

विदेह VIDEHA

विदेह उत्सव ओ विमर्श

Videha Utsav & Vimarsh

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प्रत्येक अध्यायक प्रश्न-खण्डक बाद ओहि अध्यायक उत्तरमाला (उत्तर ओ व्याख्या) देल गेल अछि।	
In each chapter, the answer key with explanations (उत्तरमाला) follows the questions.	

अध्याय १ : विदेह स्त्री कोना संयुक्त प्रश्नोत्तरी — Videha Quiz

१. According to the mnemonic 'Jalat Rakshet, Tailat Rakshet', what should the Panji manuscripts be protected from?
 - (A) It includes the names of females (Streegana).
 - (B) Upanayana and Vedā rambha.
 - (C) To maintain intellectual control and force students to memorise the text.
 - (D) Water, oil, and loose binding.
२. What is the primary ritual difference between Chhandogya and Vajasaneyi weddings in Mithila?
 - (A) Panch-Gaud.
 - (B) She is an MBBS, MS, and a renowned female physician.
 - (C) Chhandogyas must perform the Uttar-Vivah ceremony after sunset after sighting the star Arundhati.
 - (D) Water and Oil.
३. 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).
४. According to the Panji system, when is the best time to dry genealogical manuscripts?
 - (A) The Vindhya Mountains.
 - (B) When the Sun is in the Leo (Simha) constellation (approx. August- September).
 - (C) It is the only Panji that includes the names of women.
 - (D) Kumarila Bhatta.
५. The rule 'Matritah Panchami Tyaktwa' means avoiding ____ generations from the mother's side.
 - (A) Panji-shastra (Genealogical Science).
 - (B) Five generations.
 - (C) The Ganges (Ganga).
 - (D) Five.
६. Name the five Brahmin communities belonging to the 'Panch Gauda' group.
 - (A) Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
 - (B) Saraswat
 - (C) She is an MBBS, MS, and a renowned female physician.
 - (D) BA.
७. Which famous Maithili poet's genealogy is extensively preserved through the Panji records?
 - (A) Due to the passage of time and the difficulty of maintaining exhaustive records for all members.
 - (B) Vidyapati Thakur.
 - (C) Utkala, Kanyakubja, Gaur, Maithil, and Saraswat.
 - (D) It includes the names of females (Streegana).
८. The geographical boundary for 'Pancha Gauda' Brahmins is north of the ____ mountains.
 - (A) It is the only Panji that includes the names of women.
 - (B) Vindhya mountains
 - (C) Vindhya.
 - (D) Chhandogya.

१. During which solar month is it recommended to dry and preserve Panji manuscripts?

- (A) Because it contains a continuous and comprehensive genealogical web of a whole community spanning over 1000 years.
- (B) Maithil.
- (C) It is the only Panji that includes the names of women.
- (D) When the Sun is in Leo (Sinha Rashi), typically mid-August to mid- September.

१०. Which geographic boundary separates the Pancha Gauda and Pancha Dravida Brahmins?

- (A) The maternal uncle (mother's brother).
- (B) The Vindhya mountains.
- (C) They are the 'lifeblood' of the Tirhuta script and the only surviving 1000-year-old genealogical network in the world.
- (D) To maintain caste purity and record the genealogy of Brahmins, Kayasthas, and Kshatriyas.

११. Which three primary social groups were initially covered by the Panji Prabandh?

- (A) It includes the names of females (Streegana).
- (B) 153
- (C) Brahmin, Kayastha, and Kshatriya.
- (D) Brahmins, Kayasthas and Kshatriyas.

१२. In the context of Panji preservation, what does 'Jalat Rakshe, Tailat Rakshe' mean?

- (A) It is the only Panji that includes the names of women.
- (B) Protect the books from water and oil.
- (C) Vaiyakaran Bhimadatta.
- (D) Ratidhar, Paran, and Gokulnath

१३. What is the 'Svapinda' rule regarding the mother's side?

- (A) Medicine.
- (B) Maithil.
- (C) Accounting (B.Com\ Lekha\ Visheshagya)
- (D) One should not marry within the same 'Pinda' for five generations.

१४. What is the role of 'Maha-Mahesh Thakur' in the context of Panji evolution?

- (A) She is an MBBS, MS, and a renowned female physician.
- (B) A comprehensive system of genealogical records used to maintain caste purity and manage genetic mapping.
- (C) He simplified the paternal avoidance rule to skip only six generations, which was accepted by society.
- (D) Yajurveda and Samaveda.

