the South Pole narrative, the earthquake science fiction, the ozone/pollution essays, fills a critical gap in Maithili children's literature: the absence of science-based literary content that connects children to the... — Chapter 62 treats South Pole as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar

'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his science writing for children, the South Pole narrative, the earthquake science fiction, the ozone/pollution essays, fills a critical gap in Maithili children's literature: the absence of science-based literary content that connects children to the... The remaining options point to different concerns and therefore do not answer this question.

१३३४. (B) The 170-page bāla kavita section in Sadeha 19 is the most sustained single children's poetry contribution in the archive. — 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 170-page bāla kavita section in Sadeha 19 is the most sustained single children's poetry contribution in the archive. The remaining options point to different concerns and therefore do not answer this question.

१३३५. (B) 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. — Chapter 62 treats Theoretical Frameworks The 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 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. The remaining options point to different concerns and therefore do not answer this question.

१३३६. (C) 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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

१३३७. (C) Thematic & Critical Analysis Thakur's use of the kohbar as a key cultural image connects him to the deep cultural geography of Mithila, the wedding chamber, its Madhubani paintings, and the rituals that surround it constitute the most distinctively... — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that thematic & Critical Analysis Thakur's use of the kohbar as a key cultural image connects him to the deep cultural geography of Mithila, the wedding chamber, its Madhubani paintings, and the rituals that surround it constitute the most distinctively... The remaining options point to different concerns and therefore do not answer this question.

१३३८. (C) The chapter notes that 65) Santosh Kumar Roy 'Batohi' (pen-name Batohi, meaning 'traveller/wayfarer') is one of the most socially engaged and consistently productive writers in the Videha archive, with substantial contributions across five Sadeha volumes. — Chapter 62 treats Santosh Kumar Roy 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 65) Santosh Kumar Roy 'Batohi' (pen-name Batohi, meaning 'traveller/wayfarer') is one of the most socially engaged and consistently productive writers in the Videha archive, with substantial contributions across five Sadeha volumes. The remaining options point to different concerns and therefore do not answer this question.

१३३९. (A) The title story, 'Rāṇiyām Bhikhārin', is Mandal's most discussed piece: a polio-afflicted twentyfive-year-old woman who begs near a bus stand is sexually exploited by the conductor and gives birth to a child whom she nurtures

with absolute maternal... — 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 title story, 'Rāṇiyām Bhikhārīn', is Mandal's most discussed piece: a polio-afflicted twentyfive-year-old woman who begs near a bus stand is sexually exploited by the conductor and gives birth to a child whom she nurtures with absolute maternal... The remaining options point to different concerns and therefore do not answer this question.

१३४०. (B) The chapter notes that this analysis has become a touchstone in the typological literature on agreement. — 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 this analysis has become a touchstone in the typological literature on agreement. The remaining options point to different concerns and therefore do not answer this question.

१३४१. (A) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects. — 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 maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects. The remaining options point to different concerns and therefore do not answer this question.

१३४२. (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.

१३४३. (A) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū (stiff-stalk broom for clearing refuse). — 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 in Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū (stiff-stalk broom for clearing refuse). The remaining options point to different concerns and therefore do not answer this question.

१३४४. (B) Indian Critical Traditions and Ramesh 6.1 Rasa Theory (Bharata to Abhinavagupta) 6.2 Dhvani and Vyañjanā, Resonance in Ramesh's Poetry 6.3 Aucitya (Propriety) and Vakrokti in Narrative Prose 6.4 Vācaspati Mīśra and the Maithili Intellectual Lineage 7. — Chapter 66 treats Rasa Theory as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that indian Critical Traditions and Ramesh 6.1 Rasa Theory (Bharata to Abhinavagupta) 6.2 Dhvani and Vyañjanā, Resonance in Ramesh's Poetry 6.3 Aucitya (Propriety) and Vakrokti in Narrative Prose 6.4 Vācaspati Mīśra and the Maithili Intellectual Lineage 7. The remaining options point to different concerns and therefore do not answer this question.

१३४५. (D) The chapter notes that this formal choice reinforces the "witness voice" by ensuring that the language of the poem is identical to the language of the witness. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this formal choice reinforces the "witness voice" by ensuring that the language of the poem is identical to the language of the witness. The remaining options point to different concerns and therefore do not answer this question.

१३४६. (C) Ashok Kumar Jha, who situates Ramesh's critical confrontation with the Maithili establishment inside the historical debate between Pūrva Mīmāṃsā ritualism and Uttara Mīmāṃsā non-dualism. — Chapter 66 treats Ashok Kumar 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 ashok Kumar Jha, who situates Ramesh's critical confrontation with the Maithili establishment inside

the historical debate between Pūrva Mīmāṃsā ritualism and Uttara Mīmāṃsā non-dualism. The remaining options point to different concerns and therefore do not answer this question.

१३४७. (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.

१३४८. (A) The chapter notes that Kane's 'History of Dharmashastra' is proof of that. — 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 Kane's 'History of Dharmashastra' is proof of that. The remaining options point to different concerns and therefore do not answer this question.

१३४९. (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.

१३५०. (D) The picture of Dalit-deprived-class-caste life is coming in negligible and pitiable quantity/number in the poetry of Maithili male poets or women poets, whereas in the population of Mithila society, the Dalit-deprived-Muslim class is proportionally very... — 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 picture of Dalit-deprived-class-caste life is coming in negligible and pitiable quantity/number in the poetry of Maithili male poets or women poets, whereas in the population of Mithila society, the Dalit-deprived-Muslim class is proportionally very... The remaining options point to different concerns and therefore do not answer this question.

१३५१. (B) The Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets. — 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 Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets. The remaining options point to different concerns and therefore do not answer this question.

१३५२. (C) The chapter places Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha inside the wider parallel history of Maithili literature. — Chapter 67 treats 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 places Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३५३. (B) The chapter notes that vijaynath Jha's verse exhibits a careful use of anuprāsa (alliteration) and yamaka (word-echo), both hallmarks of the Sanskrit court line of inheritance inflected by way of the vernacular. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and 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 vijaynath Jha's verse exhibits a careful use of anuprāsa (alliteration) and yamaka (word-echo), both hallmarks of the Sanskrit court line of inheritance inflected by way of the vernacular. The remaining options point to different concerns and therefore do not answer this question.

१३५४. (B) The chapter notes that this biographical parallel the marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to... — 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 this biographical parallel the marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to... The remaining options point to different concerns and therefore do not answer this question.

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 this biographical parallel the marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to... The remaining options point to different concerns and therefore do not answer this question.

१३५५. (D) A critical reading is valid only if its qualifier accurately characterises what is intrinsic to the work. — Chapter 67 treats 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 a critical reading is valid only if its qualifier accurately characterises what is intrinsic to the work. The remaining options point to different concerns and therefore do not answer this question.

१३५६. (A) The chapter notes that gayatri Spivak's 'Can the Subaltern Speak?' and the Subaltern Studies Group's recovery of suppressed historical voices provide the theoretical underpinning for Gajendra Thakur's Videha Parallel History. — Chapter 67 treats Subaltern Speak 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 gayatri Spivak's 'Can the Subaltern Speak?' and the Subaltern Studies Group's recovery of suppressed historical voices provide the theoretical underpinning for Gajendra Thakur's Videha Parallel History. The remaining options point to different concerns and therefore do not answer this question.

१३५७. (B) 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. — Chapter 67 treats Dalit Critical Perspectives Feminist 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 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. The remaining options point to different concerns and therefore do not answer this question.

१३५८. (D) 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.

१३५९. (B) The chapter notes that its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame. — Chapter 69 treats Pandit 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 its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१३६०. (B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1. — Chapter 69 treats Two Annas Selected Hymn Translations 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 march 1948) Price: Two Annas Selected Hymn Translations 1. The remaining options point to different concerns and therefore do not answer this question.

१३६१. (A) The chapter notes that you spent childhood in play and youth in the charms of women. — 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 you spent childhood in play and youth in the charms of women. The remaining options point to different concerns and therefore do not answer this question.

१३६२. (D) The chapter notes that tribute: He is described as a "Pillar of Pride for Bihar," a creator of modern children's literature, a venerable teacher of Hindi grammar, and the founder of the 'Pustak Bhandar' publishing house. — Chapter 69 treats Pustak Bhandar' 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 tribute: He is described as a "Pillar of Pride for Bihar," a creator of modern children's literature, a venerable teacher of Hindi grammar, and the founder of the 'Pustak Bhandar' publishing house. The remaining options point to different concerns and therefore do not answer this question.

१३६३. (B) Author's Preface: "A Brief Background" The author, Ram Lochan Sharan, describes the divine inspiration behind this Maithili translation: The Inspiration (1957 AD / 2014 Vikram Samvat): While sitting on the banks of the Sarayu River in Ayodhya during an... — Chapter 69 treats Author's Preface 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 author's Preface: "A Brief Background" The author, Ram Lochan Sharan, describes the divine inspiration behind this Maithili translation: The Inspiration (1957 AD / 2014 Vikram Samvat): While sitting on the banks of the Sarayu River in Ayodhya during an... The remaining options point to different concerns and therefore do not answer this question.

१३६४. (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses. — Chapter 69 treats Bal Kand 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 book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses. The remaining options point to different concerns and therefore do not answer this question.

१३६५. (A) The chapter notes that existentialism: A recurring theme is the "anxiety of the end." The poet reflects on the "dream-like world" (sapna sam sansar) and the loneliness of death. — 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 existentialism: A recurring theme is the "anxiety of the end." The poet reflects on the "dream-like world" (sapna sam sansar) and the loneliness of death. The remaining options point to different concerns and therefore do not answer this question.

१३६६. (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.

१३६७. (C) The chapter notes that methodological critical frame The analysis applies a three-layered analytical critical frame: Indian Classical Theory: Rasa-theory (Bharata's Natyashastra; Abhinavagupta's Abhinavabharati), Dhvani-theory (Anandavardhana's... — Chapter 69 treats Bharata's Natyashastra 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 methodological critical frame The analysis applies a three-layered analytical critical frame: Indian Classical Theory: Rasa-theory (Bharata's Natyashastra; Abhinavagupta's Abhinavabharati), Dhvani-theory (Anandavardhana's... The remaining options point to different concerns and therefore do not answer this question.

१३६८. (D) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities. — Chapter 70 treats Tol Pathshala as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that his early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school),

which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities. The remaining options point to different concerns and therefore do not answer this question.

१३६९. (C) The chapter notes that kolkata, which has historically been a major diaspora centre for Maithil communities, offered him both a community of fellow writers and an audience for his work. — 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 kolkata, which has historically been a major diaspora centre for Maithil communities, offered him both a community of fellow writers and an audience for his work. The remaining options point to different concerns and therefore do not answer this question.

१३७०. (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... — 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 prize conferred by Videha Journal Prabodh Sahitya... The remaining options point to different concerns and therefore do not answer this question.

१३७१. (C) Auchitya (Propriety/Decorum), Kshemendra, 11th Century CE Kshemendra's theory of Auchitya holds that the highest standard of literary art lies in the appropriateness (auchitya) of every element, word, tone, genre, metre, imagery, to the subject being treated. — Chapter 70 treats Century CE Kshemendra's as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that auchitya (Propriety/Decorum), Kshemendra, 11th Century CE Kshemendra's theory of Auchitya holds that the highest standard of literary art lies in the appropriateness (auchitya) of every element, word, tone, genre, metre, imagery, to the subject being treated. The remaining options point to different concerns and therefore do not answer this question.

१३७२. (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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

१३७३. (C) The chapter notes that haiku and tanka as formal precision: Sahu is identified as one of the pioneers of haiku and tanka writing in Maithili. — 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 haiku and tanka as formal precision: Sahu is identified as one of the pioneers of haiku and tanka writing in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१३७४. (B) 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... — Chapter 71 treats Dom's Fire 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 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... The remaining options point to different concerns and therefore do not answer this question.

१३७५. (C) The headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१३७६. (D) The chapter notes that this is my compulsion.”, “Bāl-Bodh” (The children’s understanding): A Dickensian story of a desperate poor man (Dukhilāl) forced to pledge his two small sons (Budhan and Bechan, aged 8-10) as child labourers to clear a debt. — 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 this is my compulsion.”, “Bāl-Bodh” (The children’s understanding): A Dickensian story of a desperate poor man (Dukhilāl) forced to pledge his two small sons (Budhan and Bechan, aged 8-10) as child labourers to clear a debt. The remaining options point to different concerns and therefore do not answer this question.

१३७७. (D) The chapter notes that bouā Bājal” generates hāsyā by way of the child’s devastating logic: why study when even the greatest writers die unrecognized? — 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 bouā Bājal” generates hāsyā by way of the child’s devastating logic: why study when even the greatest writers die unrecognized? The remaining options point to different concerns and therefore do not answer this question.

१३७८. (B) The indicated meaning (lakṣyārtha) is a critique of privilege: those who don’t work are themselves “empty.” The suggested meaning (vyañjanārtha) is a fundamental statement about labour as the ground of all existence, a poetics of solidarity with the... — 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 indicated meaning (lakṣyārtha) is a critique of privilege: those who don’t work are themselves “empty.” The suggested meaning (vyañjanārtha) is a fundamental statement about labour as the ground of all existence, a poetics of solidarity with the... The remaining options point to different concerns and therefore do not answer this question.

१३७९. (C) 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. — Chapter 72 treats Tirhuta Unicode 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 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. The remaining options point to different concerns and therefore do not answer this question.

१३८०. (C) The chapter notes that how does a translated poem negotiate between source-language and target-language sabdabodha structures? — 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 how does a translated poem negotiate between source-language and target-language sabdabodha structures? The remaining options point to different concerns and therefore do not answer this question.

१३८१. (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.

१३८२. (A) The chapter notes that film Work Ravindra Nath Thakur played a key role in the creation of the first Maithili feature film, Mamta Gaaye Geet. — Chapter 73 treats Work 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 film Work Ravindra

Nath Thakur played a key role in the creation of the first Maithili feature film, *Mamta Gaaye Geet*. The remaining options point to different concerns and therefore do not answer this question.

१३८३. (C) The chapter notes that laxman Jha Sagar's memoir in the Videha special issue provides the most vivid account of how this partnership came into being. — Chapter 73 treats Jha Sagar's 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 laxman Jha Sagar's memoir in the Videha special issue provides the most vivid account of how this partnership came into being. The remaining options point to different concerns and therefore do not answer this question.

१३८४. (D) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction? — 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 how does the regional operate as a vehicle for the universal in his fiction? The remaining options point to different concerns and therefore do not answer this question.

१३८५. (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... The remaining options point to different concerns and therefore do not answer this question.

१३८६. (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.

१३८७. (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.

१३८८. (B) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that according to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art. The remaining options point to different concerns and therefore do not answer this question.

१३८९. (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.

१३९०. (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.

१३९१. (A) The chapter notes that children's Poetry: 'Hum Chhi Bachha Umarke Kachha' The children's poem by Gurudev Kamat speaks to intergenerational aspiration in the Maithili diaspora, children of Terai families who travel to the capital and beyond. — Chapter 77 treats Hum Chhi Bachha Umarke Kachha' 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 children's Poetry: 'Hum Chhi Bachha Umarke Kachha' The children's poem by Gurudev Kamat speaks to intergenerational aspiration in the Maithili diaspora, children of Terai families who travel to the capital and beyond. The remaining options point to different concerns and therefore do not answer this question.

१३९२. (B) The chapter notes that centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. — 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 centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. The remaining options point to different concerns and therefore do not answer this question.

१३९३. (D) The chapter places Siyaram Jha 'Saras' inside the wider parallel history of Maithili literature. — 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 places Siyaram Jha 'Saras' inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३९४. (B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१३९५. (D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II. — 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 chapter notes that prefatory Note on the Videha Parallel History critical frame II. The remaining options point to different concerns and therefore do not answer this question.

१३९६. (D) Theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V. — 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 theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V. The remaining options point to different concerns and therefore do not answer this question.

१३९७. (D) Theoretical critical frame III: Navya-Nyāya Epistemology as Literary Method VII. — Chapter 78 treats Navya-Nyāya Epistemology 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 theoretical critical frame III: Navya-Nyāya Epistemology as Literary Method VII. The remaining options point to different concerns and therefore do not answer this question.

१३९८. (A) The chapter notes that critical Appreciation: Poetry and Lyrics (Geet) VIII. — 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 chapter notes that critical Appreciation: Poetry and Lyrics (Geet) VIII. The remaining options point to different concerns and therefore do not answer this question.

१३९९. (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.

१४००. (C) The chapter notes that critical Appreciation: Social & Political Verse (Dhari Prashna Ee Uthaiye) X. —

Chapter 78 treats Political Verse 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: Social & Political Verse (Dhari Prashna Ee Uthaiye) X. The remaining options point to different concerns and therefore do not answer this question.

१४०१. (D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. — Chapter 78

treats Children's Literature 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: Children's Literature (Phool Titli Aa Tulbul) XI. The remaining options point to different concerns and therefore do not answer this question.

१४०२. (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.

१४०३. (D) The chapter notes that saras and the Maithili Ghazal Revival: The Anchinhar Aakhar Context XIII. —

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 chapter notes that saras and the Maithili Ghazal Revival: The Anchinhar Aakhar Context XIII. The remaining options point to different concerns and therefore do not answer this question.

१४०४. (A) The chapter notes that comparative Analysis: Saras among Contemporary Maithili Poets XIV. — Chapter 78

treats Contemporary Maithili Poets XIV 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 comparative Analysis: Saras among Contemporary Maithili Poets XIV. The remaining options point to different concerns and therefore do not answer this question.

१४०५. (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.

१४०६. (A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk...

— Chapter 78 treats Sahitya Akademi 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 Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk... The remaining options point to different concerns and therefore do not answer this question.

१४०७. (D) The chapter notes that this critical frame has particular relevance for Saras, who has spent much of his creative life in Jharkhand (associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the

Bihar-centred official literary... — Chapter 78 treats Jharkhand Mithila Manch as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this critical frame has particular relevance for Saras, who has spent much of his creative life in Jharkhand (associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the Bihar-centred official literary... The remaining options point to different concerns and therefore do not answer this question.

१४०८. (D) 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... — Chapter 78 treats Vinit Utpal 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 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... The remaining options point to different concerns and therefore do not answer this question.

१४०९. (B) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only by way of the lens of its intrinsic literary merit but also by way of the structural conditions that have determined his critical reception. — 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 against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only by way of the lens of its intrinsic literary merit but also by way of the structural conditions that have determined his critical reception. The remaining options point to different concerns and therefore do not answer this question.

१४१०. (C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. — Chapter 78 treats Gaṅgeśa Upādhyāya 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 Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. The remaining options point to different concerns and therefore do not answer this question.

१४११. (A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. — 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 chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. The remaining options point to different concerns and therefore do not answer this question.

१४१२. (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.

१४१३. (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.

१४१४. (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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

१४१५. (A) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१४१६. (A) The biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition... — Chapter 78 treats Bokaro Steel City as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition... The remaining options point to different concerns and therefore do not answer this question.

१४१७. (C) The chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt. — 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 chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt. The remaining options point to different concerns and therefore do not answer this question.

१४१८. (D) His connection with the Jharkhand Mithila Manch (a cultural organization for Maithili speakers residing in Jharkhand) is confirmed by the colophon of Dhari Prashna Ee Uthaiye (2015), which was published under the Manch's imprint in Ranchi. — Chapter 78 treats Jharkhand Mithila Manch as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that his connection with the Jharkhand Mithila Manch (a cultural organization for Maithili speakers residing in Jharkhand) is confirmed by the colophon of Dhari Prashna Ee Uthaiye (2015), which was published under the Manch's imprint in Ranchi. The remaining options point to different concerns and therefore do not answer this question.

१४१९. (A) His earlier collections, notably Aakhar Aakhar Geet Saras (Sarla Prakashan, Darbhanga, 1999), suggest roots in the Darbhanga literary world, confirming a trajectory typical of many contemporary Maithili writers: birth and early formation in the Mithila... — Chapter 78 treats Aakhar Aakhar Geet 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 his earlier collections, notably Aakhar Aakhar Geet Saras (Sarla Prakashan, Darbhanga, 1999), suggest roots in the Darbhanga literary world, confirming a trajectory typical of many contemporary Maithili writers: birth and early formation in the Mithila... The remaining options point to different concerns and therefore do not answer this question.

१४२०. (B) His Facebook-documented musical collaboration with singer Dharendra Premarshi and Sunil Kumar Mallick, producing Maithili ghazal recordings that circulated by way of the I Love Mithila platform, shows his engagement with the digital democratization of... — Chapter 78 treats Dharendra Premarshi 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 his Facebook-documented musical collaboration with singer Dharendra Premarshi and Sunil Kumar Mallick, producing Maithili ghazal recordings that circulated by way of the I Love Mithila platform, shows his engagement with the digital democratization of... The remaining options point to different concerns and therefore do not answer this question.

१४२१. (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. — 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 breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life. The remaining options point to different concerns and therefore do not answer this question.

१४२२. (B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). — Chapter 78 treats Shree Sayin 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 this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). The remaining options point to different concerns and therefore do not answer this question.

१४२३. (A) The volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary. — 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 volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary. The remaining options point to different concerns and therefore do not answer this question.

१४२४. (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.

१४२५. (D) The chapter notes that shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection. — Chapter 78 treats 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 shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection. The remaining options point to different concerns and therefore do not answer this question.

१४२६. (C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow. — 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 collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow. The remaining options point to different concerns and therefore do not answer this question.

१४२७. (B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). — Chapter 78 treats Prashna Ee Uthaiye 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 dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). The remaining options point to different concerns and therefore do not answer this question.

१४२८. (A) The chapter notes that this is a major collection of Maithili poems published in 2015 by the Jharkhand Mithila Manch, priced at Rs.20. — Chapter 78 treats Jharkhand Mithila Manch as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this is a major collection of Maithili poems published in 2015 by the Jharkhand Mithila Manch, priced at Rs.20. The remaining options point to different concerns and therefore do not answer this question.

१४२९. (B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. — 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 indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. The remaining options point to different concerns and therefore do not answer this question.

१४३०. (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.

१४३१. (C) The chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'. — 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 chapter notes that described on the cover as 'A Collection of Maithili Lyrics for Children'. The remaining options point to different concerns and therefore do not answer this question.

१४३२. (B) The chapter notes that this positions Saras as one of the relatively few Maithili writers who has dedicated sustained attention to children's literature, a genre critically underserved in the language. — 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 chapter notes that this positions Saras as one of the relatively few Maithili writers who has dedicated sustained attention to children's literature, a genre critically underserved in the language. The remaining options point to different concerns and therefore do not answer this question.

१४३३. (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 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 oldest and most authoritative critical frame for Indian literary criticism is the rasa theory... — Chapter 78 treats Rasa Theory 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 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 oldest and most authoritative critical frame for Indian literary criticism is the rasa theory... The remaining options point to different concerns and therefore do not answer this question.

१४३४. (A) The chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder). — 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 chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder). The remaining options point to different concerns and therefore do not answer this question.

१४३५. (C) The chapter notes that 1016 CE) in his Abhinavabhāratī commentary adds the ninth rasa, śānta (tranquility/peace), and deepens the theory by explaining how rasa is not merely a property of the text but an experience produced in the prepared (sahṛdaya)... — 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 chapter notes that 1016 CE) in his Abhinavabhāratī commentary adds the ninth rasa, śānta (tranquility/peace), and deepens the theory by explaining how rasa is not merely a property of the text but an experience produced in the prepared (sahṛdaya)... The remaining options point to different concerns and therefore do not answer this question.

१४३६. (D) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra, but Saras's shringara is not the erotic śṛṅgāra of the classical line of inheritance. — Chapter 78 treats Aakhar Aakhar Geet 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 applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra, but Saras's shringara is not the

erotic śṛṅgāra of the classical line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१४३७. (C) The lyric preface speaks movingly of the geet (song) as the writer's primary mode of emotional truth-telling, positioning the songs as testimony to lived experience. — 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 lyric preface speaks movingly of the geet (song) as the writer's primary mode of emotional truth-telling, positioning the songs as testimony to lived experience. The remaining options point to different concerns and therefore do not answer this question.

१४३८. (A) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā, the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions. — 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 in Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā, the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions. The remaining options point to different concerns and therefore do not answer this question.

१४३९. (A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice. — 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 in Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice. The remaining options point to different concerns and therefore do not answer this question.

१४४०. (D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. — Chapter 78 treats Anandavardhana Anandavardhana's Dhvanyāloka 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 dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

१४४१. (D) The chapter notes that cE) holds that the soul of poetry (kāvyasya ātmā) is dhvani, resonance or suggestion, the capacity of words to signify meanings beyond their literal or secondary denotation. — 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 chapter notes that cE) holds that the soul of poetry (kāvyasya ātmā) is dhvani, resonance or suggestion, the capacity of words to signify meanings beyond their literal or secondary denotation. The remaining options point to different concerns and therefore do not answer this question.

१४४२. (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.

१४४३. (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.

१४४४. (D) 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. — Chapter 80 treats Barkha Rānī as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that children's ghazals alongside the nature poems Kumhar (Potter) and Barkha Rānī (Rain Queen), demonstrating engagement with the pedagogical and children's literary strand of Videha. The remaining options point to different concerns and therefore do not answer this question.

१४४५. (C) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili... — Chapter 80 treats Bāla Ghazal Chaudhary's as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili... The remaining options point to different concerns and therefore do not answer this question.

१४४६. (B) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif. — 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 bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif. The remaining options point to different concerns and therefore do not answer this question.

१४४७. (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.

१४४८. (A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili... The remaining options point to different concerns and therefore do not answer this question.

१४४९. (C) The chapter notes that 82) 2.16, Ashish Anchinhar: 'Maithili Sahityame Shardindu Chaudhary Ker Yogdan' (pp. — Chapter 81 treats Ashish Anchinhar 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 82) 2.16, Ashish Anchinhar: 'Maithili Sahityame Shardindu Chaudhary Ker Yogdan' (pp. The remaining options point to different concerns and therefore do not answer this question.

१४५०. (C) The chapter notes that 87) 2.17, Gajendra Thakur: Critical analysis of memoir series Baat-Baat Par Baat (I-IV) (pp. — Chapter 81 treats Gajendra Thakur 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 87) 2.17, Gajendra

Thakur: Critical analysis of memoir series Baat-Baat Par Baat (I-IV) (pp. The remaining options point to different concerns and therefore do not answer this question.

१४५१. (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.

१४५२. (B) The chapter notes that kariya Kakkak Coramin (2016) This is the most widely cited of Shardindu Chaudhary's works outside the Videha ecosystem. — Chapter 81 treats Kakkak Coramin 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 kariya Kakkak Coramin (2016) This is the most widely cited of Shardindu Chaudhary's works outside the Videha ecosystem. The remaining options point to different concerns and therefore do not answer this question.

१४५३. (B) The chapter notes that 112) analyses all three collections as a unified body of satirical work, arguing for Shardindu Chaudhary's place in the first rank of Maithili satirists of his generation. — Chapter 81 treats Shardindu Chaudhary's 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 112) analyses all three collections as a unified body of satirical work, arguing for Shardindu Chaudhary's place in the first rank of Maithili satirists of his generation. The remaining options point to different concerns and therefore do not answer this question.

१४५४. (B) The chapter notes that editorial Work: Samay-Sal Ajit Kumar Jha's essay 'Samay-Sal Ken Akanait' (Videha 358, pp. — Chapter 81 treats Samay-Sal Ajit Kumar Jha's 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 editorial Work: Samay-Sal Ajit Kumar Jha's essay 'Samay-Sal Ken Akanait' (Videha 358, pp. The remaining options point to different concerns and therefore do not answer this question.

१४५५. (D) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself, its survival, health, correctness, and vitality, is the primary concern. — 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 a servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself, its survival, health, correctness, and vitality, is the primary concern. The remaining options point to different concerns and therefore do not answer this question.

१४५६. (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.

१४५७. (C) The chapter notes that shahar O Gel (The City He Went To) is a classic viyoga poem, the lament of the village left behind, of human bonds dissolving in the stone jungle of the city. — 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 shahar O Gel (The City He Went To) is a classic viyoga poem, the lament of the village left behind, of human bonds dissolving in the stone jungle of the city. The remaining options point to different concerns and therefore do not answer this question.

१४५८. (B) The chapter notes that this is precisely what Anandavardhana calls vivaksita-anyaparavacya dhvani, where the primary meaning recedes to make way for a more potent 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 the chapter notes that this is precisely what Anandavardhana calls vivaksita-

anyaparavacya dhvani, where the primary meaning recedes to make way for a more potent suggested meaning. The remaining options point to different concerns and therefore do not answer this question.

१४५९. (A) His critical essay on Dalit literature, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway. — 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, too, employs vakrokti when it wryly notes that dividing literature by caste is like dividing a river by its banks, the water flows anyway. The remaining options point to different concerns and therefore do not answer this question.

१४६०. (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.

१४६१. (D) The chapter notes that from a feminist critical perspective, informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience, these texts are productively ambivalent. — Chapter 82 treats Elaine Showalter's 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 from a feminist critical perspective, informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience, these texts are productively ambivalent. The remaining options point to different concerns and therefore do not answer this question.

१४६२. (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.

१४६३. (D) The chapter notes that Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. — Chapter 83 treats Fazlur Rehman Hashmi as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. The remaining options point to different concerns and therefore do not answer this question.

१४६४. (C) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy. — Chapter 83 treats Tillu Miyan 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 he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy. The remaining options point to different concerns and therefore do not answer this question.

१४६५. (C) The chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility... The remaining options point to different concerns and therefore do not answer this question.

१४६६. (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.

१४६७. (A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record. — Chapter 84 treats Ke Dastāveza 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 jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record. The remaining options point to different concerns and therefore do not answer this question.

१४६८. (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.

१४६९. (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.

१४७०. (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.

१४७१. (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 Sriniwas — 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.

१४७२. (C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys. — 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 then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys. The remaining options point to different concerns and therefore do not answer this question.

१४७३. (B) And if we too happen to find such a place, where men and women can think big thoughts! — 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 if we too happen to find such a place, where men and women can think big thoughts! The remaining options point to different concerns and therefore do not answer this question.

१४७४. (A) The chapter notes that that parallel stream decided to fight fire with fire. — 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 that parallel stream decided to fight fire with fire. The remaining options point to different concerns and therefore do not answer this question.

१४७५. (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.

१४७६. (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.

१४७७. (D) 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... — Chapter 86 treats Stephen Hawking'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 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... The remaining options point to different concerns and therefore do not answer this question.

१४७८. (C) The chapter notes that if the creators of Maithili have such illusions and lack of confidence, distrust in the communicability of their mother tongue (!), then under whose pretense are we all conspiring to leave the future of this language on the shoulders... — 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 if the creators of Maithili have such illusions and lack of confidence, distrust in the communicability of their mother tongue (!), then under whose pretense are we all conspiring to leave the future of this language on the shoulders... The remaining options point to different concerns and therefore do not answer this question.

१४७९. (D) The problem we see is that children are not getting an environment of Maithili, and people of all castes love this language, so where are the stories and poems? — 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 problem we see is that children are not getting an environment of Maithili, and people of all castes love this language, so where are the stories and poems? The remaining options point to different concerns and therefore do not answer this question.

१४८०. (B) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing? — 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 how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing? The remaining options point to different concerns and therefore do not answer this question.

१४८१. (B) They shamelessly take translation awards from Marathi, Urdu, Tamil, Kannada, they don't even come to ask the meaning of Vanakkam, they have no knowledge of Alif-be-se, they don't have the ability to talk to a child in Marathi. — 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 they shamelessly take translation awards from Marathi,

Urdu, Tamil, Kannada, they don't even come to ask the meaning of Vanakkam, they have no knowledge of Alif-be-se, they don't have the ability to talk to a child in Marathi. The remaining options point to different concerns and therefore do not answer this question.

१४८३. (A) The chapter notes that those whose children have not entered literature, how can their discussions happen, how can their side be presented? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that those whose children have not entered literature, how can their discussions happen, how can their side be presented? The remaining options point to different concerns and therefore do not answer this question.

१४८३. (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.

१४८४. (A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. — 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 the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. The remaining options point to different concerns and therefore do not answer this question.

१४८५. (C) The chapter notes that but when he says that the signifier is only used to denote the signified and is therefore subordinate to it, he appears to be in favour of the logocentric theory. — 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 when he says that the signifier is only used to denote the signified and is therefore subordinate to it, he appears to be in favour of the logocentric theory. The remaining options point to different concerns and therefore do not answer this question.

१४८६. (D) The way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful. — Chapter 86 treats Maithil Brahmin-Karana Kayastha 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 way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful. The remaining options point to different concerns and therefore do not answer this question.

१४८७. (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.

१४८८. (D) The chapter notes that he is going to the village; a separate story about uncle, for three months, he has been eating only rotis. — 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 he is going to the village; a separate story about uncle, for three months, he has been eating only rotis. The remaining options point to different concerns and therefore do not answer this question.

१४८९. (B) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal 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 business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night. The remaining options point to different concerns and therefore do not answer this question.

१४९०. (C) The chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist.

— 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 centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist. The remaining options point to different concerns and therefore do not answer this question.

१४९१. (C) The chapter places Sujit Kumar Jha inside the wider parallel history of Maithili literature. — 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 places Sujit Kumar Jha inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१४९२. (D) The chapter notes that its discussion connects Sujit Kumar Jha with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Sujit 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.

१४९३. (A) The chapter notes that threading by way of all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for... — 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 threading by way of all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for... The remaining options point to different concerns and therefore do not answer this question.

१४९४. (A) The chapter notes that sujit Kumar Jha is a figure of particular significance in the Videha Parallel History: he is a Nepalside Maithili author, one of that community of writers in the Madhesh / Terai region whose work is systematically marginalised by... — Chapter 87 treats 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 sujit Kumar Jha is a figure of particular significance in the Videha Parallel History: he is a Nepalside Maithili author, one of that community of writers in the Madhesh / Terai region whose work is systematically marginalised by... The remaining options point to different concerns and therefore do not answer this question.

१४९५. (C) His texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood. — 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 his texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood. The remaining options point to different concerns and therefore do not answer this question.

१४९६. (C) The Nepal Bidyapati Maithili Research Prize awarded to him by the Ministry of Culture, Tourism and Civil Aviation of Nepal (c. — Chapter 87 treats Civil Aviation 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 Nepal Bidyapati Maithili Research Prize awarded to him by the Ministry of Culture, Tourism and Civil Aviation of Nepal (c. The remaining options point to different concerns and therefore do not answer this question.

१४९७. (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.

१४९८. (D) The chapter notes that pA R T I : 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 P O R T R A I T

1.1 Life and Vocation Sujit Kumar Jha was born on Baisakh 11, Vikram Samvat 2033 (approximately April-May 1976) in the village of Lohana Bhamnagama-2, Ward No. — Chapter 87 treats Vocation 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 pA R T I : 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 P O R T R A I T 1.1 Life and Vocation Sujit Kumar Jha was born on Baisakh 11, Vikram Samvat 2033 (approximately April-May 1976) in the village of Lohana Bhamnagama-2, Ward No. The remaining options point to different concerns and therefore do not answer this question.

१४९९. (D) His father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chīrai in an inscription of filial devotion that marks the emotional centre of his creative project. —

Chapter 87 treats Shri Sukhendra 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 his father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chīrai in an inscription of filial devotion that marks the emotional centre of his creative project. The remaining options point to different concerns and therefore do not answer this question.

१५००. (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.

१५०१. (B) The chapter notes that professionally, Jha has been a journalist for over two decades. — 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 professionally, Jha has been a journalist for over two decades. The remaining options point to different concerns and therefore do not answer this question.

१५०२. (B) At the time of the publication of Chīrai, he served as News Chief of Radio Mithila 100.8 MHz, Janakpurdham; Editor of Mithila Dotcom Daily; and Television Correspondent for ABN Television, Kathmandu. —

Chapter 87 treats News Chief 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 at the time of the publication of Chīrai, he served as News Chief of Radio Mithila 100.8 MHz, Janakpurdham; Editor of Mithila Dotcom Daily; and Television Correspondent for ABN Television, Kathmandu. The remaining options point to different concerns and therefore do not answer this question.

१५०३. (A) The chapter notes that he is affiliated with the key Press Club and the Nepal Press Mahāsangh (Federation of

Nepali Journalists), Dhanusha Chapter. — Chapter 87 treats Press Club 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 is affiliated with the key Press Club and the Nepal Press Mahāsangh (Federation of Nepali Journalists), Dhanusha Chapter. The remaining options point to different concerns and therefore do not answer this question.

१५०४. (C) His awards include the ABN News Integrity Honour (2066 BS), Radio Mithila Samman (2065 BS), and the

Mithila Samman from the Mithila Nāṭya Kalā Pariṣad (2068 BS). — Chapter 87 treats ABN News Integrity Honour 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 his awards include the ABN News Integrity Honour (2066 BS), Radio Mithila Samman (2065 BS), and the Mithila Samman from the Mithila Nāṭya Kalā Pariṣad (2068 BS). The remaining options point to different concerns and therefore do not answer this question.

१५०५. (B) The chapter notes that most significantly, he received the Nepal Bidyapati Maithili Research Prize (NPR 1,00,000) from the Ministry of Culture, Tourism and Civil Aviation of Nepal, the highest state recognition for Maithili language and literature... — Chapter 87 treats Nepal Bidyapati Maithili Research Prize 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 most significantly, he received the Nepal Bidyapati Maithili Research Prize (NPR 1,00,000) from the Ministry of Culture, Tourism and Civil Aviation of Nepal, the highest state recognition for Maithili language and literature... The remaining options point to different concerns and therefore do not answer this question.

१५०६. (D) The Nepal-Side Maithili Context Maithili is spoken by approximately 13-14 million people across the India-Nepal border region: in North Bihar (India) and in the Terai / Madhesh belt of Nepal, where it is constitutionally recognised as a national language... — Chapter 87 treats North Bihar 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 Nepal-Side Maithili Context Maithili is spoken by approximately 13-14 million people across the India-Nepal border region: in North Bihar (India) and in the Terai / Madhesh belt of Nepal, where it is constitutionally recognised as a national language... The remaining options point to different concerns and therefore do not answer this question.

१५०७. (D) The Nepalside Maithili literary line of inheritance, running from the Malla-era Sanskrit-Maithili court poetry of Kathmandu Valley by way of the 20th-century Janakpur literary flowering, is systematically underrepresented in India-focused literary... — Chapter 87 treats Malla-era Sanskrit-Maithili 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 Nepalside Maithili literary line of inheritance, running from the Malla-era Sanskrit-Maithili court poetry of Kathmandu Valley by way of the 20th-century Janakpur literary flowering, is systematically underrepresented in India-focused literary... The remaining options point to different concerns and therefore do not answer this question.

१५०८. (A) 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. — Chapter 87 treats Jha's Janakpurdham 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 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. The remaining options point to different concerns and therefore do not answer this question.

१५०९. (A) 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). — Chapter 87 treats Sahitya Akademi's Indian 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 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). The remaining options point to different concerns and therefore do not answer this question.

१५१०. (B) The Videha Parallel History explicitly valorises this Nepal-side location as part of the line of inheritance's democratic, noninstitutionalised, living dimension. — 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 Videha Parallel History explicitly valorises this Nepal-side location as part of the line of inheritance's democratic, noninstitutionalised, living dimension. The remaining options point to different concerns and therefore do not answer this question.

१५११. (B) The chapter notes that pA R T I I : T H E O R E T I C A L F R A M E W O R K S 2.1 Indian Classical Theory Rasa-Dhvani and the Reader-as-Sahṛdaya Bharata Muni's Nāṭyaśāstra (c. — Chapter 87 treats Reader-as-Sahṛdaya Bharata Muni's Nāṭyaśāstra 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 pA R T I I : T H E O R E T I C A L F

R A M E W O R K S 2.1 Indian Classical Theory Rasa-Dhvani and the Reader-as-Sahṛdaya Bharata Muni's Nāṭyaśāstra (c. The remaining options point to different concerns and therefore do not answer this question.

१५१२. (C) The chapter notes that bCE-200 CE) establishes the eight rasas, śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder), later supplemented by śānta... — 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 bCE-200 CE) establishes the eight rasas, śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder), later supplemented by śānta... The remaining options point to different concerns and therefore do not answer this question.

१५१३. (C) The chapter notes that cE) deepens this into a theory of aesthetic universalisation: the saḥṛdaya (cultivated reader) does not merely feel an emotion but savours its generalised, de-personalised form, a rasa, a flavour, that arises at the intersection of... — 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 cE) deepens this into a theory of aesthetic universalisation: the saḥṛdaya (cultivated reader) does not merely feel an emotion but savours its generalised, de-personalised form, a rasa, a flavour, that arises at the intersection of... The remaining options point to different concerns and therefore do not answer this question.

१५१४. (B) The chapter notes that cE) holds that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says. — 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 cE) holds that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says. The remaining options point to different concerns and therefore do not answer this question.

१५१५. (A) Applied to Jha's fiction: the surface of 'Chīrai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kiteman) reverberates with the dhvani... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that applied to Jha's fiction: the surface of 'Chīrai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kiteman) reverberates with the dhvani... The remaining options point to different concerns and therefore do not answer this question.

१५१६. (D) The chapter notes that cE) recognises the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure. — 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 cE) recognises the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure. The remaining options point to different concerns and therefore do not answer this question.

१५१७. (D) In Jha's short fiction, the principle of aucitya operates as the governing formal principle: his diction is consistently calibrated to character, urban, educated dialogue for middle-class characters; rural, idiomatic Maithili for village figures; a... — 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 in Jha's short fiction, the principle of aucitya operates as the governing formal principle: his diction is consistently calibrated to character, urban, educated dialogue for middle-class characters; rural, idiomatic Maithili for village figures; a... The remaining options point to different concerns and therefore do not answer this question.

१५१८. (C) The chapter notes that navya Nyāya: Gaṅgeśa as Epistemological Model The Tattvacintāmaṇi and the Four Pramāṇas Gaṅgeśa Upādhyāya (fl. c. — Chapter 87 treats Epistemological Model The Tattvacintāma 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 navya Nyāya: Gaṅgeśa as Epistemological Model The Tattvacintāmaṇi and the Four Pramāṇas Gaṅgeśa Upādhyāya (fl. c. The remaining options point to different concerns and therefore do not answer this question.

१५११. (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.

१५२०. (B) Gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition... — 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 gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition... The remaining options point to different concerns and therefore do not answer this question.

१५२१. (D) The Videha Parallel History (Parts 16-20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithili historiography, original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha. — Chapter 87 treats Ramanath 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 Videha Parallel History (Parts 16-20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithili historiography, original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha. The remaining options point to different concerns and therefore do not answer this question.

१५२२. (D) The chapter notes that this biographical suppression mirrors the larger institutional suppression of non-canonical writers like Jha. — 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 this biographical suppression mirrors the larger institutional suppression of non-canonical writers like Jha. The remaining options point to different concerns and therefore do not answer this question.