१५. The genealogist 'Abhinav Murari' completed the Ratouli-Darihara records on which date?

- (A) 09 July 2008 (Wednesday).
- (B) Genomic mapping.
- (C) 1263 A.D.
- (D) The maternal uncle (mother's brother).

१६. The genealogical map in the 'Pampilak Panji Prabandh' spans from 450 A.D. to which year?

- (A) It eventually became extinct and is no longer actively maintained.
- (B) Press Trust of India
- (C) 2009 A.D.
- (D) She is an MBBS, MS, and a renowned female physician.

१७. What medical qualifications and roles are attributed to Dr Vibha Jha?

- (A) Uderh Panji
- (B) Kalikant.
- (C) She is an MBBS, MS, and a renowned female physician.
- (D) It marks the formal introduction of the Panji management system in Mithila.

१८. Which individual served as the Director of Finance for the Government of Bihar?

- (A) It includes the names of females (Streegana).
- (B) Arun Kumar.
- (C) Seven
- (D) Brahmins, Kayasthas, and Kshatriyas.

१९. Who was the mother of Professor Vinod Kumar of Gandhinagar, Purnia?

- (A) Leo (Simha Rashi), usually between mid-August and mid- September.
- (B) Pubari (Eastern) and Pachhabari (Western).
- (C) Maithili Sahitya (Literature).
- (D) Sita Devi.

२०. Who was the mother of Panji Jhulanand Jha?

- (A) The protection of books from water, oil, and loose binding.
- (B) Sitavati Devi.
- (C) 10
- (D) The management of Maithil Panji (genealogical records) from 450 A.D. to 2009 A.D.

२१. What professional title was held by Arun Kumar in the judicial system?

- (A) Bodhan, Chhaban, Shobhan, and Panji Kamalnayan Datta
- (B) She is an MBBS, MS, and a renowned female physician.
- (C) Dr Professor Jagdish Chandra.
- (D) Principal Judge

२२. According to the source, what information is uniquely preserved in the 'Rasaul-Arariya' Panji?

- (A) The Bihar Legislative Assembly.
- (B) 09 July 2008 (Wednesday).
- (C) Tarakant.
- (D) It is the only Panji that includes the names of women.

२३. What unique feature distinguishes the Rasaá, h-Arariya Panji from all others?

- (A) Sodarpur.
- (B) Ganga
- (C) It includes the names of females (Streegana).
- (D) Sanskrit.

२४. What does a 'Panji' recordspecifically track for each newborn in a family?

- (A) Patra
- (B) Two (3 and 5).
- (C) Benga Baikunthapur.
- (D) The name, the father's name, the mother's name, and the mother's ancestral Moola.

- ३३. Who was the mother's side (Dau) lineage of Maharaja Madhav Singh mentioned in the text?**
- (A) Seven Gotras.
 - (B) Definition: The first-grade ancestral lineages, including names like Khadaure, Khauare, and Sarisabe.
 - (C) Sodarpur Mool.
 - (D) Their origins are traced back to their original Mithila Moola (e.g., Khauwal Moola for Chaitanya).
- ३४. Vabh Tirthishwar Singh's daughter is recorded as being from which Mool?**
- (A) Kashyap.
 - (B) Mahindrapur Pandua.
 - (C) A lineage whose ancestors are credited with composing three Rigvedic hymns (Suktas).
 - (D) They serve as 'Mulgrams' to distinguish different branches of the same 'Mul'.
- ३५. According to Uptip 170, the daughter of Bagdu is married into which Mool?**
- (A) Six
 - (B) Karmaha.
 - (C) Rama
 - (D) 32
- ३६. In the record of Horari's daughter, who was the son of Dukhmanyar from the Khandwala Mool?**
- (A) Shandilya, Asit, and Deval.
 - (B) Vatsa, Savarna, and Bharve.
 - (C) Barah.
 - (D) Mahamahopadhyaya Halayudha.
- ३७. Who is the son of Nandishwar from the Pandua Mool mentioned in the daughter's record of Aparar?**
- (A) Brahmapura.
 - (B) Nand Kishore.
 - (C) Mansukh.
 - (D) Ancient Moolas (Original villages).
- ३८. Identify the daughters of Balakishore (Katiawar Raje Mool) as listed in the text.**
- (A) M.M. Trivem Bhatta.
 - (B) Kashyap.
 - (C) Sita, Gita, and Gauri.
 - (D) Mula is the original ancestral root/village; Mulagram is the village where descendants later settled.
- ३९. The lineage of Ishwardatt and Indramani belongs to which Mool in Sahasmal?**
- (A) The name, the father's name, the mother's name, and the mother's ancestral Moola.
 - (B) A Tri-pravara Gotra names three ancestral Rishis, while a Pancha-pravara names five.
 - (C) Parmanand.
 - (D) Sarisab Khanguda Mool.
- ४०. Identify the daughters of Tofalal as recorded in the Pallivad Radhi Mool.**
- (A) Vatsa, Savarna, and Bharva.
 - (B) Vatsa, Savarna, and Bharadwaj (though sometimes listed as Vatsa, Savarna, and Garga in variants).
 - (C) Barah.
 - (D) Tara, Sundarkala, and Sona.