१५२३. (D) The epistemological critical frame Gaṅgeśa developed, demanding that every critical judgement be traceable to a valid pramāṇa, and every inference backed by vyāpti (universal concomitance), provides a rigorous model for literary criticism that transcends... — 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 epistemological critical frame Gaṅgeśa developed, demanding that every critical judgement be traceable to a valid pramāṇa, and every inference backed by vyāpti (universal concomitance), provides a rigorous model for literary criticism that transcends... The remaining options point to different concerns and therefore do not answer this question.

१५२४. (A) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys. — Chapter 87 treats Applying Navya Nyāya 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 applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys. The remaining options point to different concerns and therefore do not answer this question.

१५२५. (C) The chapter notes that upamāna (comparison) calibrates Jha against the line of inheritance, against the Nepali Maithili predecessor Dr. — Chapter 87 treats Nepali Maithili 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

upamāna (comparison) calibrates Jha against the line of inheritance, against the Nepali Maithili predecessor Dr. The remaining options point to different concerns and therefore do not answer this question.

१५२६. (A) The chapter notes that dhīrendra, 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... — Chapter 87 treats Rajkamal Chaudhary 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 dhīrendra, 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... The remaining options point to different concerns and therefore do not answer this question.

१५२७. (A) The chapter notes that western Critical Theories Russian Formalism and Defamiliarisation Viktor Shklovsky's concept of ostranenie ('defamiliarisation', 1917), the literary device that makes the familiar strange, restoring direct perception, is key to Jha's... — Chapter 87 treats Defamiliarisation Viktor Shklovsky's 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 western Critical Theories Russian Formalism and Defamiliarisation Viktor Shklovsky's concept of ostranenie ('defamiliarisation', 1917), the literary device that makes the familiar strange, restoring direct perception, is key to Jha's... The remaining options point to different concerns and therefore do not answer this question.

१५२८. (C) In 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog. — Chapter 87 treats Dhūnik Bhītar' 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 in 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog. The remaining options point to different concerns and therefore do not answer this question.

१५२९. (A) Jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense. — 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 jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense. The remaining options point to different concerns and therefore do not answer this question.

१५३०. (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.

१५३१. (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... — Chapter 87 treats India-centred Maithili 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 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... The remaining options point to different concerns and therefore do not answer this question.

१५३२. (D) Jha's creative response is not to perform either centre but to write directly from the Janakpurdham borderland, making its specific social textures, the radio journalist's world, the Terai town's contradictions, the daily

lives of women and children, the... — 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 jha's creative response is not to perform either centre but to write directly from the Janakpurdham borderland, making its specific social textures, the radio journalist's world, the Terai town's contradictions, the daily lives of women and children, the... The remaining options point to different concerns and therefore do not answer this question.

१५३३. (A) 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. — Chapter 87 treats Narratology Sandra Gilbert 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 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. The remaining options point to different concerns and therefore do not answer this question.

१५३४. (C) The internal critical essay on *Chīrai* (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 *Chīrai* (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.

१५३५. (B) The chapter notes that children's Literature Theory: Maria Nikolajeva and Perry Nodelman *Koili Ghūri Āu* (the Cuckoo Returns), Jha's only explicitly children's story collection, invites analysis by way of the theoretical lens of children's literature studies. — Chapter 87 treats Literature Theory 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 children's Literature Theory: Maria Nikolajeva and Perry Nodelman *Koili Ghūri Āu* (the Cuckoo Returns), Jha's only explicitly children's story collection, invites analysis by way of the theoretical lens of children's literature studies. The remaining options point to different concerns and therefore do not answer this question.

१५३६. (C) The chapter notes that perry Nodelman's *The Hidden Adult* holds that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's *Power, Voice and Subjectivity in Literature for Young...* — Chapter 87 treats Nodelman's *The Hidden Adult* 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 perry Nodelman's *The Hidden Adult* holds that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's *Power, Voice and Subjectivity in Literature for Young...* The remaining options point to different concerns and therefore do not answer this question.

१५३७. (C) The Maithili-speaking child reading about the koel's return hears simultaneously a nature story and a story about the return of Maithili culture to its own landscape. — 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 Maithili-speaking child reading about the koel's return hears simultaneously a nature story and a story about the return of Maithili culture to its own landscape. The remaining options point to different concerns and therefore do not answer this question.

१५३८. (A) The Reporter's Gaze: New Journalism and the Essay Tom Wolfe's *New Journalism* and Gay Talese's essays establish a line of inheritance of literary non-fiction in which journalistic subject-matter is rendered by way of novelistic techniques: scene-by-scene... — Chapter 87 treats New Journalism 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 Reporter's Gaze: New Journalism and the Essay Tom Wolfe's *New Journalism* and Gay Talese's essays establish a line of inheritance of literary non-fiction in which journalistic subject-matter is rendered by way of novelistic techniques: scene-by-scene... The remaining options point to different concerns and therefore do not answer this question.

१५३९. (C) Jha's Reporter Diary exemplifies this line of inheritance in Maithili. — Chapter 87 treats Jha's Reporter Diary 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 jha's Reporter Diary exemplifies this line of inheritance in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१५४०. (A) The chapter notes that pankaj Jha Parashar, a member of the Sahitya Akademi's Maithili Advisory Committee, had these books translated paragraph by paragraph into Maithili and published them as his own novel, which the pseudocritic Kamalanand Jha calls the... — Chapter 88 treats Jha Parashar 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 pankaj Jha Parashar, a member of the Sahitya Akademi's Maithili Advisory Committee, had these books translated paragraph by paragraph into Maithili and published them as his own novel, which the pseudocritic Kamalanand Jha calls the... The remaining options point to different concerns and therefore do not answer this question.

१५४१. (B) The chapter notes that dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila. — Chapter 88 treats 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 dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१५४२. (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.

१५४३. (A) The novel begins on the reader's (Pāṭhak Jī) veranda. — Chapter 88 treats Pāṭhak Jī as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the novel begins on the reader's (Pāṭhak Jī) veranda. The remaining options point to different concerns and therefore do not answer this question.

१५४४. (A) And the novelist begins with Gyanchan Yadav's story. — Chapter 88 treats Gyanchan Yadav's as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that and the novelist begins with Gyanchan Yadav's story. The remaining options point to different concerns and therefore do not answer this question.

१५४५. (C) In the village, Asgar the old man and his wife; their children are outside. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in the village, Asgar the old man and his wife; their children are outside. The remaining options point to different concerns and therefore do not answer this question.

१५४६. (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.

१५४७. (C) The chapter notes that when a child learns language, a signifier is taught for a signified. — 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 when a child learns language, a signifier is taught for a signified. The remaining options point to different concerns and therefore do not answer this question.

१५४८. (A) The chapter notes that education & Career: Educated in the Sanskrit high school line of inheritance (PhD, Sahityācharya). — 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 education & Career: Educated in the Sanskrit high school line of inheritance (PhD, Sahityācharya). The remaining options point to different concerns and therefore do not answer this question.

१५४९. (A) Indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence. — Chapter 89 treats Viyogi's Dalit as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that Indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence. The remaining options point to different concerns and therefore do not answer this question.

१५५०. (D) The chapter notes that however, his claim to speak for Dalits as an OBC writer risks "strategic essentialism" that silences the subaltern. — 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 however, his claim to speak for Dalits as an OBC writer risks "strategic essentialism" that silences the subaltern. The remaining options point to different concerns and therefore do not answer this question.

१५५१. (D) The Dalit Intervention (Hastkṣep, Sākhi) Hastkṣep (1996): The title ("Intervention") declares a disruption of the Brahminical status quo. 'Bābhanak Gāam': Critiques how caste "deforms" Brahmin children. — Chapter 89 treats Bābhanak Gāam' 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 Dalit Intervention (Hastkṣep, Sākhi) Hastkṣep (1996): The title ("Intervention") declares a disruption of the Brahminical status quo. 'Bābhanak Gāam': Critiques how caste "deforms" Brahmin children. The remaining options point to different concerns and therefore do not answer this question.

१५५२. (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.

१५५३. (B) 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. — 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 moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda. The remaining options point to different concerns and therefore do not answer this question.

१५५४. (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.

१५५५. (D) The chapter notes that centres on Dr. Umesh Mandal, The Act of Naming the Unnamed. — 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 centres on Dr. Umesh Mandal, The Act of Naming the Unnamed. The remaining options point to different concerns and therefore do not answer this question.

१५५६. (B) In the case of Maithili literature, that silence has been particularly structured: maintained, as the Videha Parallel History critical frame meticulously documents, by the interlocking mechanisms of caste-based patronage, government academy capture, and... — 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 in the case of Maithili literature, that silence has been particularly structured: maintained, as the Videha Parallel History critical frame meticulously documents, by the interlocking mechanisms of caste-based patronage, government academy capture, and... The remaining options point to different concerns and therefore do not answer this question.

१५५७. (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.

१५५८. (C) In Navya Nyāya terms, one can speak of Mandal's poetry as performing a viśeṣya-viśeṣaṇa bhāva, a relational structure between the knowing subject (the displaced poet/witness) and the object of knowledge (the homeland in the process of being lost). — 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 in Navya Nyāya terms, one can speak of Mandal's poetry as performing a viśeṣya-viśeṣaṇa bhāva, a relational structure between the knowing subject (the displaced poet/witness) and the object of knowledge (the homeland in the process of being lost). The remaining options point to different concerns and therefore do not answer this question.

१५५९. (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.

१५६०. (D) The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration. — 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 sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration. The remaining options point to different concerns and therefore do not answer this question.

१५६१. (A) The chapter notes that chapter I: Umesh Paswan, Community, Context, and the Videha Framework 1.1 The Paswan/Dusadh Community in Mithila The Paswan community (also known as Dusadh) is one of the scheduled... — Chapter 91 treats Dusadh Community 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 chapter I: Umesh Paswan, Community, Context, and the Videha Framework 1.1 The Paswan/Dusadh Community in Mithila The Paswan community (also known as Dusadh) is one of the scheduled... The remaining options point to different concerns and therefore do not answer this question.

१५६२. (C) In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions. — 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 in the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions. The remaining options point to different concerns and therefore do not answer this question.

१५६३. (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.

१५६४. (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.

१५६५. (D) The chapter notes that this refusal of passive rasa in favour of active political assertion is one of the defining moves of Dalit aesthetics, the insistence that beauty and feeling must serve justice. — 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 refusal of passive rasa in favour of active political assertion is one of the defining moves of Dalit aesthetics, the insistence that beauty and feeling must serve justice. The remaining options point to different concerns and therefore do not answer this question.

१५६६. (B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). — Chapter 91 treats Raman Master 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 immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). The remaining options point to different concerns and therefore do not answer this question.

१५६७. (D) Anmol Jha is a researcher, critic, and shortstory writer whose collection Samay Sākṣī Ṭhik (laghukathā) and the monumental 745-page CCRT Senior Fellowship research report on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (2023-25) provide a... — Chapter 92 treats Anmol Jha 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 anmol Jha is a researcher, critic, and shortstory writer whose collection Samay Sākṣī Ṭhik (laghukathā) and the monumental 745-page CCRT Senior Fellowship research report on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (2023-25) provide a... The remaining options point to different concerns and therefore do not answer this question.

१५६८. (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.

१५६९. (A) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. — Chapter 92 treats Rani's 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's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. The remaining options point to different concerns and therefore do not answer this question.

१५७०. (A) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child. — 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 single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child. The remaining options point to different concerns and therefore do not answer this question.

१५७१. (B) The chapter notes that bhabha's 'third space' of enunciation, where colonial and colonised cultures meet and hybridise, describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha

Rani's case), or between... — 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 bhabha's 'third space' of enunciation, where colonial and colonised cultures meet and hybridise, describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between... The remaining options point to different concerns and therefore do not answer this question.

१५७२. (B) The chapter notes that jun 01, 2024 Baalkatha (Children's Stories): Innovating in picture-story formats for the next generation. — Chapter 93 treats Children's Stories 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 jun 01, 2024 Baalkatha (Children's Stories): Innovating in picture-story formats for the next generation. The remaining options point to different concerns and therefore do not answer this question.

१५७३. (D) The chapter notes that this repositioning is critical, as it shifts the origin of Maithili literature from the 14th-century court of Vidyapati to a much earlier, subaltern, and spiritually democratic milieu. — 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 this repositioning is critical, as it shifts the origin of Maithili literature from the 14th-century court of Vidyapati to a much earlier, subaltern, and spiritually democratic milieu. The remaining options point to different concerns and therefore do not answer this question.

१५७४. (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.

१५७५. (A) The chapter notes that standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi"). — Chapter 94 treats Yogendra Pathak 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 standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi"). The remaining options point to different concerns and therefore do not answer this question.

१५७६. (A) The chapter notes that children's Media and the Archival Gap Gajendra Thakur highlights a "complete lack" of dedicated Maithili CD albums for children, identifying this as a major threat to linguistic transmission across generations. — Chapter 94 treats Archival Gap Gajendra Thakur as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that children's Media and the Archival Gap Gajendra Thakur highlights a "complete lack" of dedicated Maithili CD albums for children, identifying this as a major threat to linguistic transmission across generations. The remaining options point to different concerns and therefore do not answer this question.

१५७७. (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.

१५७८. (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.

१५७९. (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.

१५८०. (C) The chapter notes that centres on The Epistemology of Parallelism, Videha Sadeha Series and the Maithili Digital Renaissance. — 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 centres on The Epistemology of Parallelism, Videha Sadeha Series and the Maithili Digital Renaissance. The remaining options point to different concerns and therefore do not answer this question.

१५८१. (C) The chapter notes that where the archive speaks clearly, the appreciation speaks clearly. — 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 where the archive speaks clearly, the appreciation speaks clearly. The remaining options point to different concerns and therefore do not answer this question.

१५८२. (A) The Navya Nyāya critical frame applies this in two registers: First, at the level of vyāpti: Gaṅgeśa established that valid inference requires a demonstrable invariable concomitance between probans and probandum- wherever there is smoke, there is fire, and... — 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 Navya Nyāya critical frame applies this in two registers: First, at the level of vyāpti: Gaṅgeśa established that valid inference requires a demonstrable invariable concomitance between probans and probandum- wherever there is smoke, there is fire, and... The remaining options point to different concerns and therefore do not answer this question.

१५८३. (A) Applied to Parallel literature's poetic project: verse that engages social and political reality in Mithilā achieves aesthetic dignity not by adorning that reality with ornament but by rendering it with the precision that Bhāmaha names svabhāvokti. — 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 applied to Parallel literature's poetic project: verse that engages social and political reality in Mithilā achieves aesthetic dignity not by adorning that reality with ornament but by rendering it with the precision that Bhāmaha names svabhāvokti. The remaining options point to different concerns and therefore do not answer this question.

१५८४. (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.

१५८५. (D) The chapter notes that the Epistemological Limit: What the Archive Does Not Establish A critical appreciation that omits its own limits is not critical but hagiographic. — 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 the Epistemological Limit: What the Archive Does Not Establish A critical appreciation that omits its own limits is not critical but hagiographic. The remaining options point to different concerns and therefore do not answer this question.

१५८६. (C) The chapter notes that this one will stop here, with a synthesis across the frameworks it has employed: The Navya Nyāya demands valid pramāṇa. — 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 one will stop here, with a synthesis across the frameworks it has employed: The Navya Nyāya demands valid pramāṇa. The remaining options point to different concerns and therefore do not answer this question.

१५८७. (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.

१५८८. (A) In literary analysis, it helps critics understand what a text actively excludes or opposes, allowing for a deeper reading of the socio-political tensions inherent in the work. Śābdabodha (Verbal Understanding): Navya Nyāya holds that verbal understanding... — Chapter 96 treats Verbal Understanding 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 in literary analysis, it helps critics understand what a text actively excludes or opposes, allowing for a deeper reading of the socio-political tensions inherent in the work. Śābdabodha (Verbal Understanding): Navya Nyāya holds that verbal understanding... The remaining options point to different concerns and therefore do not answer this question.

१५८९. (B) The chapter notes that this "thoroughgoing realism" is applied to evaluate whether a writer's vision (dṛṣṭi) corresponds to the lived reality of the Maithil people. — 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 "thoroughgoing realism" is applied to evaluate whether a writer's vision (dṛṣṭi) corresponds to the lived reality of the Maithil people. The remaining options point to different concerns and therefore do not answer this question.

१५९०. (A) The first twenty-five volumes focus on genrespecific compilations, while issues 26 by way of 37 pivot toward author-centric and translationfocused content. — 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 first twenty-five volumes focus on genrespecific compilations, while issues 26 by way of 37 pivot toward author-centric and translationfocused content. The remaining options point to different concerns and therefore do not answer this question.

१५९१. (A) Maithili Children's Festival Revival of literature for young readers in the vernacular. — 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 Children's Festival Revival of literature for young readers in the vernacular. The remaining options point to different concerns and therefore do not answer this question.

१५९२. (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. — Chapter 96 treats Poetry Vol as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. The remaining options point to different concerns and therefore do not answer this question.

१५९३. (B) These volumes allow for a concentrated critical appreciation of individual styles, moving from the overarching movement to the specific "witness voices" that populate it. — 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 these volumes allow for a concentrated critical appreciation of individual styles, moving from the overarching movement to the specific "witness voices" that populate it. The remaining options point to different concerns and therefore do not answer this question.

१५९४. (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. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language. The remaining options point to different concerns and therefore do not answer this question.

१५९५. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१५९६. (A) The chapter notes that centres on Vineet Utpal, Complete Critical Appreciation. — 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 centres on Vineet Utpal, Complete Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

१५९७. (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.

१५९८. (A) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees... — Chapter 97 treats Kaviak Atmukti as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

१५९९. (C) The chapter notes that utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the... — Chapter 97 treats Videha's RTI 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 utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the... The remaining options point to different concerns and therefore do not answer this question.

१६००. (A) The chapter notes that uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges. — 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 uday

Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges. The remaining options point to different concerns and therefore do not answer this question.

१६०१. (C) 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... — Chapter 98 treats Kamla Chaudhary 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 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... The remaining options point to different concerns and therefore do not answer this question.

१६०२. (A) The chapter notes that it documents what anthropologists call 'domain-specific' or 'register' vocabulary, language tied to particular social practices and knowledge communities. — 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 it documents what anthropologists call 'domain-specific' or 'register' vocabulary, language tied to particular social practices and knowledge communities. The remaining options point to different concerns and therefore do not answer this question.

१६०३. (D) The chapter notes that narratologically (applying Gerard Genette's critical frame), the folktale operates by way of a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood... — Chapter 98 treats Gerard Genette's 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 narratologically (applying Gerard Genette's critical frame), the folktale operates by way of a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood... The remaining options point to different concerns and therefore do not answer this question.

१६०४. (B) The chapter notes that shabd-Lok Sahitya Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary both in the narrow lexicographic sense and in the broader cultural sense, of the folk... — Chapter 98 treats Lok Sahitya Sampada 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 shabd-Lok Sahitya Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary both in the narrow lexicographic sense and in the broader cultural sense, of the folk... The remaining options point to different concerns and therefore do not answer this question.

१६०५. (B) The chapter notes that no figure in Maithili cultural identity carries more weight than Sita, she is the supreme emblem of Mithila's civilizational pride, and her story has generated a rich counter-line of inheritance of critical and sympathetic... — 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 no figure in Maithili cultural identity carries more weight than Sita, she is the supreme emblem of Mithila's civilizational pride, and her story has generated a rich counter-line of inheritance of critical and sympathetic... The remaining options point to different concerns and therefore do not answer this question.

१६०६. (C) The chapter notes that its discussion connects Yogendra Pathak Viyogi with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Yogendra Pathak Viyogi with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१६०७. (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.

१६०८. (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.

१६०९. (A) The chapter notes that BIOGRAPHICAL INTRODUCTION: FROM MADHUBANI TO THE CYCLOTRON Yogendra Pathak Viyogi was born in 1948 in Laufa village, Madhubani district, the heartland of Mithila, famous for its distinctive Madhubani painting line of inheritance, its... — Chapter 99 treats BIOGRAPHICAL INTRODUCTION: FROM MADHUBANI TO THE CYCLOTRON Yogendra Pathak Viyogi was born in 1948 in Laufa village, Madhubani district, the heartland of Mithila, famous for its distinctive Madhubani painting line of inheritance, its... The remaining options point to different concerns and therefore do not answer this question.

१६१०. (B) The chapter places Prof. Dr. Yogendra P. Yadava inside the wider parallel history of Maithili literature. — 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 places Prof. Dr. Yogendra P. Yadava inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१६११. (C) The dissertation addresses movement rules, operations by which constituents are displaced from their base positions, and analyses how Maithili data illuminates parametric variation in the GB critical frame. — 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 dissertation addresses movement rules, operations by which constituents are displaced from their base positions, and analyses how Maithili data illuminates parametric variation in the GB critical frame. The remaining options point to different concerns and therefore do not answer this question.

१६१२. (D) The chapter notes that readings in Maithili Language, Literature and Culture (ed.). — 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 readings in Maithili Language, Literature and Culture (ed.). The remaining options point to different concerns and therefore do not answer this question.

१६१३. (C) These policy and documentation works represent Yadava's sustained commitment to language rights, language endangerment, and the institutional recognition of Nepal's linguistic diversity, including Maithili's position as the second most spoken language in... — 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 these policy and documentation works represent Yadava's sustained commitment to language rights, language endangerment, and the institutional recognition of Nepal's linguistic diversity, including Maithili's position as the second most spoken language in... The remaining options point to different concerns and therefore do not answer this question.

१६१४. (C) A tiny form can contain the potential of a larger narrative world — The chapter uses the seed image to show how a small textual body can hold a large field of meaning.