४१. Identify the daughters of Kamlananda in the Sodarpur Raiyam Mool.

- (A) 5 (Aurva, Chyavana, Bhargava, Jamadagnya, and Apnavan).
- (B) Deraderi.
- (C) Lila, Shila, Meena, and Anila.
- (D) Three (Shandilya, Asit, and Deval).

४२. Which female descendant is recorded as having married into the 'Malangia Kujoli' Mool?

- (A) Gangaday.
- (B) Ancient Mools (original roots).
- (C) Apnuvana.
- (D) Gunakar Jha (of Pandua Moola).

४३. Which Mool is associated with Shrikant suta Khelanand and Dayanand?

- (A) Ayanth Shrestha (First Category).
- (B) Gangaday.
- (C) Mandar Diha
- (D) The name, the father's name, the mother's name, and the mother's ancestral Moola.

४४. Annapurna, Tripura, and Kapura are the daughters of which Brahmapura ancestor?

- (A) One hundred and sixty-seven.
- (B) The original ancestral village or root lineage of a family.
- (C) Bisaphi (from the Kashyap Gotra).
- (D) Dukhan.

४५. The purification of the lineage was complete when Devdhar's mother was from which Mool?

- (A) Nand Kishore.
- (B) Irawal (or Karwal).
- (C) Mandar.
- (D) The earliest known ancestor from whom a specific lineage is traced.

४६. What are the four specific pairs of great-grandparents required for a full 'Uteh' introduction?

- (A) The sixth position/generation in a specific genealogical line.
- (B) The six generations of the father's lineage (Pitripaksha).
- (C) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.
- (D) Sixth.

४७. What is the 'Siddhanta Patra' (also known as Aswajana Patra)?

- (A) A formal certificate issued by a Panjekar confirming that a bride and groom are eligible to marry and are not 'Swajana' (forbidden relatives).
- (B) The final approval from a Panjekar confirming the marriage is non-incestuous and lawful.
- (C) Vajasaneyi marriages can occur day or night, while Chhandoga marriages have specific segments, including seeing the Arundhati star after sunset.
- (D) It involves checking the paternal great-grandfather of the bride's paternal grandmother.

४८. Who is the 1st 'Chhatth' ancestor used to determine a girl's marriage eligibility?

- (A) Sixteen.
- (B) The 'Uttara Vivaha' must take place after sunset after sighting the star Arundhati.
- (C) The Great-grandfather's Grandfather (Vridha-prapitamaha ke pitamaha).
- (D) Thirty-two ancestors (32 Mool).

४९. 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 Panjikar 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.

५०. The 16th 'Chhatth' used for checking eligibility is the maternal grandmother's ____.

- (A) The maternal grandmother's maternal grandmother's father.
- (B) Asapinda marriage rule.
- (C) Matru-matamaha (Maternal great-grandfather).
- (D) Marriage is strictly prohibited with the offspring of the mother's brother.

५१. Why is marriage prohibited between the 'Vatsa' and 'Savarna' Gotras?

- (A) Chhandogya weddings occur in two parts (Purva and Uttara) with the latter after sunset, whereas Vajasaneyi weddings have no such division.
- (B) The Maternal Grandmother's Maternal Grandmother's father.
- (C) Five generations.
- (D) They share the same hymn-composing ancestors (Pravaras), indicating a shared lineage.

५२. What is the maximum number of maternal generations that must be avoided to ensure marriage eligibility?

- (A) To ensure caste purity by maintaining detailed genealogical records for marriage eligibility.
- (B) Udegh Panji.
- (C) Marriage within five generations of the mother and seven of the father.
- (D) Five generations.