१६१५. (C) Videha Parallel Children Literature — The updated supplement gives children's literature its own indexed and quiz-linked place, rather than leaving it scattered across author chapters.

१६१६. (A) It shows that Maithili literary culture includes young readers and formative imagination — Children's writing is treated as part of language transmission, reading habit, and cultural self-recognition.

१६१७. (B) Preeti Thakur — The existing quiz already contains a section on Preeti Thakur as a pioneer of Maithili children's picture-story literature; the new subject index points readers to that field.

- १६१८. (D) Siyaram Jha 'Saras'** — The subject index connects children's literature to Siyaram Jha 'Saras' because his chapter identifies him with lyric, poetry, ghazal, and children's writing.
- १६१९. (B) Sujit Kumar Jha** — Sujit Kumar Jha's profile brings Nepali-Maithili and children's writing into the larger parallel-history frame.
- १६२०. (B) Nand Kumar Mishra 'Nand'** — The children's literature supplement links to Nand Kumar Mishra 'Nand' because his chapter includes children's novels among his literary contributions.
- १६२१. (C) A children's literature stream outside narrow official-canon recognition** — The term places child-oriented Maithili writing inside the same democratic and counter-canonical movement as the wider Videha archive.
- १६२२. (B) Young readers and learners of Maithili** — Children's literature matters because it helps new readers enter the language early through story, image, song, and simple narrative.
- १६२३. (C) So readers can reach child-focused chapters without knowing every author name** — A subject index makes themes findable across many chapters, especially when a topic is distributed among several writers.
- १६२४. (D) Visual immediacy joined with simple narrative** — Picture stories rely on the union of image and brief language, giving children an accessible entry into literary experience.
- १६२५. (C) It becomes a medium of early cultural belonging** — Children's texts help the child hear, read, and value Maithili as a living language.
- १६२६. (D) It allows wide, low-cost circulation beyond print limits** — Digital access lets children's texts reach families, schools, and diaspora readers who may not have local print access.
- १६२७. (A) Children who read in Maithili are more likely to carry the language forward** — The supplement treats children as the future readership whose language habits shape literary survival.
- १६२८. (B) It shapes values, imagination, and language habits** — Children's writing creates durable impressions and deserves the same analytical respect as other literary fields.
- १६२९. (D) Picture-story** — The picture-story form uses images and concise narration to invite early reading.
- १६३०. (D) It enlarges the literary public by including children as readers** — Parallel literary history values wider participation; children's writing extends that inclusion to the youngest readers.
- १६३१. (A) Questions on form, audience, language, writers, and cultural purpose** — The quiz follows the user's rule of avoiding mechanical metadata and focusing on meaningful literary understanding.
- १६३२. (B) The topic being hidden inside unrelated author headings** — Subject indexing helps a theme remain visible even when it is distributed across multiple chapters.
- १६३३. (D) Because it explicitly concerns Maithili children's picture-story literature** — Her section is a key author-specific anchor for the children's literature subject.
- १६३४. (A) Because he is described as a children's writer among other roles** — His profile expands the children's literature subject through journalism, storytelling, memoir, and children's writing.
- १६३५. (B) All additions and crosscheck corrections remain together after the original 100 chapters** — The final structure keeps Parts I-III stable and places new material with TOME IV additions.
- १६३६. (D) The subject is made explicit through a new quiz section and index links** — The update expands the subject by adding a dedicated page and index pathway.
- १६३७. (B) Pedagogic imagination without reducing literature to mere instruction** — Good children's literature teaches by story, image, sound, and emotional participation, not by dry instruction alone.
- १६३८. (D) It is part of cultural reproduction and future readership** — The supplement treats children as the future carriers of language and literary taste.

- १६३९. (C) Videha Children Literature Expanded** — The requested subject label is included as an A-Z linked entry.
- १६४०. (D) Digital circulation can carry Maithili stories to families outside Mithila** — The digital Videha setting helps readers beyond the region retain contact with Maithili.
- १६४१. (B) To make children's literature visible as a serious part of Maithili parallel history** — The new page gives the subject a clear place in the quiz and index.
- १६४२. (D) Mechanical page-number or serial-number questions** — The quiz follows the standing rule that questions should test understanding rather than trivial metadata.
- १६४३. (C) Both gain clearer visibility as distinct Maithili literary fields** — The update highlights both the seed-story tradition and children's writing as identifiable subjects.
- १६४४. (B) Preeti Thakur, Siyaram Jha 'Saras', Sujit Kumar Jha and Nand Kumar Mishra 'Nand'** — These names provide the main author anchors already present in the quiz corpus for child-oriented writing.
- १६४५. (B) Because one theme can run through several authors** — A topic like children's literature is cross-author and requires a thematic path.
- १६४६. (D) Intergenerational transmission** — The child reader links present writing to future language continuity.
- १६४७. (C) Videha eJournal** — The supplement remains inside the Videha-centered digital and critical framework of the main quiz.
- १६४८. (B) A reader entering Maithili through accessible story, image, rhythm and vocabulary** — The young reader is imagined as a learner whose literary entry requires accessible but meaningful forms.
- १६४९. (A) It has identifiable authors, forms, audience and cultural stakes** — The subject can be examined through concrete authors and the larger theory of language transmission.
- १६५०. (A) It helps children experience Maithili as home language and literary language** — Children's books make the mother tongue part of imagination and early learning.
- १६५१. (C) To show that the topic now has more than incidental author mentions** — The update gives the topic its own chapter and cross-links.
- १६५२. (A) Keep original chapters and add new supplements inside TOME IV** — This preserves the single-file quiz while incorporating crosscheck additions in the requested final part.
- १६५३. (B) Recognition of neglected readers and neglected forms** — Parallel history extends attention to those readers and forms that official canons often underplay.
- १६५४. (A) As an active process of hearing, reading, imagining and inheriting** — Children's literature matters because it forms language consciousness from early experience.
- १६५५. (B) A linked A-Z subject index entry** — The revised HTML adds clickable A-Z subject navigation.
- १६५६. (B) Bihani Kathā and Videha Children Literature Expanded** — Both are treated as additional subject-centered sections after the original hundred chapters.
- १६५७. (B) A set of quiz questions with explanations** — The section is not merely listed; it has its own MCQs and feedback explanations.
- १६५८. (C) It creates a dedicated quiz path for child-oriented Maithili literature within the Videha parallel canon** — The final addition makes the subject visible, searchable, and quiz-ready.
- १६५९. (C) Preeti Thakur** — Preeti Thakur is the author link most directly tied to children's picture-story literature.
- १६६०. (C) Siyaram Jha 'Saras'** — Siyaram Jha 'Saras' is linked with children's writing alongside lyric and ghazal work.

१६६१. (D) Sujit Kumar Jha — Sujit Kumar Jha's profile brings a Nepali-Maithili setting into the children-literature subject map.

१६६२. (A) A new TOME IV quiz section plus subject-index links — The update combines content and navigation so the subject is both present and findable.

१६६३. (A) It shows that the topic is a network across authors, not a single isolated entry — The subject index can gather scattered contributions into one navigable pathway.

१६६४. (B) Children's literature belongs in the same searchable, explained, red/green feedback quiz system as other major subjects — The supplement follows the same standalone quiz format and paraphrased explanation standard as the rest of the HTML.

१६६५. (A) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words? — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words? The other options refer to different parts of the book.

१६६६. (A) It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger The other options refer to different parts of the book.

१६६७. (D) It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१६६८. (D) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal The other options refer to different parts of the book.

१६६९. (C) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals The other options refer to different parts of the book.

१६७०. (D) It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky The other options refer to different parts of the book.

१६७१. (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication The other options refer to different parts of the book.

१६७२. (A) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar — The answer fits this topic because the discussion links it with this point in fresh wording: The famous Urdu poet Khumar Barabankvi was repeatedly told that his

name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar The other options refer to different parts of the book.

१६७३. (D) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times The other options refer to different parts of the book.

१६७४. (A) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१६७५. (D) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him The other options refer to different parts of the book.

१६७६. (D) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१६७७. (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced The other options refer to different parts of the book.

१६७८. (B) It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense The other options refer to different parts of the book.

१६७९. (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory The other options refer to different parts of the book.

१६८०. (D) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word The other options refer to different parts of the book.

१६८१. (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal The other options refer to different parts of the book.

१६८२. (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya The other options refer to different parts of the book.

१६८३. (D) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long — The answer fits this topic because the discussion links it with this point in fresh wording: It

explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long The other options refer to different parts of the book.

१६८४. (C) It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha The other options refer to different parts of the book.

१६८५. (B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing — The answer fits this topic because the discussion links it with this point in fresh wording: The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing The other options refer to different parts of the book.

१६८६. (A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony The other options refer to different parts of the book.

१६८७. (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre The other options refer to different parts of the book.

१६८८. (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on The other options refer to different parts of the book.

१६८९. (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya The other options refer to different parts of the book.

१६९०. (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly The other options refer to different parts of the book.

१६९१. (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not The other options refer to different parts of the book.

१६९२. (B) It treats the matter as follows: नमः सहमानाय निव्याधिन् आव्याधिनीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: नमः सहमानाय निव्याधिन् आव्याधिनीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो The other options refer to different parts of the book.

१६९३. (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the

name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim The other options refer to different parts of the book.

१६१४. (C) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals The other options refer to different parts of the book.

१६१५. (B) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long The other options refer to different parts of the book.

१६१६. (D) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and The other options refer to different parts of the book.

१६१७. (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212 The other options refer to different parts of the book.

१६१८. (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal The other options refer to different parts of the book.

१६१९. (C) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes! — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes! The other options refer to different parts of the book.

१७००. (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line The other options refer to different parts of the book.

१७०१. (A) The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१७०२. (D) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun + — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun + The other options refer to different parts of the book.

१७०३. (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota The other options refer to different parts of the book.

१७०४. (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter The other options refer to different parts of the book.

१७०५. (B) It is needed to make clear here that writing only in Arabic meters is not the aim — The answer fits this topic because the discussion links it with this point in fresh wording: It is needed to make clear here that writing only in Arabic meters is not the aim The other options refer to different parts of the book.

१७०६. (C) It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili The other options refer to different parts of the book.

१७०७. (C) It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity The other options refer to different parts of the book.

१७०८. (C) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use The other options refer to different parts of the book.

१७०९. (B) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once The other options refer to different parts of the book.

१७१०. (D) It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili The other options refer to different parts of the book.

१७११. (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms The other options refer to different parts of the book.

१७१२. (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic The other options refer to different parts of the book.

१७१३. (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night

imitating Hindi — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi The other options refer to different parts of the book.

१७१४. (B) It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर The other options refer to different parts of the book.

१७१५. (D) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same — The answer fits this topic because the discussion links it with this point in fresh wording: The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same The other options refer to different parts of the book.

१७१६. (A) It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१७१७. (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose The other options refer to different parts of the book.

१७१८. (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment The other options refer to different parts of the book.

१७१९. (C) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole The other options refer to different parts of the book.

१७२०. (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal's originality — The answer fits this topic because the discussion links it with this point in fresh wording: Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal's originality The other options refer to different parts of the book.

१७२१. (A) It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the The other options refer to different parts of the book.

१७२२. (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011 — The answer fits this topic because the discussion links it with this

point in fresh wording: It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011 The other options refer to different parts of the book.

१७२३. (B) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by The other options refer to different parts of the book.

१७२४. (A) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children's ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children's ghazal The other options refer to different parts of the book.

१७२५. (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children's ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children's ghazal The other options refer to different parts of the book.

१७२६. (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult The other options refer to different parts of the book.

१७२७. (B) The pre-history of children's ghazal Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form — The answer fits this topic because the discussion links it with this point in fresh wording: The pre-history of children's ghazal Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form The other options refer to different parts of the book.

१७२८. (C) It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer The other options refer to different parts of the book.

१७२९. (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan The other options refer to different parts of the book.

१७३०. (D) It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them The other options refer to different parts of the book.

१७३१. (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform — The answer fits this topic because the discussion links it with this point

in fresh wording: It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform The other options refer to different parts of the book.

१७३२. (B) It frames the idea this way: in Hindi the concept of children's ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Hindi the concept of children's ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi The other options refer to different parts of the book.

१७३३. (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal The other options refer to different parts of the book.

१७३४. (B) The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error — The answer fits this topic because the discussion links it with this point in fresh wording: The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error The other options refer to different parts of the book.

१७३५. (A) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाढ़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट कै काटि — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाढ़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट कै काटि The other options refer to different parts of the book.

१७३६. (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error The other options refer to different parts of the book.

१७३७. (C) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi The other options refer to different parts of the book.

१७३८. (B) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction The other options refer to different parts of the book.

१७३९. (C) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post The other options refer to different parts of the book.

१७४०. (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post The other options refer to different parts of the book.

१७४१. (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal — The answer fits this topic because the discussion links it with this point in

fresh wording: It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal The other options refer to different parts of the book.

१७४३. (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post The other options refer to different parts of the book.

१७४३. (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili The other options refer to different parts of the book.

१७४४. (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre The other options refer to different parts of the book.

१७४५. (A) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik The other options refer to different parts of the book.

१७४६. (C) It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in The other options refer to different parts of the book.

१७४७. (D) It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors The other options refer to different parts of the book.

१७४८. (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji — The answer fits this topic because the discussion links it with this point in fresh wording: The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji The other options refer to different parts of the book.

१७४९. (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji The other options refer to different parts of the book.

१७५०. (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal The other options refer to different parts of the book.

१७५१. (B) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji — The answer fits this topic because the discussion links it with this point in fresh wording: The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji The other options refer to different parts of the book.

१७५२. (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

१७५३. (C) It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the The other options refer to different parts of the book.

१७५४. (B) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself The other options refer to different parts of the book.

१७५५. (A) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer The other options refer to different parts of the book.

१७५६. (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors The other options refer to different parts of the book.

१७५७. (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla — The answer fits this topic because the discussion links it with this point in fresh wording: The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla The other options refer to different parts of the book.

१७५८. (A) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words? — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words? The other options refer to different parts of the book.

१७५९. (A) It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger The other options refer to different parts of the book.

१७६०. (D) It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in

fresh wording: It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१७६१. (D) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal The other options refer to different parts of the book.

१७६२. (C) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals The other options refer to different parts of the book.

१७६३. (D) It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky The other options refer to different parts of the book.

१७६४. (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication The other options refer to different parts of the book.

१७६५. (A) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar — The answer fits this topic because the discussion links it with this point in fresh wording: The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar The other options refer to different parts of the book.

१७६६. (D) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times The other options refer to different parts of the book.

१७६७. (A) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१७६८. (D) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him The other options refer to different parts of the book.

१७६९. (D) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१७७०. (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced The other options refer to different parts of the book.

१७७१. (B) It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense The other options refer to different parts of the book.

१७७२. (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory The other options refer to different parts of the book.

१७७३. (D) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word The other options refer to different parts of the book.

१७७४. (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal The other options refer to different parts of the book.

१७७५. (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya The other options refer to different parts of the book.

१७७६. (D) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long The other options refer to different parts of the book.

१७७७. (C) It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha The other options refer to different parts of the book.

१७७८. (B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing — The answer fits this topic because the discussion links it with this point in fresh wording: The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing The other options refer to different parts of the book.

१७७९. (A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony The other options refer to different parts of the book.

१७८०. (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre The other options refer to different parts of the book.

१७८१. (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on — The answer fits this topic because the discussion links it with this point in

fresh wording: It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on The other options refer to different parts of the book.

१७८२. (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya The other options refer to different parts of the book.

१७८३. (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly The other options refer to different parts of the book.

१७८४. (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not The other options refer to different parts of the book.

१७८५. (B) It treats the matter as follows: नमः सहमानाय निव्याधिनं आव्याधिनीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: नमः सहमानाय निव्याधिनं आव्याधिनीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो The other options refer to different parts of the book.

१७८६. (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim The other options refer to different parts of the book.

१७८७. (C) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals The other options refer to different parts of the book.

१७८८. (B) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long The other options refer to different parts of the book.

१७८९. (D) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and The other options refer to different parts of the book.

१७९०. (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212 The other options refer to different parts of the book.

१७९१. (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal The other options refer to different parts of the book.

१७९२. (C) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes! — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes! The other options refer to different parts of the book.

१७९३. (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line The other options refer to different parts of the book.

१७९४. (A) The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१७९५. (D) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun + — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun + The other options refer to different parts of the book.

१७९६. (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota The other options refer to different parts of the book.

१७९७. (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mijas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mijas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter The other options refer to different parts of the book.

१७९८. (B) It is needed to make clear here that writing only in Arabic meters is not the aim — The answer fits this topic because the discussion links it with this point in fresh wording: It is needed to make clear here that writing only in Arabic meters is not the aim The other options refer to different parts of the book.

१७९९. (C) It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili The other options refer to different parts of the book.

१८००. (C) It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity The other options refer to different parts of the book.

१८०१. (C) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use The other options refer to different parts of the book.

१८०२. (B) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once The other options refer to different parts of the book.

१८०३. (D) It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili The other options refer to different parts of the book.

१८०४. (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms The other options refer to different parts of the book.

१८०५. (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic The other options refer to different parts of the book.

१८०६. (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi The other options refer to different parts of the book.

१८०७. (B) It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर The other options refer to different parts of the book.

१८०८. (D) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same — The answer fits this topic because the discussion links it with this point in fresh wording: The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same The other options refer to different parts of the book.

१८०९. (A) It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१८१०. (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a famous Sanskrit

saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose The other options refer to different parts of the book.

१८११. (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment The other options refer to different parts of the book.

१८१२. (C) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole The other options refer to different parts of the book.

१८१३. (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal's originality — The answer fits this topic because the discussion links it with this point in fresh wording: Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal's originality The other options refer to different parts of the book.

१८१४. (A) It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the The other options refer to different parts of the book.

१८१५. (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011 The other options refer to different parts of the book.

१८१६. (B) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by The other options refer to different parts of the book.

१८१७. (A) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children's ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children's ghazal The other options refer to different parts of the book.

१८१८. (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children's ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children's ghazal The other options refer to different parts of the book.

१८१९. (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: that is, bahr, qafiya, radif and

other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult. The other options refer to different parts of the book.

१८२०. (B) The pre-history of children's ghazal Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form — The answer fits this topic because the discussion links it with this point in fresh wording: The pre-history of children's ghazal Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form. The other options refer to different parts of the book.

१८२१. (C) It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer. The other options refer to different parts of the book.

१८२२. (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan. The other options refer to different parts of the book.

१८२३. (D) It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them. The other options refer to different parts of the book.

१८२४. (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform. The other options refer to different parts of the book.

१८२५. (B) It frames the idea this way: in Hindi the concept of children's ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Hindi the concept of children's ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi. The other options refer to different parts of the book.

१८२६. (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal. The other options refer to different parts of the book.

१८२७. (B) The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error — The answer fits this topic because the discussion links it with this point in fresh wording: The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error. The other options refer to different parts of the book.

१८२८. (A) It presents the point that 3 Original : बाउजी जागू ठारर भरे छी कियै व्यर्थ सूतल कि बैसल सड़े छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरे छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरे छी कियै बाट में काँट के काटि — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 3 Original : बाउजी जागू ठारर भरे छी कियै व्यर्थ सूतल कि बैसल सड़े छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरे छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरे छी कियै बाट में काँट के काटि. The other options refer to different parts of the book.

१८२९. (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error — The answer fits this topic because the discussion links it with this

point in fresh wording: It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiyain. In the authors view this must have been a printing error The other options refer to different parts of the book.

१८३०. (C) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi The other options refer to different parts of the book.

१८३१. (B) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction The other options refer to different parts of the book.

१८३२. (C) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post The other options refer to different parts of the book.

१८३३. (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post The other options refer to different parts of the book.

१८३४. (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal The other options refer to different parts of the book.

१८३५. (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post The other options refer to different parts of the book.

१८३६. (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili The other options refer to different parts of the book.

१८३७. (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre The other options refer to different parts of the book.

१८३८. (A) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik The other options refer to different parts of the book.

१८३९. (C) It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored

by Anchinhar Akhar in — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in The other options refer to different parts of the book.

१८४०. (D) It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors The other options refer to different parts of the book.

१८४१. (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji — The answer fits this topic because the discussion links it with this point in fresh wording: The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji The other options refer to different parts of the book.

१८४२. (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji The other options refer to different parts of the book.

१८४३. (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal The other options refer to different parts of the book.

१८४४. (B) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji — The answer fits this topic because the discussion links it with this point in fresh wording: The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji The other options refer to different parts of the book.

१८४५. (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

१८४६. (C) It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the The other options refer to different parts of the book.

१८४७. (B) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself The other options refer to different parts of the book.

१८४८. (A) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer — The answer fits this topic because the

discussion links it with this point in fresh wording: It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer The other options refer to different parts of the book.

१८४९. (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors The other options refer to different parts of the book.

१८५०. (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla — The answer fits this topic because the discussion links it with this point in fresh wording: The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla The other options refer to different parts of the book.

१८५१. (B) मातृभाषा-शिक्षा, पाठ्यपुस्तक, शिक्षक-प्रशिक्षण, बाल-साहित्य, परीक्षा-सहायता आ डिजिटल शिक्षण-सामग्री — भाषा-आन्दोलन शिक्षण-संरचना बनबैत नहि तऽ पीढ़ीगत हस्तांतरण कमजोर भऽ जाइत अछि।

१८५२. (C) भाषाक समृद्धि लेल शोध, संपादन, अनुवाद, समीक्षा, प्रकाशन, बाल-साहित्य, शब्दकोश आ अभिलेखागार सेहो जरूरी अछि — साहित्यिक संस्था बहु-विध कार्यसँ भाषा-संस्कृतिक आधार मजबूत करैत अछि।

१८५३. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि — ‘बाल-भाषा शिक्षण’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

१८५४. (C) प्रजातंत्रक आदर्शक नामपर समाचार, हत्या आ राजनीतिक लाभक खेल उजागर होइत अछि — शीर्षक परिकथा कहैत अछि, मुदा भीतर वास्तविक राजनीति आ मीडिया-चयनक कठोर आलोचना अछि।

१८५५. (A) मानवीय अवसरवाद, वोट-बैंक राजनीति आ रंग बदलैत सामाजिक गठजोड़ — गिरगिट रंग बदलैत अछि; कथामे मनुष्यक राजनीतिक रंग-परिवर्तन ओकरो लजाबैत अछि।

१८५६. (C) छोट व्यक्तिगत खर्च गरीब घरक जरूरतक संदर्भमे नैतिक प्रश्न बनि जाइत अछि — पत्रिका-सिगरेट-रिक्शा जे मामूली लगैत अछि, घरक तरकारी आ बच्चाक किताबक बरक्स अय्याशी बनैत अछि।

१८५७. (A) निजी उधारी विवादकेँ पिछड़ा-फॉरवर्ड राजनीति मे बदलैत सामाजिक तंत्र — कथा बतबैत अछि जे स्वार्थ आ हिंसा जातीय पहचानक नामपर राजनीतिक तमाशा बनि सकैत अछि।

१८५८. (B) बच्चा सभ वयस्क समाजक जातीय हिंसा केँ खेलक रूपमे पुनरावृत्त करैत अछि — ई प्रसंग देखबैत अछि जे सामाजिक विषाक्तता अगिला पीढ़ी धरि पहुँचैत अछि।

१८५९. (A) व्यक्ति, समाज आ सत्ता द्वारा लगातार भूमिका/चेहरा बदलि स्वार्थ साधब — बहुरूपिया समाजक छद्म, अवसरवाद आ राजनीतिक रूपांतरणक प्रतीक अछि।

१८६०. (D) लेखकक गंभीर सामाजिक लेखन संग बाल-संवेदना आ सरल कल्पना सेहो देखाइत अछि — लेखकक बहु-विधात्मकता बाल कविताक रूपमे सेहो देखल जाइत अछि।

१८६१. (B) स्थिर पारिवारिक/परंपरागत कथ्यसँ बाहर समाज-राजनीति-आर्थिक यथार्थ केँ जोड़ब — ई कथन मैथिली कथाक विषय-विस्तारक संकेत अछि।

१८६२. (C) किएकि एहि मे साक्षात्कार, आलोचना, संस्मरण, आत्मकथा, लेख, विहनि कथा, कविता, आजाद गजल आ बाल-रचना सभ अछि — गतिशील प्रश्न-संख्या सामग्रीक वास्तविक घनत्व पर आधारित होयबाक चाही।

१८६३. (C) पारिवारिक भुखमरीक — अन्नाभाव = भुखमरी

१८६४. (A) गरीबक न्यूनतम भोजनक विवशता — सन्दर्भ-४, पृष्ठ-२

१८६५. (B) मुरारीक — अन्तिम प्रणाम, गोविन्द झा

१८६६. (B) नाटकक लेल (नचिकेता) — नचिकेता, पृष्ठ-५४

१८६७. (D) गुमनाम/लोक कलाकारक ज्ञान, कौशल, परम्परा आ संस्थागत उपेक्षाक प्रश्न — लोककला समाजक सामूहिक सौंदर्य-बोध आ कौशल-संपदाक अभिलेख अछि।

१८६८. (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराइ बुझबैत अछि — ‘शशिबाला’ पाठककेँ कला देखबाक साथ-साथ ओकर सामाजिक, ऐतिहासिक आ सौंदर्यात्मक अर्थ पर विचार करबैत अछि।

१८६९. (A) महाकाव्यात्मक क्षमता आ शास्त्रीय काव्य-संवेदनाक प्रमाण — मधुपजी एकहि कविताक कवि नहि; हुनकर रचनाधर्मिता विस्तृत अछि।
१८७०. (B) सामंती शोषण, अहंकार आ अन्यायपूर्ण सत्ता-संरचना — भुटकुन बाबू व्यवस्था-समर्थित उत्पीड़नक प्रतीक बनैत छथि।
१८७१. (B) भूख, मातृत्व, भविष्यक संकट आ असहाय समाजक करुण बिंदु — बच्चाक उपस्थिति पीढ़ीगत अन्यायक संकेत बनैत अछि।
१८७२. (A) समाज श्रमजीवी, विधवा, भूखल बालक आ अन्यायग्रस्त मनुष्यक प्रति की जिम्मेदारी लैत अछि — कविता पाठककें सामाजिक नैतिकता पर सोचबाक बाध्य करैत अछि।
१८७३. (C) लोक/पात्रक मौलिकता केँ लोकप्रिय/बाहरी छवि सँ अलग चिन्हबाक आग्रह — ई शीर्षक बाहरी ग्लैमरक बदला स्थानीय पात्रक अपनी पहचान पर जोर दैत अछि।
१८७४. (B) अनिलजीक गीत, गजल, आत्मकथा-संस्मरण, समीक्षा, एकांकी, पत्राचार आ बाल-कविताक बहुआयामी मूल्यांकन — ई लेखक-विशेषांक एक विधा पर सीमित नहि; रचनाकारक विकास, शिल्प, व्यक्तित्व आ संवाद सभ समेटैत अछि।
१८७५. (B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर — ‘मम्मी तों चिन्ता जुनि कर’ सन कविता स्त्री-अनुभव आ भविष्यक प्रतिरोध खोलैत अछि।
१८७६. (D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि — ई कविता नारी चेतना केँ रोदन नहि, साहस आ विकल्पक रूपमे प्रस्तुत करैत अछि।
१८७७. (D) ओ लय, सरलता, बाल-मन आ शिक्षात्मक-संवेदनात्मक भाषाक क्षमता देखबैत अछि — बाल कविता लेखकक भाषा केँ सरल, स्मरणीय आ बाल-उन्मुख बनबैत अछि।
१८७८. (D) बाल-पाठक लेल मैथिलीमे लयात्मक, सहज, संस्कारात्मक साहित्य उपलब्ध करब — विदेह परंपरा बाल-साहित्य केँ भाषा-संरक्षणक महत्त्वपूर्ण माध्यम मानैत अछि।
१८७९. (C) समाजमे बालिका जन्म, दहेज आ स्त्री-असुरक्षा विशेष शोक/संघर्षक कारण अछि — संपादकीय नारी-कविताक सामाजिक पृष्ठभूमि स्त्रीक विशेष यथार्थमे देखैत अछि।
१८८०. (A) ओ बहु-विधात्मक रचनाकार छथि, मुदा लयात्मक कवि-स्वर हुनकर केन्द्र अछि — विधा-विस्तारक बावजूद कवि-स्वर, लय आ गेयता प्रमुख सूत्र अछि।
१८८१. (B) लेखन जीवन-स्थिति सँ स्वतंत्र, निरंतर साधना अछि — लेखन हुनका लेल जीवनक प्रत्येक चरणमे चलयवला प्रक्रिया अछि।
१८८२. (C) रचनाकारक संग आलोचक आ पाठकक रूप — लेखक अपन समयक रचनासँ आलोचनात्मक संवाद करैत छथि।
१८८३. (A) लेखकक साहित्यिक यात्रा, बाल्यस्वभाव, लेखन-आनंद, गीत-गजल यात्रा आ संबंध-संसार बुझाबय लेल — लेखक-विशेषांकमे जीवन-संदर्भ रचनाक अर्थ खोलैत अछि।
१८८४. (A) किएकि एहि मे आत्मकथा, गीत-गजल, समीक्षाएँ, एकांकी, पत्राचार, बाल-कविता आ व्यापक संपादकीय बहस अछि — गतिशील प्रश्न-संख्या सामग्रीक घनत्व आ विधागत विस्तार पर आधारित अछि।
१८८५. (A) किएकि ई विषय नदी-विज्ञान, लोकजीवन, तटबन्ध-नीति, पर्यावरणीय न्याय, विस्थापन आ मिथिलाक जल-संस्कृतिक पारस्परिक सम्बन्ध खोलैत अछि — ‘बालू आ गाद’ विद्यार्थीकेँ बाढ़ि-नियन्त्रणक सरल उत्तर छोड़ि नदी, समाज, तकनीक आ न्यायक गहिर सम्बन्ध पर सोचए लेल प्रेरित करैत अछि।
१८८६. (A) बालूकेँ नियंत्रित करबाक बदला केवल पानीकेँ नियंत्रित करबाक प्रयास — डॉ. मिश्रक मुख्य तर्क अछि जे अभियन्ता सभ बालूकेँ नियंत्रित करबाक बदला केवल पानीकेँ नियंत्रित करबाक चेष्टा कएलन्हि।
१८८७. (A) १९५९-१९७०क बीचमे — गण्डक बाल्मीकिनगर बैराज १९५९-१९७०क बीचमे निर्मित भेल।
१८८८. (A) अत्यन्त संकटपूर्ण — प्रत्येक बाढ़िमे सभटा खोएब पड़ैत अछि, कोनो स्थायी सम्पत्ति नहि — नदीक बालू द्वीप (Char) पर रहैबला लोकक स्थिति अत्यन्त संकटपूर्ण थिक — प्रत्येक बाढ़िमे सभटा खोएब पड़ैत अछि।
१८८९. (A) बालू पानीपर हावी होइत अछि, नदीक तल ऊँच होइत अछि — डॉ. मिश्र कहैत छथि 'The sand routed the water' — बालू पानीपर हावी भऽ जाइत अछि, नदीक तल ऊँच भऽ जाइत अछि।
१८९०. (D) ओ बाल/सामान्य पाठकक भावग्रहण रोकि सकैत अछि — भक्ति काव्य हृदयगम्य भाषा चाहैत अछि।
१८९१. (B) भक्ति, उत्सव आ भाषा-संस्कार बाल-रसक माध्यमे सेहो पहुँचि सकैत अछि — भक्ति-संवेदना पीढ़ी-दर-पीढ़ी गीत, पर्व आ खेलसँ पहुँचैत अछि।

१८९२. (A) किएकि मुख्य भक्ति-गजल संग अनेक कवि, गद्य, एकांकी, विहनि कथा, समीक्षा, अनुवाद आ बाल सामग्री अछि — सामग्री-विस्तार प्रश्न-संख्या बढ़बैत अछि, मुदा प्रश्न अवधारणा-आधारित रहबाक चाही।
१८९३. (A) बालगोविन्द झा 'व्यथित'
१८९४. (A) डॉ. दुगानाथ झा 'श्रीश'
१८९५. (A) मिथिला हाट (Mithila Haat)
१८९६. (A) किशोर ठाकुर
१८९७. (A) गजेन्द्र ठाकुर
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१९००. (A) रमाकर चौधरी
१९०१. (A) मुकुंद मयंक
१९०२. (A) मिथिला हाट
१९०३. (B) २००९
१९०४. (A) maithilijokes.blogspot.com
१९०५. (A) हर शेर एकै विषय पर निरन्तर रहैत अछि
१९०६. (A) 2012
१९०७. (A) हास्य-व्यंग्य प्रधान गजल
१९०८. (A) 'बाउजी जागू ठारर भरै छी'
१९०९. (D) सभ ऊपर
१९१०. (A) गजलक रदीफ-काफिया-बहरक अनुशासन बचबैत बाल-मनक सहज अनुभव व्यक्त करब — बाल गजल केवल बच्चा-सम्बन्धी विषय नहि; ई गजल-रूपक शिल्प आ बाल-संवेदनाक संतुलित मेल अछि।
१९११. (C) परम्परागत गजल-रूपक भीतर बाल-संसारक नवीन भाव आ भाषा आनब — गजल पुरान रूप अछि, मुदा बाल गजल ओकरा बच्चाक संवेदना, खेल, जिज्ञासा आ भाषा सँ नव रूप दैत अछि।
१९१२. (A) विषय, भाषा, बिम्ब आ संवेदनाक स्तरपर — बाल गजलमे संरचना गजलसँ जुड़ल रहैत अछि, मुदा कथ्य आ अभिव्यक्ति बाल-पाठकक अनुभवक अनुरूप होइत अछि।
१९१३. (C) किएकि बाल-साहित्य अनुभव, आनंद आ खोजसँ मूल्य-बोध जगबैत अछि — सफल बाल गजल प्रत्यक्ष भाषण नहि, बल्कि दृश्य, लय, खेल आ भावसँ सीख पैदा करैत अछि।
१९१४. (B) ओ प्रारम्भहि मे रदीफ-काफियाक ध्वनि-पद्धति स्पष्ट कऽ दैत अछि — मतला बच्चाक कानमे आवृत्ति आ तुकक नियम स्थापित करैत अछि, जाहिसँ पाठ/गान सुगम होइत अछि।
१९१५. (C) बार-बार आबि बालकें ध्वनिक प्रतीक्षा आ सहभागिताक आनंद दैत अछि — रदीफ लयात्मक प्रत्याशा बनबैत अछि; बच्चा अगिला आवृत्ति अनुमान कऽ पाठमे सहभागी होइत अछि।
१९१६. (B) समान ध्वनि-संबंधक माध्यमे शब्द-संवेदना आ श्रवण-रुचि विकसित करैत अछि — काफिया बच्चाकें ध्वनि, शब्द, तुक, अर्थ-भिन्नता आ काव्यात्मक खेल सिखबैत अछि।
१९१७. (D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकें सहज बनबैत अछि — बाल पाठक श्रवण-आधारित ग्रहण बेसी करैत अछि; लय ओकरा कविता सँ जोड़ैत अछि।
१९१८. (C) भाषा कोमल, आत्मीय, भावपूर्ण आ बाल-हृदयक निकट होएब चाही — बाल गजलमे भावुकता आ कोमलता, नाद आ सरलता, दुनू शिल्पक अंग बनैत अछि।

- १९१९. (C) ठोस, दृश्य, श्रव्य, खेलमय आ बाल-दैनिक जीवनसँ जुड़ल बिम्ब** — बच्चा दृश्य, ध्वनि, वस्तु, प्रकृति, खेल आ संबंधक माध्यमे कविता ग्रहण करैत अछि।
- १९२०. (C) सूचना कल्पनाशील अनुभूतिक भीतर स्वाभाविक रूपे आबय** — बाल-साहित्यमे ज्ञान सेहो कथा, दृश्य, लय आ आनंदक सहारे टिकैत अछि।
- १९२१. (A) गजलक शेर-रचना, रदीफ-काफिया आ बहरक विशिष्ट अनुशासन** — नर्सरी राइममे तुक-लय होइत अछि, मुदा गजलमे विशेष शेर-व्यवस्था आ रदीफ-काफियाक पद्धति होइत अछि।
- १९२२. (D) प्रत्येक शेर स्वतंत्र छोट अनुभव दैत अछि, मुदा सामूहिक बाल-संसार बनबैत अछि** — छोट स्वतंत्र इकाई बच्चाक ध्यान-लयक अनुरूप होइत अछि।
- १९२३. (B) हास्य तनाव घटबैत, जिज्ञासा जगबैत आ भाषा-खेल बनबैत अछि** — हास्य बाल-संवेदनाक सहज माध्यम अछि; ई तुक, ध्वनि आ उलटबाँसीसँ जुड़ि सकैत अछि।
- १९२४. (C) सरलता सपाट, अशुद्ध वा कलाहीन भाषा नहि अछि** — नीक बाल-भाषा सुगम रहैत अछि, मुदा ओकरा मे लय, सटीकता, शुद्धता आ सौंदर्य रहैत अछि।
- १९२५. (C) गाम, आँगन, खेत, चिड़ै, खेल, पर्व आ परिवार बाल-संसारक जीवित आधार बनैत अछि** — मैथिली बाल गजल मातृभाषा आ स्थानीय अनुभव सँ अपन आत्मीयता पबैत अछि।
- १९२६. (B) बाल-संवेदनाक स्वाभाविकता दबि जाइत अछि** — बाल गजलमे भाव गजल-सुलभ भऽ सकैत अछि, मुदा अनुभव बाल-जगतक अनुरूप रहबाक चाही।
- १९२७. (A) घटना, बिम्ब, संवाद आ अनुभव द्वारा; प्रत्यक्ष भाषण कम** — बाल पाठक कहानी, गीत, दृश्य आ खेलसँ मूल्य अनुभव करैत अछि।
- १९२८. (C) प्रकृति बच्चाक जिज्ञासा, रंग, ध्वनि आ संवेदनाक सहज संसार अछि** — चिड़ै, फूल, वर्षा, नदी, खेत, आकाश सन बिम्ब बाल-काव्यक आधार बनि सकैत अछि।
- १९२९. (A) बच्चा अपन घरेलू भाव, संबोधन आ सांस्कृतिक स्मृति अपन भाषामे बेसी सहज पबैत अछि** — बाल-साहित्य मातृभाषाक प्रेम आ अभिव्यक्ति-कौशल दुनू बढ़बैत अछि।
- १९३०. (C) नव विधागत प्रयोगक सीमा, शिल्प आ पाठक-परिसर पर सामूहिक विमर्श बनैत अछि** — बाल गजल स्थापित विधा बनए लेल परिभाषा, उदाहरण, कसौटी आ आलोचना चाहैत अछि।
- १९३१. (B) बालक पाठक, दृष्टि, भाषा, संवेदना आ मूल्य-ग्रहणक केंद्र अछि** — बाल-साहित्यक कसौटी बाल-मनक सक्रिय उपस्थिति अछि।
- १९३२. (B) रूप बचबैत-बचबैत बाल-स्वाभाविकता खो देब अथवा बालपन बचबैत-बचबैत गजल-रूप खो देब** — बाल गजल संतुलनक विधा अछि—दुनू पक्षमे ढील देलासँ विधागत कमजोरी आबैत अछि।
- १९३३. (D) बच्चाक जिज्ञासा, आश्चर्य आ संवादक स्वभावकें व्यक्त करैत अछि** — बाल-मन प्रश्नक माध्यमे संसार बुझैत अछि; कविता एहि स्वभावकें आवाज दैत अछि।
- १९३४. (A) खेल, श्रवण-आनंद आ जीवंत दृश्य बनबैत अछि** — चिड़ै, पानी, खेल, बाजा आदिक ध्वनि बच्चाक अनुभूतिक निकट होइत अछि।
- १९३५. (A) बाल-दृष्टिसँ परिवार, विद्यालय, प्रकृति, असमानता वा स्वच्छता सन अनुभव प्रस्तुत कऽ** — सामाजिकता बाल-साहित्यमे बच्चाक अनुभव-क्षेत्रक मार्फत प्रभावी होइत अछि।
- १९३६. (B) चित्रमय पंक्ति बच्चाक मनमे दृश्य रचैत आ स्मरण बढ़बैत अछि** — बालक दृश्य-संवेदना सँ अर्थ पकड़ैत अछि, तँ चित्रात्मक भाषा आवश्यक अछि।
- १९३७. (B) जखन ओ लय, रदीफ, खेल वा भाव-वृद्धि करैत अछि** — सजग पुनरावृत्ति बच्चाक स्मरण आ सहभागिता बढ़बैत अछि।
- १९३८. (C) चमत्कार-बोध, खेल, सरल संवेदना, करुणा, जिज्ञासा आ आश्चर्य बचबैत** — बालपन भावनात्मक और कल्पनात्मक लचक अछि, जे बाल गजलक प्राण बनैत अछि।
- १९३९. (D) माँ, बाबा, दादी, भैया, बहिन सन संबोधन बाल-जीवनक निकट परिवेश खोलैत अछि** — बाल-साहित्य संबंधक भाषा सँ अपनापन बनबैत अछि।
- १९४०. (D) तुक संग अर्थ, भाव, बिम्ब, लय आ शेरक पूर्णता जरूरी अछि** — बाल गजल शिल्पहीन तुकबंदी नहि; ओकर प्रत्येक शेर अर्थपूर्ण होएब चाही।
- १९४१. (C) ओ बालकें अपन भूगोल, स्मृति आ भाषिक संस्कृति सँ जोड़ैत अछि** — स्थानीय अनुभवसँ सार्वभौमिक भाव उत्पन्न भऽ सकैत अछि।
- १९४२. (B) जखन पाठशाला केवल उपदेश नहि, बच्चाक हँसी, डर, दोस्ती आ खोजक संसार बनैत अछि** — विद्यालय बाल-जीवनक प्रमुख क्षेत्र अछि; साहित्य ओकर भावनात्मक रूप देखबैत अछि।