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. According to Panji rules, how many generations must be avoided on the maternal side for marriage?

- (A) To maintain genealogical books and verify the eligibility of couples before marriage.
- (B) 31 January 2004.
- (C) That the groom is not a descendant of the bride's mother's brother.
- (D) Five.

५६. What is the primary difference in marriage rituals between Samavedic (Chandoga) and Yajurvedic (Vajasaneyi) Brahmins in Mithila?

- (A) 16.
- (B) Sixteen (16).
- (C) Chandogas perform the marriage in two parts (Purva and Uttara), whereas Vajasaneyis have no such division.
- (D) A marriage or maternal lineage connection (often relating to a daughter's son).

५७. 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.

५८. In the context of marriage eligibility, the 'Panchami' rule refers to avoiding five generations on which side?

- (A) The mother's side.
- (B) Father.
- (C) Seven generations (later modified to six in certain practices).
- (D) It is the final ancestral line checked to ensure total genealogical separation.

५९. What was the primary motive for creating the Panji system in Mithila?

- (A) To ensure caste purity and strictly follow marriage eligibility rules (avoiding prohibited relationships).
- (B) Udegh Panji.
- (C) Sixteen on the bride's side and sixteen on the groom's side.
- (D) Marriage is prohibited within five generations of the mother's lineage.

६०. According to traditional Maithil marriage rules, how many generations must be excluded from the father's side?

- (A) The five generations of the mother's lineage (Matripaksha).
- (B) To maintain caste purity and regulate marriage eligibility based on lineage.
- (C) 7 generations (paternal side).
- (D) 32

६१. According to traditional Maithil marriage rules, how many generations must be excluded from the mother's side?

- (A) 16.
- (B) The marriage eligibility check-list (Niyam 4).
- (C) Five generations.
- (D) 5 generations (maternal side).

६२. What is the 'Utedh' in Maithil genealogy?

- (A) Six generations (marriage is permitted in the seventh).
- (B) A detailed pedigree chart checking 32 ancestral branches to verify marriage eligibility.
- (C) They share the same set of ancestors (Pravaras).
- (D) Maternal grandfather's paternal grandmother's father.

६३. What is the '16th Chhatth' calculated from?

- (A) They share the same ancestors despite being distinct Gotras.
- (B) Five generations.
- (C) The 'Dau' is Belaunch, associated with Ratnapati.
- (D) The Maternal Grandmother's Maternal Grandmother's father.

६४. If a girl falls within the prohibited generations of a groom's paternal side, she is considered ____.

- (A) Swajan (a relative unsuitable for marriage).
- (B) The maternal grandfather's paternal grandfather (Matamaha Prapitamaha).
- (C) Five generations.
- (D) Maternal (Matripaksh)

६५. Which ancestor is the '13th Chhatth' based on?

- (A) Definition: The sixteen specific ancestor relationships that must be checked to confirm a bride and groom are not 'Sapinda' (kinsfolk).
- (B) Five.
- (C) The Maternal Grandmother's Paternal Great-Grandfather.
- (D) They are specific genealogical positions of ancestors used to detect prohibited overlaps in lineage.

६६. The '10th Chhatth' refers to the bride's ____.

- (A) Seven generations.
- (B) Great-Maternal Grandmother's Maternal Grandfather.
- (C) 31 January 2004.
- (D) They are specific genealogical positions of ancestors used to detect prohibited overlaps in lineage.

६७. According to the text, 'Swajan' marriage results in progeny being considered ____.

- (A) Paternal grandmother's great-grandfather.
- (B) Chandal (or socially excluded).
- (C) Uderh Panji
- (D) 16

६८. What is the primary purpose of the 'Panji Prabandha' system in Mithila?

- (A) To maintain genealogical records for ensuring caste purity and determining marriage eligibility.
- (B) To ensure 'Jati Shuddhi' (caste purity) by maintaining genealogical records to determine marriage eligibility.
- (C) The maternal grandfather of the maternal grandmother (Matri- Matamaha of the Matamahi).
- (D) Five generations.

६९. In the calculation of marriage eligibility, the bride must not be the daughter of the groom's ____.

- (A) Maternal uncle (Maima).
- (B) Udeggh
- (C) A marriage or maternal lineage connection (often relating to a daughter's son).
- (D) Five generations.