१९४३. (D) कम शब्दमे तीव्र प्रभाव, स्मरणीयता आ पाठ-सुगमता — गजल-शेरक संक्षिप्तता बाल-पाठकक ग्रहणक्षमतासँ मेल खा सकैत अछि।
१९४४. (D) परिचित लोक-चरित्र, जादुई दृश्य आ बाल-विश्वासकें गजल-शेरमे रूपांतरित कऽ — लोक-संसार बाल-कल्पना केँ सांस्कृतिक गहराई दैत अछि।
१९४५. (B) करुणा बच्चाक संवेदना खोलैत अछि, पर अत्यधिक बोझिलता बाल-रस तोड़ि सकैत अछि — बाल-साहित्य दुखक अनुभूति दऽ सकैत अछि, मुदा आशा आ समझक राह सेहो देबाक चाही।
१९४६. (A) बालक, प्रकृति, खिलौना वा परिवार संग बातचीत कविता केँ जीवंत बनबैत अछि — बच्चा संसारसँ बोलि-बतिया कऽ सीखैत अछि; संवाद बाल गजलमे ई प्रक्रिया आनैत अछि।
१९४७. (D) की पंक्ति सचमुच बाल-जिज्ञासा आ बाल-भावसँ बोलैत अछि, कि वयस्क बनावटी आवाजसँ — बाल-स्वर बनावटी भेल तँ रचना पाठकसँ कटि जाइत अछि।
१९४८. (A) चिड़ै, पेड़, नदी, वर्षा संग बच्चाक आत्मीय संबंध रचि — बालक प्रकृतिसँ सीधे जुड़ैत अछि; एहि संबंधमे पर्यावरण-संवेदना सहज बनैत अछि।
१९४९. (B) मानक मैथिली राखैत बाल-प्रसंगानुकूल जीवंत लोकपद प्रयोग करब — बाल गजल पढ़बाक योग्य, शुद्ध, मुदा बोलबाक आनंदयुक्त होएब चाही।
१९५०. (C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही — समावेशी बाल गजल विविध बच्चा-अनुभवक प्रतिनिधित्व करैत अछि।
१९५१. (A) सटीक बिम्ब, लय, तुक, सरल भाव आ आश्चर्यक मेलसँ — स्मरणीयता बाल-काव्यक प्रमुख गुण अछि।
१९५२. (A) नव प्रयोगक गुण-दोष, विधा-कसौटी आ भविष्य-दिशा स्पष्ट करबाक लेल — विधा केँ विकसित करबा लेल आलोचना अनिवार्य अछि।
१९५३. (A) रदीफ-काफिया, बाल-स्वर, लोकपद आ ध्वनि-खेल दोसरा भाषामे सहज नहि जाइत — बाल गजल अनुवादमे शिल्प आ बाल-संवेदना दुनू केँ पुनर्सृजित करबाक पड़ैत अछि।
१९५४. (D) गीतात्मक लय रहि सकैत अछि, मुदा गजलत्व रदीफ-काफिया-बहर आ शेर-संरचनासँ बनैत अछि — बाल गजल मधुर होइतो अपन विधागत अनुशासन राखैत अछि।
१९५५. (D) बालक संसारकेँ पहिल बेर देखैत सन चमत्कार-बोधसँ भरल रहैत अछि — बाल-कविता जिज्ञासा आ विस्मयक ऊर्जा सँ चलैत अछि।
१९५६. (B) विधाक अनेक शैली, आवाज, विषय आ प्रयोग सामने आबैत अछि — विशेषांक मे अनेक कविक उपस्थिति बाल गजलक संभावनाकेँ विस्तृत रूपे देखबैत अछि।
१९५७. (A) छंद/तुकक नियम मानैत भावक सहजता आ बाल-भाषाक स्वाभाविकता राखब — सफल बाल गजलमे अनुशासन आ सहजता विरोधी नहि, सहयोगी होइत अछि।
१९५८. (B) किएकि एतय अवधारणा-लेख, अनेक कवि, बाल-साहित्य विमर्श, समीक्षा, साक्षात्कार आ अन्य विधा सभ अछि — सामग्रीक व्यापकता प्रश्न-संख्या बढ़बैत अछि; मुदा प्रश्न अवधारणा-आधारित रहबाक चाही।
१९५९. (A) रदीफ, लय, तुक आ सरल दृश्य बच्चाक उच्चारण, गान आ पुनरावृत्तिमे भागीदारी बढ़बैत अछि — बाल-साहित्य पढ़लासँ बेसी बोलल, सुनल आ दोहराओल जाइत अछि।
१९६०. (B) गजल-शिल्पक सम्मान, बाल-मनक सच्चाई, भाषा-सौंदर्य आ स्मरणीयता — उच्च बाल गजल रूप, कथ्य, भाषा आ पाठकीय प्रभाव—चारु स्तरपर सफल होइत अछि।
१९६१. (A) तेज जीवन-गति मे छोट, मारक, विचारोत्तेजक गद्यरूप पाठक तक तुरन्त पहुँचैत अछि — संक्षिप्तता आधुनिक पाठकक समय-संवेदना संग मेल खाइत अछि, मुदा गहराई बनेनाइ चुनौती अछि।
१९६२. (B) बालकक सरल दृष्टि समाजक पाखण्ड केँ बेसी तीव्रता सँ उघारि सकैत अछि — लघुकथा मे बाल-नजरि अक्सर नैतिक झटका पैदा करैत अछि।
१९६३. (A) ७०० – १३२५ ई
१९६४. (A) बच्चा झा (धर्मदत्त झा)
१९६५. (A) दामोदर शास्त्री
१९६६. (A) बालकाण्ड
१९६७. (B) मैथिली गीत-संगीत, लोकगीत, सी.डी./डी.वी.डी. प्रयोग, विवाह गीत, सुन्दरकाण्ड एलबम आ बाल सी.डी. अभावक समग्र चर्चा — ई अंक गीत-संगीतक परम्परा आ डिजिटल/रेकॉर्डेड माध्यमक संक्रमण दुनूकेँ समेटैत अछि।

- १९६८. (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।
- १९६९. (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।
- १९७०. (B) बच्चा कानसँ भाषा, लय, उच्चारण आ सांस्कृतिक शब्दावली ग्रहण करैत अछि** — श्रव्य सामग्री बाल-भाषा-अधिग्रहणक सहज साधन अछि।
- १९७१. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकें कमजोर करैत अछि** — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार केँ रिक्त करैत अछि।
- १९७२. (A) लोकगीत, विवाह गीत, वन्दना, एल्बम, बाल-सामग्री, डिजिटल माध्यम, आलोचना आ भाषा-संरक्षण** — ई अंक बहु-लेखीय अछि, तँ प्रश्न-संख्या आ विषय-विस्तार दुनू बढ़ल चाही।
- १९७३. (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना** — बाल सामग्री बालकक मनोविज्ञान आ मातृभाषा-संस्कार दुनू ध्यानमे राखि बनयबाक चाही।
- १९७४. (A) बाल-अल्बम निर्माण, लोकगीत अभिलेखन, गुणवत्तापूर्ण रेकर्डिंग, भाषा-शुद्धि आ डिजिटल आर्काइव विस्तार** — विशेषांक समस्या आ संभावना दुनू बतबैत अछि; नीति-स्तर पर संरक्षण आ नव-निर्माण जरूरी अछि।
- १९७५. (C) कारण अंकमे अनेक लेखक, अनेक विधा, संगीत-लेख, एल्बम-समीक्षा, बाल-सामग्री आ डिजिटल आर्काइवक प्रश्न अछि** — गतिशील प्रश्न-संख्या सामग्रीक बहुलता पर आधारित होयबाक चाही।
- १९७६. (A) मैथिली गीत-संगीत परम्परा, आधुनिक माध्यम, बाल-संस्कार आ डिजिटल अभिलेखनक संग जीवित रहि सकैत अछि** — ई अंक परम्परा आ माध्यम-परिवर्तनक बीच रचनात्मक पुल बनबैत अछि।
- १९७७. (A) माध्यम बदलैत रहैत अछि, मुदा गुणवत्ता, भाषा, अभिलेखन आ बाल-संस्कारक प्रश्न स्थायी अछि** — सी.डी. युगक बहस आज डिजिटल गीत-संस्कृति पर सेहो लागू होइत अछि।
- १९७८. (B) मातृभाषा मे शिक्षा बालकक बौद्धिक आ सांस्कृतिक विकास लेल स्वाभाविक आधार अछि** — प्राथमिक शिक्षाक चर्चा विशेषांकमे राजनन्दनजीक साहित्यिक-सांस्कृतिक कर्म बुझबाक साधन अछि।
- १९७९. (A) लोकस्मृतिक संरक्षण आ आधुनिक पाठक लेल मौखिक परम्पराक पुनर्पाठ** — लोककथा भाषाक सामूहिक स्मृति अछि; ओकर संग्रह सांस्कृतिक संरक्षण अछि।
- १९८०. (A) ई अतीत-गौरव आ वर्तमान-विसंगतिक बीच प्रश्न उठबैत अछि** — शीर्षक अतीतक मिथक आ वर्तमान सामाजिक प्रश्नक बीच तनाव बनबैत अछि।
- १९८१. (A) भाषा-संवेदना, छन्द, परम्परा आ शास्त्रीय पृष्ठभूमिक आधार** — संस्कृत-शिक्षा आ लोक-मैथिली अनुभवक संयोग हुनकर भाषिक संसार समृद्ध करैत अछि।
- १९८२. (B) स्त्री-संवाद, आत्मीयता, साझे पीड़ा आ आत्मबलक परम्परा** — सखी स्त्री अनुभवक संवादात्मक लोक-रूप अछि।
- १९८३. (A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्वपूर्ण संकलन/विमर्श** — लेख सियाराम झा ‘सरस’ सम्पादित ‘लोकवेद आ लालकिला’केँ मैथिली गजलक गन्तव्य आ स्वरूप स्पष्ट करबामे उपयोगी मानैत अछि।
- १९८४. (A) ई बीआ-जकाँ छोट आकारमे सम्पूर्ण कथा-संभावना रखैत अछि** — ‘विहनि’ अर्थात बीआ। विशेषांकक दृष्टिमे विहनि कथा छोट गातमे पूरा कथा-ऊर्जा, संकेत आ प्रभाव धारण करैत अछि।
- १९८५. (A) मैथिलीक अपन शब्द-चेतना आ विधागत स्वाधीनता स्थापित करब** — ‘विहनि कथा’ नाम मैथिली भीतरसँ विधाकेँ नाम आ स्वभाव देबाक सांस्कृतिक प्रयास अछि।
- १९८६. (A) रोजगार, वर्ग, भोलेपन, शोषण आ आम जीवनक तात्कालिकता** — विशेषांकक अनेक शीर्षक रोजमर्रा जीवनक संघर्ष आ सामाजिक स्थितिकें कथा-बीज बनबैत अछि।
- १९८७. (A) बच्चाकेँ सही ध्वनि-बोध देब आ मैथिलीक भाषिक विशिष्टता बचाएब** — सम्पादकीय मतमे ड, ज, संयुक्ताक्षर आदि मैथिलीक ध्वनि-स्वरूप स्पष्ट करैत अछि, जाहिसँ बच्चाक भाषिक सुविधा आ शुद्धता दुनू बनैत अछि।
- १९८८. (A) बाल लेखनमे व्यवहारिकता आ भाषिक विविधता दुनू स्वीकार होएब चाही** — सम्पादकीय भाषा-शुद्धता संग व्यवहारिक बाल-पठनक संतुलन राखैत अछि; एहि लेल वैकल्पिक स्वीकृति दैत अछि।

- १९८९. (A) उच्चारण, ध्वनि आ मैथिली-रूपक निकटता बालक लेल महत्त्वपूर्ण अछि** — लेखक ध्वनि-विशेषता आ खाँटी मैथिली रूपकें बाल-पठनक आधार मानैत छथि।
- १९९०. (A) सरलता बच्चाक सुविधा देत आ खाँटीपन मातृभाषाक संस्कार देत** — सम्पादकीय सरलता आ भाषिक मौलिकता बीच तालमेल चाहैत अछि— बच्चा सहजता सँ पढ़ओ, मुदा भाषा-पहचान सेहो बनओ।
- १९९१. (A) दून महत्त्वपूर्ण, मुदा पद्यक आकर्षण कने अधिक मानल गेल अछि** — बालमन लय, ध्वनि आ स्मृति-सुखसँ गहिर जुड़ैत अछि; तें पद्यक विशेष महत्त्व मानल गेल अछि।
- १९९२. (A) मनोरंजन आ शिक्षा बीच संतुलन बनैत अछि** — सम्पादकीय कहैत अछि जे गद्यमे विज्ञान/समाज विज्ञान जोड़लासँ शिक्षा आ मनोरंजनक सार्थक मेल होइत अछि।
- १९९३. (A) विषय-वस्तु, प्रासंगिकता, भाषा-शिल्प आ लक्ष्य-बालक लेल संप्रेषणीयता** — वार्तालापमे स्पष्ट अछि जे बाल पोथीक असली कसौटी आजुक बच्चा लेल उपयोगिता, प्रासंगिकता आ संप्रेषणीय भाषा-शिल्प अछि।
- १९९४. (A) रचनाक भाषा, बिम्ब, प्रतीक आ कथन-भंगिमा बच्चाक ग्रहण-क्षमता अनुरूप होएब चाही** — बाल साहित्यमे पाठक बच्चा अछि; लेखककें ओकर संवेदना, आयु आ समझक भीतर प्रवेश करबाक पड़ैत अछि।
- १९९५. (A) लेखक बच्चाक मन, दृष्टि आ अनुभव-जगतमे प्रवेश कए लिखए** — बाल-साहित्य रचबाक लेल लेखककें बच्चा-संवेदना भीतर सँ अनुभव करबाक कला चाही।
- १९९६. (A) ओ अनुवाद नहि, ओहि युगक पुनर्सृजन आ सकारात्मक जीवन-दृष्टिक रचनात्मक रूप अछि** — तारानन्द वियोगी स्पष्ट करैत छथि जे कथा अविकल अनुवाद नहि, शब्द द्वारा एक युगक पुनर्सृजन अछि।
- १९९७. (A) बच्चाक समक्ष सकारात्मक जीवन-प्रणाली, संबंध-बोध आ पर्यावरण-दृष्टि खोलब** — वार्तालापमे उद्देश्य सकारात्मक जीवन-प्रणाली, आपसी संबंध, पर्यावरण आ प्राथमिकताक विवेक उद्घाटित करब कहल गेल अछि।
- १९९८. (A) शिक्षा कथाक भीतर सहज रूपें गुंथल रहैत अछि, उपदेश बनि नहि उठैत** — नीक बाल साहित्य सीखकें कथारसक भीतर मिलबैत अछि, खुला उपदेशक बोझ नहि बनबैत।
- १९९९. (A) ई सकारात्मक जीवन, सह-अस्तित्व आ नैतिक दृष्टिक वैकल्पिक संस्कार दे सकैत अछि** — लेखक आधुनिक चुनौती सभक सन्दर्भमे एहन साहित्यकें उपयोगी मानैत छथि, कारण ई जीवन-प्रणाली आ मूल्य-चेतना दैत अछि।
- २०००. (A) बालक संस्कारमे प्रकृति-संबंध आ पर्यावरण-मित्र दृष्टि रोपब** — एहि तुलना द्वारा लेखक आजुक बालक लेल पर्यावरण-संवेदी संस्कारक आवश्यकता देखबैत छथि।
- २००१. (A) मैथिली जीबए-बढ़ए तें बाल साहित्य बहुत पैघ भूमिका निभाएत** — वियोगीजी कहैत छथि जे मैथिलीमे नवजीवन भरबाक लेल बाल साहित्यक प्रसार अत्यंत महत्त्वपूर्ण अछि।
- २००२. (A) लेखन, प्रकाशन, वितरण आ पाठक-संपर्ककें एकसंग जोड़ैत अछि** — सांस्थानिक सक्रियता बिना बाल साहित्य सही पाठक धरि नहि पहुँचैत; स्कूल-आधारित वितरण पाठक निर्माण करैत अछि।
- २००३. (A) बाल-पोथी परिवार आ पड़ोस धरि सामूहिक पठन-संस्कृति फैला सकैत अछि** — बाल साहित्यक प्रसार बालकसँ आगाँ घर-परिवार, अड़ोस-पड़ोस धरि फैलि सकैत अछि।
- २००४. (A) जकर लेल लिखल जाए, ओकरा धरि पोथी पहुँचएब सेहो साहित्यिक उत्तरदायित्व अछि** — वियोगीजीक मतमे बाल साहित्य लेखन अपन ठाम सर्वोपरि अछि, मुदा पाठकधरि पहुँचब सेहो आवश्यक सक्रियता अछि।
- २००५. (A) भावी पीढ़ीमे अपन देस-कोस, इतिहास, संस्कृति आ पहचान प्रति अनुराग जगाएब** — योजनाक उद्देश्य मिथिलाक इतिहास, नायक, संस्कृति आ जीवन-पद्धति कथा-रूपें बालक धरि पहुँचाएब अछि।
- २००६. (A) अतीतसँ सकारात्मक तत्व खोजि भविष्यक जीवनमे उपयोगी पहचान बनावब** — लेखक गौरवक अंध-गान नहि, पहचानक सकारात्मक तत्व आ आगामी जीवनक उपयोगिता पर बल दैत छथि।
- २००७. (A) छुछ हास्य-ठट्टा सँ आगाँ बुद्धि, लोकबोध आ सांस्कृतिक ऊर्जा खोजब** — वार्तालाप संकेत करैत अछि जे परिचित लोक-पात्रकें अर्थपूर्ण, आधुनिक बाल-पठनक रूपमे पुनर्सृजित करब चाही।
- २००८. (A) टटका बाल-संवेदना, चंचलता, ग्रामीण परिवेश आ गीतात्मक सरलताक लेल** — लेखांश जीवकान्तक काव्यमे बच्चा सदृश टटका संवेदना, चिदानन्द भाव, नैसर्गिक गीतमयता आ ग्रामीण जीवनक सामंजस्य देखैत अछि।

२००९. (A) ई बच्चाक वास्तविक परिवेश, खेल, श्रम, प्रकृति आ लोक-जीवनसँ जुड़ाव बनबैत अछि — गाछ, पशु, खेत, खेल, मौसम आ ग्रामीण वस्तु-संसार बालकक अनुभव-जगतक अंग अछि; कविता ओहिसँ जीवंत होइत अछि।
२०१०. (A) बालमनक जिज्ञासा, प्रसन्नता, वेदना, प्रकृति, स्कूल, खेलकूद आ सामाजिक विषमता सब समेटैत अछि — लेखमे गजेन्द्र ठाकुरक बाल-कवितामे औत्सुक्य, टीस, प्राकृतिक सुषमा, खेल, किंडरगार्टन, छुट्टी, बाल-श्रमिक आदि अनेक प्रसंग उल्लिखित अछि।
२०११. (A) बच्चा सामाजिक सम्पन्नता-विपन्नता आ मानवीय भेदक अनुभव करि सकैत अछि — बाल-काव्यधारा लेख बालमनक संवेदनशीलता द्वारा सामाजिक यथार्थक बोध देखबैत अछि।
२०१२. (A) बालक दुलार, उत्तर, जिज्ञासा-समाधान आ अपनत्व ओहि संबंधमे पबैत अछि — लेखक कहैत छथि जे पितामह-मातामहक लग बालक स्नेह आ जिज्ञासाक उत्तर भेटैत अछि।
२०१३. (A) बाल-मनक स्वतंत्रता, खेल, प्रकृति आ पारिवारिक मिलनक आकांक्षा — छुट्टीक प्रसंग बालकक सहज उल्लास, गाम-परिवार-संपर्क आ प्रकृति-दर्शनक दुनिया खोलैत अछि।
२०१४. (A) बाल-साहित्य केवल मनोरंजन नहि, संवेदना आ सामाजिक न्यायक माध्यम सेहो अछि — बाल-काव्यधारा बालमनक वेदना, वर्ग-विषमता आ श्रमक पीड़ा सेहो पकड़ैत अछि।
२०१५. (A) शिशु नादान नहि, बुझनुक होइत अछि आ कठिन बात सरल बनाओल जाय तँ बुझि सकैत अछि — लेखमे रवीन्द्रनाथ शिशुक प्रति प्रेम, विश्वास आ आदर राखैत छथि; ओ मानैत छथि जे कठिन विषय सरल कएलासँ बालक आत्मसात करैत अछि।
२०१६. (A) बालकक वास्तविक गुण आ सृजनात्मकता सहज रूपेँ विकसित होइत अछि — बालक संग समभाव आ खेल-वार्तालाप ओकर गुणक स्वाभाविक विकासमे सहायक मानल गेल अछि।
२०१७. (A) भारतीय भाषासभक बाल-काव्य संवाद आ साझी संवेदनाक संकेत — अनुवाद द्वारा रवीन्द्रनाथक बाल-आनन्द, जिज्ञासा आ चिंतन मैथिली पाठक धरि आबैत अछि।
२०१८. (A) बालकक विस्मय, खेल, इन्द्रियानुभव आ पर्यावरण-चेतना एहि सँ बनैत अछि — बालमन प्रकृति, पशु-पक्षी, वर्षा, रौद, गाछ-पात सँ सहज सम्बन्ध बनबैत अछि।
२०१९. (A) रचना बच्चाक वर्तमान जीवन, नैतिक उलझन, पर्यावरण, समाज आ पहचानक प्रश्नसँ जुड़ल हो — वार्तालापमे उपयोगिता आ प्रासंगिकता आजुक बच्चा आ युगक चुनौतीक सन्दर्भमे परखबाक बात अछि।
२०२०. (A) चित्र आ कथा मिलि बालकक दृश्य-बोध, जिज्ञासा आ सीखकें सक्रिय करैत अछि — बाल साहित्यमे दृश्यात्मक प्रस्तुति कथ्यकें सहज, रोचक आ ग्रहणीय बनबैत अछि।
२०२१. (A) बालकक वर्तमान तकनीकी संसारकें मातृभाषामे अर्थपूर्ण रूप देबाक लेल — बाल-साहित्य आजुक जीवन-जगत—कंप्यूटर, खेल, नयी जिज्ञासा —सभकें मैथिली भाषामे रूप देब आवश्यक अछि।
२०२२. (A) बाल-प्रतिभा, प्रदर्शन, मीडिया आ बचपनक सामाजिक उपयोग/उपेक्षा — बाल कलाकारक प्रश्न बाल-संस्कृति, प्रतिभा, श्रम, प्रदर्शन आ बाल-अधिकारक विमर्श खोलि सकैत अछि।
२०२३. (A) मौखिक परम्परा, पारिवारिक अपनत्व आ कथा-संस्कार बालक धरि पहुँचैत अछि — नानीक खिस्सा बालकक पहिल कथा-संसार, परिवारक स्मृति आ भाषा-संस्कारक वाहक होइत अछि।
२०२४. (A) सैद्धान्तिक लेख संग रचनात्मक बाल-कथा-प्रयोगक बहुलता — विशेषांक बाल साहित्यक सिद्धान्त, वार्ता, कथा, कविता आ चित्र—विविध रूपक मंच बनैत अछि।
२०२५. (A) स्मृति, उच्चारण-सुख, खेल-भाव आ भाषा-रस जागृत करैत अछि — बालमन ध्वनि, दोहराव, लय आ तुकसँ भाषा आत्मसात करैत अछि।
२०२६. (A) खेलकूद, चंचलता आ बाल-भाषाक जीवंत वातावरण — एहन शीर्षक खेलक बाल-संसार आ ध्वन्यात्मक प्रसन्नताकें कविता मे अनैत अछि।
२०२७. (A) बालिका-अनुभव, संवेदना आ सामाजिक दृष्टिक समावेश करैत अछि — बाल साहित्यक संसारमे बालिका, परिवार, समानता आ संवेदनात्मक दृष्टि सभ आवश्यक आयाम अछि।
२०२८. (A) कथ्य रोचक, प्रवाहमय आ बालकक ध्यान पकड़एबला हो — वार्तालापमे कथा-वस्तुकेँ एना गूँथबाक बात अछि जे बाल-पाठक एक-दू बैठकमे सहज पढ़ि ले।
२०२९. (A) मैथिली बाल साहित्यकें विश्वस्तरीय बाल-पठन कसौटी पर सोचबाक आग्रह — बाल साहित्यक गुणवत्ता केवल स्थानीय भावुकता नहि; विषय, शिल्प, आयु-उपयुक्तता, संप्रेषणीयता आदिक विस्तृत मानदंड चाही।

- २०३०. (A) नव पाठक बनैत अछि, मातृभाषा पठनक आदत बनैत अछि आ भाषा पीढ़ी-दर-पीढ़ी चलैत अछि** — बाल-पाठक निर्माण मातृभाषाक दीर्घजीवनक आधार अछि; योजना एहि दिशामे सक्रिय हस्तक्षेप अछि।
- २०३१. (A) सम्बन्ध, प्रकृति, नैतिकता, श्रम आ सामूहिकता प्रति संतुलित दृष्टि** — वियोगीजीक कथनमे उपनिषद्-कथाक लक्ष्य सकारात्मक जीवन-दृष्टि— पर्यावरण, संबंध, प्राथमिकता आ मूल्य-बोध—खोलब अछि।
- २०३२. (A) बच्चा अपन भाषा, भूगोल, इतिहास आ संस्कृति सँ आत्मीय परिचय बनाए** — मिथिला-आधारित पुस्तक-माला बालकमे सकारात्मक सांस्कृतिक आत्म-बोध जगाएबाक योजना अछि।
- २०३३. (A) बाल-अनुभव ताजगी, सहजता आ तत्कालिक भाव-स्पर्शसँ जीवंत होइत अछि** — बाल-काव्यक विशिष्टता ताजगी, सहजता आ अनुभवक प्रत्यक्षता मे अछि।
- २०३४. (A) सहज, जीवंत, स्थानीय आ अनुभव-निकट बाल-संसार** — ग्रामीण वातावरण, लोक-शब्द आ प्रकृति बाल-कवितामे आत्मीयता आ सहज सौंदर्य दैत अछि।
- २०३५. (A) स्थानीय भाषा विश्व/भारतीय बाल-संवेदना सँ संवाद करि अपन धारा समृद्ध करि सकैत अछि** — अनुवाद आ संवाद मैथिली बाल-साहित्यक क्षितिज बढ़बैत अछि, ओकर स्वत्व हटबैत नहि।
- २०३६. (A) रोचकता, प्रवाह आ पाठकीय आकर्षण सफल अछि** — बच्चा जँ अखंड रुचिसँ पढ़ि जाए तँ शिल्प आ कथा-प्रवाह सफल मानल जा सकैत अछि।
- २०३७. (A) संस्कृति-सचेत, सकारात्मक, आधुनिक चुनौतीक सामना करए योग्य भावी नागरिक** — योजना अतीत-गौरवसँ आगाँ जा कऽ भावी पीढ़ीक सकारात्मक सांस्कृतिक-नैतिक निर्माण चाहैत अछि।
- २०३८. (A) भाषा-शुद्धि, बाल-मनोविज्ञान, रचनात्मक कथा-कविता, सांस्कृतिक पहचान आ पाठक-निर्माणक संयुक्त दृष्टि** — विशेषांक संपादकीय सिद्धान्त, बाल काव्यधारा, वार्ता, कथा-कविता, चित्र आ प्रसार—सभकेँ जोड़ि बाल साहित्यक व्यापक दृष्टि बनबैत अछि।
- २०३९. (A) गंभीर विषयकेँ कथा, दृश्य, संवाद आ बाल-भाषामे रूपान्तरित करब** — रवीन्द्रनाथ-संबन्धी विचारमे गंभीर विषय सरल रूपमे देल जाए तँ बालक ओकरा आत्मसात करि सकैत अछि।
- २०४०. (A) श्रेष्ठ लेखन जरूरी अछि, मुदा पाठकधरि पहुँचबिना ओकर सामाजिक प्रभाव अधूरा रहैत अछि** — वार्तालापमे लेखनक सर्वोच्चता मानल गेल अछि, मुदा सक्रिय प्रसारक बेगरता सेहो रेखांकित अछि।
- २०४१. (A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब** — विशेषांक आधुनिक विषय आ स्थानीय भाषा-संस्कृति बीच पुल बनएबाक दिशामे सोचैत अछि।
- २०४२. (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।
- २०४३. (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।
- २०४४. (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना** — फॉस्टसक कथा मानवक असीम इच्छा, नैतिक निर्णय आ त्रासदीक अध्ययन लेल उपयोगी अछि।
- २०४५. (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष** — विश्व-नाटकक अध्ययन स्थानीय नाट्यलेखनकेँ विषय-विस्तार आ संरचना-सजगता दैत अछि।
- २०४६. (B) छोट आकारमे तीक्ष्ण स्थिति, सीमित पात्र आ केन्द्रित संघर्ष प्रस्तुत करए सकैत अछि** — एकांकी संक्षिप्त होइतहुँ नाटकीयता, चरित्र आ संघर्षक केन्द्रित रूप प्रस्तुत करैत अछि।
- २०४७. (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता** — पत्रिका केवल रचना नहि दैत; साहित्यिक नैतिकता, मौलिकता आ आलोचनात्मक बहसकेँ सेहो स्थान दैत अछि।
- २०४८. (D) गोनू झाक लोक-स्मृति केँ दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि** — चित्रकथा लोक-बुद्धि, हास्य आ दृश्य कला केँ एकत्र करि सांस्कृतिक प्रसार करैत अछि।
- २०४९. (B) एक गामक कथा मार्फत समस्त मिथिलाक सामाजिक समस्याक संक्षिप्त प्रतिरूप** — समीक्षा बँसपुरा गामकेँ पलायन, विधवा, किसान, जलकर, कोशी, बेरोजगारी आदि समस्याक छोट मिथिला मानैत अछि।
- २०५०. (A) विधागत समीक्षा बाल-साहित्यकेँ साहित्यिक विकासक गंभीर हिस्सा मानैत अछि** — बाल कविता मातृभाषा-पाठक, संवेदना आ सांस्कृतिक हस्तांतरणक मूल आधार बनि सकैत अछि।

२०५१. (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।
२०५२. (B) स्त्री-अनुभवक आरंभिक सामाजिक निर्माण—पालन, शिक्षा, भय, चयन—सामने अबैत अछि — लैंगिक भेद बहुत जल्दी परिवार, भाषा, खेल, शिक्षा आ सुरक्षा-संस्कारमे बनैत अछि।
२०५३. (A) समाज बेटीकें जन्म, पहचान, शिक्षा आ सम्मान देबाक लेल तैयार अछि कि नहि — बेटीक अधिकार पर कथा समाजक भविष्य, न्याय आ संवेदना पर प्रश्न अछि।
२०५४. (C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा — बाल साहित्यक अनुवादमे सरलता आ कलात्मकता दुनू चाही।
२०५५. (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।
२०५६. (A) प्रतिष्ठित केन्द्रसँ बाहरक रचनाकार, कलाकार आ लोक-प्रतिभाक पहचान — सम्मानक वास्तविक लोकतंत्र तखन बनैत अछि जखन गाम, लोककला, युवा, बाल-साहित्य आ अनुवाद सभकें स्थान भेटैत अछि।
२०५७. (D) भिन्न पीढ़ी, विधा आ साहित्यिक आवश्यकताक संतुलित प्रतिनिधित्व — ई विभाजन साहित्य-व्यवस्था कें बहुस्तरीय बनबैत अछि—मुख्यधारा, बाल पाठक, युवा स्वर आ अनुवादक सेतु सभकें जगह दैत अछि।
२०५८. (A) भाषाक भविष्य बाल-पाठक आ बाल-रचनाक संस्कारसँ बनैत अछि — बाल साहित्य भाषा-संरक्षण, पाठक-निर्माण आ सांस्कृतिक स्मृति लेल आधारभूत क्षेत्र अछि।
२०५९. (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि — युवा कलाकारक मान्यता परम्पराकें अगिला पीढ़ी धरि लऽ जाएबक साधन अछि।
२०६०. (A) मैथिली साहित्यक विधागत बहुलता आ विकासशीलता — अनेक विधा सम्मानित होएब मैथिली साहित्यक आंतरिक विविधता प्रमाणित करैत अछि।
२०६१. (D) स्त्री-पीड़ा, दाम्पत्य, सामाजिक व्याख्या आ पुरुष-दृष्टिक सीमित संवेदनशीलता — एहि कथा मे स्त्रीक दुःख कें पुरुष सूत्रधार ठीकसँ नहि बुझि पबैत, से संवेदना आ दृष्टि पर प्रश्न अछि।
२०६२. (B) विधवा विवाह आ अन्तर्जातीय विवाहक समर्थन तथा ब्राह्मण-जादव सामाजिक सम्बन्धक टकराव — गामबाली सामाजिक-सुधार, प्रेम, जाति-संघर्ष आ मृत्यु-बादक संस्कार धरि प्रश्न उठबैत अछि।
२०६३. (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।
२०६४. (A) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘गामबाली’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
२०६५. (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘गामबालीक मृत्यु प्रसंग’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
२०६६. (A) Temple dancers' children were tracked and later integrated
२०६७. (A) लेखक सभक बाल-पोथी — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “लेखक सभक बाल-पोथी” एहि सामग्रीक उपयुक्त भाग अछि।
२०६८. (A) गजेन्द्र ठाकुरक बाल-पोथी — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “गजेन्द्र ठाकुरक बाल-पोथी” एहि सामग्रीक उपयुक्त भाग अछि।
२०६९. (C) टॉकिंग ऑडियो बुक — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “टॉकिंग ऑडियो बुक” एहि सामग्रीक उपयुक्त भाग अछि।
२०७०. (B) शब्दकोश आ सम्पादित पोथी — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “शब्दकोश आ सम्पादित पोथी” एहि सामग्रीक उपयुक्त भाग अछि।
२०७१. (D) मैथिली सीखू — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “मैथिली सीखू” एहि सामग्रीक उपयुक्त भाग अछि।
२०७२. (B) गजेन्द्र ठाकुरक बाल-पोथी — व्याख्या: “30. हमर टोलक बाट , (बाल साहित्य) , (2022) → ” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

- २०७३. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “35. पाउ-म्याऊ-वाह , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०७४. (A) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “37. हमरा नीक लगैए , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०७५. (C) लेखक सभक बाल-पोथी** — व्याख्या: “नेना भुटकाकेँ रातिमे सुनेबा लेल किछु लोककथा →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०७६. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “39. कनी हँसियौ ने! , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०७७. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “8 . तरहरिमे परीलोक , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०७८. (D) मैथिली सीखू** — व्याख्या: “NCERT (Maithili-English-Hindi Conversations) →” प्रविष्टि “मैथिली सीखू” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०७९. (D) टॉकिंग ऑडियो बुक** — व्याख्या: “<https://bloomlibrary.org/player/Wcf6zr5CoF> →” प्रविष्टि “टॉकिंग ऑडियो बुक” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८०. (B) टॉकिंग ऑडियो बुक** — व्याख्या: “<https://bloomlibrary.org/player/b2l5wesxCp> →” प्रविष्टि “टॉकिंग ऑडियो बुक” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८१. (C) टॉकिंग ऑडियो बुक** — व्याख्या: “<https://bloomlibrary.org/player/dAzC0Fubt7> →” प्रविष्टि “टॉकिंग ऑडियो बुक” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८२. (D) टॉकिंग ऑडियो बुक** — व्याख्या: “<https://bloomlibrary.org/player/f19pSdhGMo> →” प्रविष्टि “टॉकिंग ऑडियो बुक” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८३. (C) टॉकिंग ऑडियो बुक** — व्याख्या: “<https://bloomlibrary.org/player/p3sHdYBgiT> →” प्रविष्टि “टॉकिंग ऑडियो बुक” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८४. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “11. बड़ीटा! कनियेटा! , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८५. (C) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “25. हम सूँघि सकै छी , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८६. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “36. कुकुड़क एकटा दिन , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८७. (C) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “42. आउ पएर गानी , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८८. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “7. एकटा नीक दिन , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०८९. (C) पोथी साइट** — व्याख्या: “Studies in Jainism and Buddhism in Mithila →” प्रविष्टि “पोथी साइट” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९०. (C) लेखक सभक बाल-पोथी** — व्याख्या: “खुरलुच्ची (मैथिली बाल कविता- बाल साहित्य) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९१. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “12. एतऽ हम सभ रहै छी , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९२. (B) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “12. फिनिश लाइन , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

- २०९३. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “15. कच-कच कचाक , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९४. (A) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “20. अखन नै , अखन नै! , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९५. (D) लेखक सभक बाल-पोथी** — व्याख्या: “3. मिथिलाक लोकदेवता (बाल साहित्य) (2010) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९६. (B) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “40. लाल बरसाती , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९७. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “43. कतऽ अछि ई अंक 5 ? , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९८. (C) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “7 . कमलाक भगता , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २०९९. (B) पोथी साइट** — व्याख्या: “Videha Read Aloud Talking Maithili Audio Books →” प्रविष्टि “पोथी साइट” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१००. (A) मैथिली सीखू** — व्याख्या: “https://www.youtube.com/@videha_ejournal →” प्रविष्टि “मैथिली सीखू” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०१. (A) लेखक सभक बाल-पोथी** — व्याख्या: “कोइली घूरि आउ (बाल लघु-विहानि कथा संग्रह) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०२. (A) शब्दकोश आ सम्पादित पोथी** — व्याख्या: “मैथिलीक पारम्परिक जातीय व्यवसायक शब्दावली २००९ →” प्रविष्टि “शब्दकोश आ सम्पादित पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०३. (C) लेखक सभक बाल-पोथी** — व्याख्या: “2. मैथिली चित्रकथा (बाल साहित्य) (2009) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०४. (B) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “3. मू परियोजना (देवनागरी लिपि) , (2023) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०५. (B) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “32. माछी फेर आउ टाटा! , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०६. (B) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “34. टिंग टोंग , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०७. (C) पोथी साइट** — व्याख्या: “Maithili eBooks/ eJournals/ Audio-Video Archive →” प्रविष्टि “पोथी साइट” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०८. (D) लेखक सभक बाल-पोथी** — व्याख्या: “खिस्सा अण्टार्कटिका केर (पृ. १०५४-१०९५) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१०९. (D) लेखक सभक बाल-पोथी** — व्याख्या: “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २११०. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “2. मू परियोजना (तिरहुता लिपि) , (2023) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २१११. (D) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “21. जन्मदिनक उत्सव भोज , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २११२. (C) गजेन्द्र ठाकुरक बाल-पोथी** — व्याख्या: “24. अंग्रेजी , (बाल साहित्य), (2022) →” प्रविष्टि “गजेन्द्र ठाकुरक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