७०. In the list of 32 ancestral roots (Uteh), the 5th 'Chhatth' refers to the bride's ____.

- (A) Mahamaho-padhyaya Mahesh Thakur.
- (B) Paternal grandmother's great-grandfather.
- (C) Chandoga marriages include an 'Uttara Vivaha' performed after sunset following the sighting of the Arundhati star.
- (D) Seven generations (or six in some revised interpretations).

७१. Which Sanskrit work is cited to define the Sapinda relationship as 'five from the mother and seven from the father'?

- (A) Manages and verifies the Panji records for marriage eligibility.
- (B) Manusmriti.
- (C) Seven generations (later modified to six in certain practices).
- (D) The star Arundhati (the system notes Chandog marriages follow this specifically after sunset).

७२. In the modern Panji system, what is the required generation gap to be discarded on the father's side for marriage?

- (A) Seven generations (modified to six in later practices).
- (B) Siddhanta (official clearance from a Panjekar).
- (C) Seven generations.
- (D) Marriage is prohibited within five generations of the mother's lineage.

- ७३. In the modern Panji system, what is the required generation gap to be discarded on the mother's side for marriage?**
- (A) Father.
 - (B) Paternal Great-great-grandfather.
 - (C) The maternal grandfather of the maternal grandmother (Matamahi-matamaha-pita).
 - (D) Five generations.
- ७४. What is the primary difference in the marriage ceremony of Chhandog Maithil Brahmins compared to others?**
- (A) It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father.
 - (B) Prohibited (Invalid).
 - (C) It is divided into two parts: Purva-Vivah and Uttar-Vivah (after seeing the star Arundhati).
 - (D) It denotes the year in the local calendar when specific marriage records or Panji entries were updated.
- ७५. Who was the scholar whose 'Smritisara' text highlighted the danger of unintentional incestuous marriage, leading to the Panji system?**
- (A) A person who does not share a common ancestor within the forbidden generational range.
 - (B) The prohibition of marriage between individuals who share a common ancestor within a certain number of generations.
 - (C) Pandit Harinath Upadhyaya.
 - (D) It was discovered he had married his first cousin's daughter (his niece) due to lack of records.
- ७६. According to the rules of 'Sapinda', a marriage is generally avoided if the bride is within ____ generations of the groom's mother.**
- (A) Seven generations (later modified to six in some contexts).
 - (B) Uncle (Mama).
 - (C) Sunset (after seeing the star Arundhati).
 - (D) Five generations.
- ७७. The term 'Asvajana Patra' is a synonym for which other document?**
- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
 - (B) A formal certificate issued by a Panjikaar confirming that the bride and groom are not prohibited relatives.
 - (C) Siddhanta Patra.
 - (D) The Panji tradition following the 'Chhadwa' algorithm.
- ७८. What is the purpose of 'Utekt' in the context of marriage?**
- (A) Vajasaneyi marriages can occur day or night, while Chhandoga marriages have specific segments, including seeing the Arundhati star after sunset.
 - (B) The detailed introduction and lineage of 32 ancestors.
 - (C) It is a list of potential grooms for a girl, verified by the Panjikaar 5- 10 years before marriage.
 - (D) To ensure lineage purity (Jati Shuddhi) and blood purity (Rakta Shuddhi) for marriages.
- ७९. According to the texts of Manu and Yajnavalkya, a marriage is forbidden if the bride is a 'Sapinda' of which two relatives?**
- (A) Definition: Relatives who share the same pinda (ancestral body/offering), determining marriage eligibility and ritual impurity.
 - (B) From the Paternal Father's Maternal Grandfather's Maternal Grandfather.
 - (C) The mother and the father.
 - (D) The Panji Prabandh.

८०. What is the 'Siddhanta Patra' (or Aswajanaya Patra) in the context of Maithil marriage?

- (A) Up to the seventh generation from the father.
- (B) 32
- (C) The Matri-matamahi (mother's maternal grandmother's mother).
- (D) A certificate of eligibility issued by a Panjikar confirming the bride and groom are not closely related.

८१. What is 'Adhikar Mala'?

- (A) A genealogical record management system used to ensure caste purity and marriage eligibility.
- (B) He unknowingly married a girl who was his own cousin (sister's daughter/maternal relative).
- (C) 5 generations (maternal side).
- (D) A list of potential eligible grooms prepared by a Panjikar for a bride's father years before marriage.