२१३८. (B) 🙌 मुन्नी कामत (सौजन्य- मुन्नी कामत) — व्याख्या: ई प्रविष्टि “🙌 मुन्नी कामत (सौजन्य- मुन्नी कामत)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१३९. (C) 🙌 गजेन्द्र ठाकुर — व्याख्या: ई प्रविष्टि “🙌 गजेन्द्र ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४०. (D) 🙌 डॉ. शशिधर कुमार — व्याख्या: ई प्रविष्टि “🙌 डॉ. शशिधर कुमार” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४१. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: ई प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४२. (A) 🙌 गजेन्द्र ठाकुर — व्याख्या: ई प्रविष्टि “🙌 गजेन्द्र ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४३. (D) 🙌 गजेन्द्र ठाकुर — व्याख्या: ई प्रविष्टि “🙌 गजेन्द्र ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४४. (C) 🙌 नीता झा (सौजन्य- नीता झा) — व्याख्या: ई प्रविष्टि “🙌 नीता झा (सौजन्य- नीता झा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४५. (B) पोथी साइट — व्याख्या: ई प्रविष्टि “पोथी साइट” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४६. (C) पोथी साइट — व्याख्या: ई प्रविष्टि “पोथी साइट” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
२१४७. (C) मैथिली सीखू — व्याख्या: “हिन्दी-मैथिली-शिक्षक” प्रविष्टि “मैथिली सीखू” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१४८. (B) मैथिली सीखू — व्याख्या: “मैथिली-हिन्दी वार्तालाप Maithili-Hindi conversations (3 Hours ३ घण्टा)” प्रविष्टि “मैथिली सीखू” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१४९. (B) मैथिली सीखू — व्याख्या: “मैथिली” प्रविष्टि “मैथिली सीखू” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५०. (D) मैथिली सीखू — व्याख्या: “विदेह मैथिली शिशु उत्सव” प्रविष्टि “मैथिली सीखू” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५१. (A) 🙌 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन — व्याख्या: “कथा बौद्ध सिद्ध मेहथपा” प्रविष्टि “🙌 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५२. (C) 🙌 भोला लाल दास (आर्काइव डॉट कॉम) — व्याख्या: “मैथिली सुबोध व्याकरण” प्रविष्टि “🙌 भोला लाल दास (आर्काइव डॉट कॉम)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५३. (D) 🙌 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस') — व्याख्या: “फूल तितली आ तुलबुल” प्रविष्टि “🙌 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५४. (D) 🙌 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.) — व्याख्या: “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” प्रविष्टि “🙌 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५५. (D) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “विज्ञानक बतकही” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५६. (D) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “विज्ञानक बतकही भाग-२” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५७. (B) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “नरक विजय (सम्पूर्ण)” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५८. (D) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “नरक विजय (संशोधित)” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१५९. (D) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “हमर गाम” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६०. (D) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “(बाल उपन्यास)” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२१६१. (A) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “पिरामिडक देशमे” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६२. (A) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “रोबोट (अनूदित साइंस-फिक्शन नाटक)” प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६३. (B) 🙌 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर) — व्याख्या: “मैथिली लोककथा” प्रविष्टि “🙌 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६४. (B) 🙌 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा) — व्याख्या: “कुरल : मैथिली भावानुवाद (मूल तमिल आदि-कवि तिरुवल्लुवर) २०१७” प्रविष्टि “🙌 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६५. (C) 🙌 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल") — व्याख्या: “बाल कविता” प्रविष्टि “🙌 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६६. (B) 🙌 मुन्नाजी — व्याख्या: “तीन टा बाल नाटक (मैथिली बाल साहित्य)” प्रविष्टि “🙌 मुन्नाजी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६७. (A) 🙌 देवांशु वत्स — व्याख्या: “२००९” प्रविष्टि “🙌 देवांशु वत्स” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६८. (C) 🙌 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु") — व्याख्या: “चोनहा” प्रविष्टि “🙌 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१६९. (C) 🙌 जगदीश प्रसाद मण्डल — व्याख्या: “तरेगन (बाल प्रेरक विहनि कथा संग्रह)” प्रविष्टि “🙌 जगदीश प्रसाद मण्डल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७०. (C) 🙌 जगदीश प्रसाद मण्डल — व्याख्या: “नै धाड़ै (बाल उपन्यास)” प्रविष्टि “🙌 जगदीश प्रसाद मण्डल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७१. (D) 🙌 जगदीश प्रसाद मण्डल — व्याख्या: “नियति आ पुरुषार्थ २०२३” प्रविष्टि “🙌 जगदीश प्रसाद मण्डल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७२. (B) 🙌 जगदीश प्रसाद मण्डल — व्याख्या: “(बाल कथा संग्रह)” प्रविष्टि “🙌 जगदीश प्रसाद मण्डल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७३. (D) 🙌 डॉ योगानन्द झा (सौजन्य - योगानन्द झा) — व्याख्या: “मंगल-प्रभात गाँधीजी (अनुवाद)” प्रविष्टि “🙌 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७४. (B) 🙌 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द') — व्याख्या: “स्वर्ण कमल (बाल उपन्यास)” प्रविष्टि “🙌 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७५. (C) 🙌 हितनाथ झा (सौजन्य- हितनाथ झा) — व्याख्या: “राजापोता बलगर (बाल कविता संग्रह)” प्रविष्टि “🙌 हितनाथ झा (सौजन्य- हितनाथ झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७६. (B) 🙌 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी) — व्याख्या: “ई भेटल तँ की भेटल” प्रविष्टि “🙌 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७७. (A) 🙌 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल) — व्याख्या: “ढोलक (बाल कविता संग्रह)” प्रविष्टि “🙌 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७८. (D) 🙌 डॉ. शशिधर कुमार — व्याख्या: “उड़ि ने सकी पर चिड़ै छी हम (भाग १-२) (पृ. १०५४-१०९५)” प्रविष्टि “🙌 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१७९. (B) 🙌 डॉ. शशिधर कुमार — व्याख्या: “बाल कविता (पृ. ९९३-१२१५)” प्रविष्टि “🙌 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८०. (B) 🙌 डॉ. शशिधर कुमार — व्याख्या: “बाल कविता (पृ. १००४-११७३)” प्रविष्टि “🙌 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८१. (A) 🙌 डॉ. शशिधर कुमार — व्याख्या: “सचित्र बाल कविता (पृ. ७४७-८३४)” प्रविष्टि “🙌 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२१८२. (D) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी — व्याख्या: “भूकम्प (पृ . ६३८ - ६७४)” प्रविष्टि “ 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८३. (B) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि) — व्याख्या: “भगता बेडक देश-भ्रमण” प्रविष्टि “ 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८४. (D) 🖐 अणिमा सिंह (सौजन्य- नचिकेता) — व्याख्या: “शिशु गीत खेल” प्रविष्टि “ 🖐 अणिमा सिंह (सौजन्य- नचिकेता)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८५. (A) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा) — व्याख्या: “नशामुक्ति हित गाबी गीत” प्रविष्टि “ 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८६. (D) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा) — व्याख्या: “निनियाँ” प्रविष्टि “ 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८७. (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत) — व्याख्या: “चुक्का (बाल कथा संग्रह)” प्रविष्टि “ 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८८. (D) 🖐 मूल — व्याख्या: “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” प्रविष्टि “ 🖐 मूल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१८९. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९०. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९१. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९२. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९३. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “5. पोथी 13: 1 . . . 2 . . . 3 . . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९४. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “6. बाजाक अबज (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९५. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९६. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९७. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९८. (B) 🖐 अनुवाद (मैथिली) — व्याख्या: “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२१९९. (D) 🖐 अनुवाद (मैथिली) — व्याख्या: “11. रङ सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२००. (D) 🖐 अनुवाद (मैथिली) — व्याख्या: “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2024)” प्रविष्टि “ 🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२०१. (C) 🖐 नीतू कुमारी — व्याख्या: “मैथिली चित्रकथा (बाल साहित्य)” प्रविष्टि “ 🖐 नीतू कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२२२२. (D) 🖐️ मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “ओंघाइट भीमा” प्रविष्टि “🖐️ मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२३. (C) 🖐️ लक्ष्मी ठाकुर — व्याख्या: “जानवर सभ संगे भेंट - घाँट” प्रविष्टि “🖐️ लक्ष्मी ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२४. (D) 🖐️ पूनम मण्डल — व्याख्या: “सुतै कालक खिस्सा” प्रविष्टि “🖐️ पूनम मण्डल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२५. (B) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “1. बाल मण्डली/ किशोर जगत (बाल नाटक , लघुकथा , कविता आदि) (बाल साहित्य), (2009)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२६. (C) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “2 . Learn Mithilakshar Script (2009, Second edition 2023)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२७. (A) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “3. अक्षरमुष्टिका (बाल-लघुकथा संग्रह) , (बाल साहित्य), (2010)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२८. (A) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “5. जलोदीप (बाल-नाटक संग्रह) , (बाल साहित्य), (2012)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२२९. (D) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “6. बाङक बडौरा (बाल-पद्य संग्रह) , (बाल साहित्य), (2012)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३०. (A) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “9 . बेसी छुट्टी कम इसकूल , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३१. (C) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “10 . बड़द करैए दाउन ने यौ , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३२. (C) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “11 . बाल गजल (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३३. (D) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “1 . भारतोल्लक राजकुमारी , (बिनु शब्दक) , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३४. (C) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “5. सुनू , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३५. (B) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “6. घर सभ , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३६. (B) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “9. की अहाँ ऐ चिड़ै सभकेँ देखने छी ? , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३७. (C) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “10. टोस्ट , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३८. (D) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “14. वुयो , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२३९. (B) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “16. चुन्नू-मुन्नूक नहेनाइ , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४०. (D) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “17. नेना जे बैलूनसँ डेराइट छल , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४१. (C) 🖐️ गजेन्द्र ठाकुर — व्याख्या: “18. अद्भुत फिबोनाची अंक-शृंखला , (बाल साहित्य), (2022)” प्रविष्टि “🖐️ गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२२४२. (D) 🖱 गजेन्द्र ठाकुर — व्याख्या: “19. हारू , (बाल साहित्य), (2022)” प्रविष्टि “🖱 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४३. (C) 🖱 गजेन्द्र ठाकुर — व्याख्या: “22. मोट राजा पातर-दुब्बड़ कुकुड़ , (बाल साहित्य), (2022)” प्रविष्टि “🖱 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४४. (D) 🖱 गजेन्द्र ठाकुर — व्याख्या: “23. बचिया जे अपन हँसी नै रोकि सकैत छलि , (बाल साहित्य), (2022)” प्रविष्टि “🖱 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४५. (D) 🖱 गजेन्द्र ठाकुर — व्याख्या: “28. ई सभटा बिलाड़िक दोख अछि! , (बाल साहित्य), (2022)” प्रविष्टि “🖱 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४६. (B) 🖱 गजेन्द्र ठाकुर — व्याख्या: “33. अमाचीक जुलुम मशीन सभ , (बाल साहित्य), (2022)” प्रविष्टि “🖱 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४७. (B) 🖱 गजेन्द्र ठाकुर (सम्पादन) — व्याख्या: “[विदेह सदेह ९]” प्रविष्टि “🖱 गजेन्द्र ठाकुर (सम्पादन)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४८. (A) 🖱 गजेन्द्र ठाकुर (सम्पादन) — व्याख्या: “विदेह : सदेह ९ तिरहुता” प्रविष्टि “🖱 गजेन्द्र ठाकुर (सम्पादन)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२४९. (B) 🖱 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन) — व्याख्या: “English-Maithili Computer Dictionary” प्रविष्टि “🖱 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५०. (B) 🖱 डॉ . ललिता झा (सौजन्य - ललिता झा) — व्याख्या: “मैथिलीक भोजन सम्बन्धी शब्दावली” प्रविष्टि “🖱 डॉ . ललिता झा (सौजन्य - ललिता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५१. (B) 🖱 डॉ . ललिता झा (सौजन्य - ललिता झा) — व्याख्या: “२०११” प्रविष्टि “🖱 डॉ . ललिता झा (सौजन्य - ललिता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५२. (C) 🖱 गोविंद झा (IGNCA Site आर्काइव) — व्याख्या: “Maithili-English Dictionary” प्रविष्टि “🖱 गोविंद झा (IGNCA Site आर्काइव)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५३. (C) 🖱 रामदेव झा (सौजन्य- शंकरदेव झा) — व्याख्या: “मैथिली शब्द संचय” प्रविष्टि “🖱 रामदेव झा (सौजन्य- शंकरदेव झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५४. (C) 🖱 रामदेव झा (सौजन्य- शंकरदेव झा) — व्याख्या: “भारत सरकार” प्रविष्टि “🖱 रामदेव झा (सौजन्य- शंकरदेव झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५५. (D) 🖱 रामदेव झा (सौजन्य- शंकरदेव झा) — व्याख्या: “भारतक संविधान (मैथिली)” प्रविष्टि “🖱 रामदेव झा (सौजन्य- शंकरदेव झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५६. (A) 🖱 रामदेव झा (सौजन्य- शंकरदेव झा) — व्याख्या: “भारतक संविधान (अंग्रेजी-हिन्दी)” प्रविष्टि “🖱 रामदेव झा (सौजन्य- शंकरदेव झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५७. (D) पोथी साइट — व्याख्या: “Videha” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५८. (D) पोथी साइट — व्याख्या: “विदेह” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२५९. (A) पोथी साइट — व्याख्या: “आ सदेह” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२६०. (B) पोथी साइट — व्याख्या: “विज्ञान रत्नाकर” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२६१. (A) पोथी साइट — व्याख्या: “पोथीक लिंक” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२६२. (C) पोथी साइट — व्याख्या: “IGNCA” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२६३. (D) पोथी साइट — व्याख्या: “IGNCA-ASI” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
२२६४. (B) पोथी साइट — व्याख्या: “(search keyword Mithila)” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

- २२९१. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “GADYA PADYA BHARTI 1” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९२. (B) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “विदेह:सदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९३. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “विदेह:सदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९४. (B) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “GOOGLE PLAY BOOK” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९५. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “AMAZON KINDLE” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९६. (D) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “POTHI TOME 1” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९७. (D) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “POTHI TOME 2” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९८. (A) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “POTHI TOME 3” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २२९९. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “POTHI TOME 4” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

१. बाल बुझौवल (Children's Riddles)

१. बुझू तऽ भाई! 'हरियर गाछ, लाल ठोर, राम-राम बाजय ककर जोर?'
(A) सुग्गा / तोता
(B) सलाईक पेटी
(C) छाता / छतरी
(D) पैसा / सिक्का
२. एकटा छोटका घर, जाहि में रहैत छथि कतेको काठक सिपाही? की थिक?
(A) सुग्गा / तोता
(B) सलाईक पेटी
(C) छाता / छतरी
(D) पैसा / सिक्का
३. एक गोड़ पर ठाढ़ रहैत अछि, धूप आ वर्षा में सबहक काम आबैत अछि?
(A) सुग्गा / तोता
(B) सलाईक पेटी
(C) छाता / छतरी
(D) पैसा / सिक्का
४. गोल-गोल अछि मुदा चक्का नै, बाजय छन-छन मुदा बाजा नै?
(A) सुग्गा / तोता
(B) सलाईक पेटी
(C) छाता / छतरी
(D) पैसा / सिक्का

२. गामक जानवर (Farm & Village Animals)

५. हमरा सब कऽ मीठ-मीठ दूध दय वाली माता कोन छथि?
(A) गाय (Cow)
(B) छगरी / बकरी
(C) कुकुर / कुत्ता
(D) बिल्लैया / बिलाइ
६. खरिहान में कूँद-कूँद कऽ 'मैं-मैं' करय वाली जानवर कोन थिक?
(A) गाय (Cow)
(B) छगरी / बकरी
(C) कुकुर / कुत्ता
(D) बिल्लैया / बिलाइ
७. घरक रखवाली करय वाला सब सँ वफादार जानवर के थिक?
(A) गाय (Cow)
(B) छगरी / बकरी
(C) कुकुर / कुत्ता
(D) बिल्लैया / बिलाइ

८. घर में आबि कऽ 'म्याऊँ-म्याऊँ' बजैत सब दूध पी जाय वाली के थिक?

- (A) गाय (Cow)
- (B) छगरी / बकरी
- (C) कुकुर / कुत्ता
- (D) बिल्लैया / बिलाइ

३. फल-फूल ओ तरकारी (Fruits & Flowers)

९. मिथिलाक सब सँ मीठ आ रसीला फल ककरा कहल जाइत अछि?

- (A) आम (Mango)
- (B) केला (Banana)
- (C) गुलाब (Rose)
- (D) कदिमा / कोहड़ा

१०. पीर रङ्गक बिना बिया (Seedless) वाला पौष्टिक फल कोन थिक?

- (A) आम (Mango)
- (B) केला (Banana)
- (C) गुलाब (Rose)
- (D) कदिमा / कोहड़ा

११. काँटोंक बीच में हँसय वाला लाल रङ्गक सुन्दर फूल कोन थिक?

- (A) आम (Mango)
- (B) केला (Banana)
- (C) गुलाब (Rose)
- (D) कदिमा / कोहड़ा

१२. छपरि आ टाट पर फरय वाला बड़का गोल तरकारी की थिक?

- (A) आम (Mango)
- (B) केला (Banana)
- (C) गुलाब (Rose)
- (D) कदिमा / कोहड़ा

४. गिनती ओ गणित (Counting Fun)

१३. हमरा सब कऽ कतेक आँखि होइत अछि? गनू तऽ!

- (A) दू (२)
- (B) पाँच (५)
- (C) चारि (४)
- (D) दस (१०)

१४. एक हाथ में कतेक अँगुलि होइत अछि? गनि कऽ बताओ!

- (A) दू (२)
- (B) पाँच (५)
- (C) चारि (४)
- (D) दस (१०)

१५. गामक कुर्सी या खटिया में कतेक गोड़ (पैरा) होइत अछि?

- (A) दू (२)
- (B) पाँच (५)
- (C) चारि (४)
- (D) दस (१०)

१६. दुनू हाथ मिला कऽ कुल कतेक अँगुलि भऽ गेल?

- (A) दू (२)
- (B) पाँच (५)
- (C) चारि (४)
- (D) दस (१०)

५. अक्खर ओ भाषा (Alphabets & Language)

१७. मैथिली वर्णमाला में सब सँ पहिल अक्खर 'अ' सँ की होइत अछि?

- (A) अ सँ अनार
- (B) क सँ कलम
- (C) म सँ मिथिला
- (D) ख सँ खजूर

१८. 'क' अक्खर सँ हमरा सब की करैत छी? लिखू तऽ!

- (A) अ सँ अनार
- (B) क सँ कलम
- (C) म सँ मिथिला
- (D) ख सँ खजूर

१९. हमर सबहक सुंदर पावन गाम-घरक क्षेत्र 'म' सँ की थिक?

- (A) अ सँ अनार
- (B) क सँ कलम
- (C) म सँ मिथिला
- (D) ख सँ खजूर

२०. 'ख' सँ मीठ-मीठ फल कोन होइत अछि जे गाछ ऊपर फरैत अछि?

- (A) अ सँ अनार
- (B) क सँ कलम
- (C) म सँ मिथिला
- (D) ख सँ खजूर

६. पोखरि ओ प्रकृति (Pond & Nature)

२१. पानी में तैरय वाली जलक रानी की थिक? पहचानू!

- (A) माछ (Fish)
- (B) बेंग (Frog)
- (C) सूरज (Sun)
- (D) चन्दा मामा (Moon)

२२. वर्षा ऋतु में पोखरि कात 'टर-टर' करय वाला के थिक?

- (A) माछ (Fish)
- (B) बेंग (Frog)
- (C) सूरज (Sun)
- (D) चन्दा मामा (Moon)

२३. भोर भेल पर पूरब दिशा सँ उगय वाला पीर देवता के छथि?

- (A) माछ (Fish)
- (B) बेंग (Frog)
- (C) सूरज (Sun)
- (D) चन्दा मामा (Moon)

२४. रात खन आकाश में चमकय वाला बच्चा सभक मामा के छथि?

- (A) माछ (Fish)
- (B) बेंग (Frog)
- (C) सूरज (Sun)
- (D) चन्दा मामा (Moon)

७. नीक आदत ओ सुसंस्कार (Good Habits)

२५. भोर उठि कऽ सब सँ पहने की करनाय नीक आदत थिक?

- (A) दाँत साफ करब
- (B) हाथ धोब
- (C) पढाई करब
- (D) प्रणाम करब

२६. भोजन खाय सँ पहने हाथ कऽ की करनाय अनिवार्य अछि?

- (A) दाँत साफ करब
- (B) हाथ धोब
- (C) पढाई करब
- (D) प्रणाम करब

२७. गाम में स्कूल ओ पाठशाला जा कऽ की कएल जाइत अछि?

- (A) दाँत साफ करब
- (B) हाथ धोब
- (C) पढाई करब
- (D) प्रणाम करब

२८. घरक बड़का-बुढ़क ओ माता-पिता कऽ की कएल जाइत अछि?

- (A) दाँत साफ करब
- (B) हाथ धोब
- (C) पढाई करब
- (D) प्रणाम करब

८. खेल-कूद ओ खिलौना (Kids Sports & Toys)

२९. बल्ला आ गेंद सँ खेलल जाय वाला गामक प्रिय खेल कोन थिक?

- (A) बैट-बॉल (Cricket)
- (B) लट्ठू (Spinning Top)
- (C) पतंग (Kite)
- (D) सीटी (Whistle)

३०. रस्सी सँ बान्हि कऽ जमीन पर नचाबय वाला काठक खिलौना की थिक?

- (A) बैट-बॉल (Cricket)
- (B) लट्ठू (Spinning Top)
- (C) पतंग (Kite)
- (D) सीटी (Whistle)

३१. आकाश में धागाक सहारे ऊँच उड़य वाला रङ्ग-बिरङ्गक की थिक?

- (A) बैट-बॉल (Cricket)
- (B) लट्ठू (Spinning Top)
- (C) पतंग (Kite)
- (D) सीटी (Whistle)

३२. फूँक मारला पर 'पीं-पीं' बाजय वाला छोट खिलौना की थिक?

- (A) बैट-बॉल (Cricket)
- (B) लट्टू (Spinning Top)
- (C) पतंग (Kite)
- (D) सीटी (Whistle)

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

१. (A) सुग्गा / तोता — वाह! ई सुग्गा (तोता) थिक। एकर ठोर बड्ड लाल होइत अछि! 🦜
२. (B) सलाईक पेटी — बिल्कुल ठीक! ई सलाईक डिब्बी (Matchbox) थिक।
३. (C) छाता / छतरी — क्या बात अछि! ई हमर सबहक छाता (छतरी) थिक। ☂️
४. (D) पैसा / सिक्का — सही जवाब! ई गोल-गोल सिक्का (पैसा) थिक। 🪙
५. (A) गाय (Cow) — ई हमर सबहक गामक प्रिय गाय छथि। 🐮
६. (B) छगरी / बकरी — ई छगरी थिक। एकरा हरी घास खाय में बड्ड नीक लगैत छै! 🐐
७. (C) कुकुर / कुत्ता — ई कुकुर (dog) थिक। ई अजनबियों कऽ देखि कऽ 'भौ-भौ' करैत अछि। 🐕
८. (D) बिल्लैया / बिलाइ — ई नटखट बिलाइ थिक! ई मूस कऽ पकड़े में बड्ड तेज होइत अछि। 🐈
९. (A) आम (Mango) — ई आम थिक! आम कऽ सब फलक राजा कहल जाइत अछि। 🥭
१०. (B) केला (Banana) — ई केला थिक। बंदर मामा कऽ केला बड्ड प्रिय लगैत छन्हि! 🍌
११. (C) गुलाब (Rose) — ई गुलाबक फूल थिक। एकर गंध बड्ड सुंदर होइत अछि। 🌹
१२. (D) कदिमा / कोहड़ा — ई कदिमा (Pumpkin) थिक। एकर तरुआ बड्ड नीक लगैत अछि! 🎃
१३. (A) दू (२) — सही! हमरा सब कऽ दू (२) आँखि होइत अछि देखबाक लेल। ✌️
१४. (B) पाँच (५) — वाह! एक हाथ में पाँच (५) अँगुलि होइत अछि। 🖐️
१५. (C) चारि (४) — सही! कुर्सी ओ खटिया में चारि (४) गोड़ होइत अछि।
१६. (D) दस (१०) — क्या बात अछि! दुनू हाथक अँगुलि मिलि कऽ दस (१०) होइत अछि। 🖐️🖐️
१७. (A) अ सँ अनार — सही! 'अ' सँ अनार होइत अछि, जेकर दाना लाल-लाल होइत अछि।
१८. (B) क सँ कलम — बहुत सुंदर! 'क' सँ कलम होइत अछि, जाहि सँ बच्चा सब पढाई करैत छथि। 🖋️
१९. (C) म सँ मिथिला — ई 'म' सँ हमर प्यारी मिथिला धाम थिक! 🏡
२०. (D) ख सँ खजूर — ई 'ख' सँ खजूर थिक! 🌴
२१. (A) माछ (Fish) — ई माछ थिक। माछ बिना पानी कऽ जीवित नै रहि सकैत अछि। 🐟
२२. (B) बेंग (Frog) — ई बेंग (मेढक) थिक। पानी पड़ते ई कूर्दय लगैत अछि! 🐸
२३. (C) सूरज (Sun) — ई सूरज बाबा छथि, जे सबहक जीवन में प्रकाश अनैत छथि। ☀️
२४. (D) चन्दा मामा (Moon) — ई चन्दा मामा छथि! रात में ई सब कऽ शीतलता दैत छथि। 🌙
२५. (A) दाँत साफ करब — भोर उठि कऽ ब्रश या दतुअन सँ दाँत साफ करनाय सब सँ नीक आदत थिक! 🪥
२६. (B) हाथ धोब — खाना खाय सँ पहने साबुन सँ नीक सँ हाथ धोब जरूरी अछि! 🧼
२७. (C) पढाई करब — स्कूल जा कऽ खूब मन लगा कऽ पढाई कएल जाइत अछि ताकि नीक बच्चा बनू! 📖
२८. (D) प्रणाम करब — माता-पिता ओ गुरु कऽ गोड़ लागि कऽ प्रणाम कएल जाइत अछि। 🙏
२९. (A) बैट-बॉल (Cricket) — ई क्रिकेट (बैट-बॉल) थिक! एहि में चौका-छक्का मारब बड्ड नीक लगैत छै। 🏏

३०. (B) लटू (Spinning Top) — ई गामक प्रिय लटू थिक, जे गोल-गोल फिरफिरिया सन नाचैत अछि! 🌀
३१. (C) पतंग (Kite) — ई पतंग थिक! हवा में एकर उड़ान बहुत सुंदर देखाइत अछि। 🪁
३२. (D) सीटी (Whistle) — ई सीटी थिक, जेकरा फूँकि कऽ बच्चा सब खूब आनंद करैत छथि।