८२. If a bride belongs to a Chhatth node on the groom's maternal side, is the marriage generally permitted?

- (A) Yes, it is often considered permissible ('Adhikar ho jayet').
- (B) Vajasaneyi marriages can occur during the day or night, whereas Chhandoga marriages include a night ritual involving seeing the Arundhati star.
- (C) The paternal great-grandfather of the girl's maternal grandfather.
- (D) A formal certificate issued by a Panjikar confirming a couple's legal and genealogical right to marry.

८३. What is the meaning of 'Asanpinda' in the context of marriage?

- (A) A person who does not share a common ancestor within the forbidden generational range.
- (B) 5 generations
- (C) The daughter of Rud married Helu of the Darihara Mool.
- (D) To ensure 'Jati Shuddhata' (caste purity) and verify marriage eligibility.

८४. In the Panji system, what is the 'Uteht' of a groom?

- (A) A marriage or maternal lineage connection (often relating to a daughter's son).
- (B) A great scholar whose unintentional marriage to a close relative (his cousin's daughter) triggered the need for the formal Panji Prabandh.
- (C) Panjikar.
- (D) The detailed genealogical record of the groom's 32 ancestral lines used to check marriage eligibility.

८५. According to the rules of 'Chhavith', a groom's mother's side must be clear of the bride's line for at least _____ generations.

- (A) No, it is strictly forbidden.
- (B) Five.
- (C) The Smritis, specifically Manu and Yajnavalkya, define this.
- (D) Chait (or Shadvidha).

८६. A marriage is prohibited if the bride is the daughter of the groom's _____.

- (A) If the ancestor appears only on the maternal side of the groom's lineage (as opposed to the paternal side).
- (B) It refers to the detailed introduction of 32 ancestral lineages (vamsas) required for marriage eligibility.
- (C) Siddhanta (official genealogical verification)
- (D) Maternal uncle (mother's brother).

८७. What is the 'Adhikar Mala' in the Panji system?

- (A) A list of potential eligible grooms prepared for a girl several years before her marriage.
- (B) Brother (maternal uncle).
- (C) Five generations.
- (D) General decline in tradition and lack of scholarly focus, leading to accidental near-incestuous marriages.

८८. Marriage is strictly prohibited with the offspring of which maternal relative?

- (A) A list of potential eligible grooms prepared for a girl several years before her marriage.
- (B) A person who is within the prohibited degree of kinship and thus ineligible for marriage.
- (C) Chandogas perform the marriage in two parts (Purva and Uttara), whereas Vajasaneyis have no such division.
- (D) The maternal uncle (Mā ma).

८९. What is the specific prohibition regarding the daughter of a paternal uncle's maternal family?

- (A) The public verification of genealogical eligibility before a marriage is finalised.
- (B) Seven generations.
- (C) She is ineligible for marriage if she falls within the prohibited generation count of the 'Chhadwidh'.
- (D) They share the same Vedic ancestors (Pravaras).

९०. Why is the marriage between members of the 'Vatsa' and 'Savarna' gotras prohibited in Mithila?

- (A) The groom cannot marry the daughter of his maternal uncle.
- (B) Because they are considered to share the same ancestors (Anya-onya).
- (C) A list of potential grooms prepared for a bride 5-10 years before marriage, verified by a Panjikar.
- (D) The bride's maternal grandmother's maternal great-grandfather (Matri-matamahi-matri-matamaha).

९१. According to Manu and Yajnavalkya, a marriage is prohibited if the bride is a ____ of the groom's mother.

- (A) Ancestors (Pravaras)
- (B) Sapinda
- (C) Neither the bride nor the groom should be within the sixth position from any of the sixteen defined ancestors.
- (D) The Yadava community (cowherds/Gop).

९२. Under the Panji rules, can a groom marry his maternal uncle's daughter?

- (A) Udegh.
- (B) The determination that a person is at least in the 'sixth place' (generation) of distance from a common ancestor to avoid prohibited sapinda relations.
- (C) Five generations.
- (D) No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother.

९३. What is the rule for the 'Fifth Chhatth' in checking marriage compatibility?

- (A) It involves checking the paternal great-grandfather of the bride's paternal grandmother.
- (B) Seven generations (later modified to six in practice).
- (C) Gotra; Pravara.
- (D) Marriage eligibility (or Sapinda prohibition).

९४. The term ____ refers to the detailed introduction of 32 specific ancestors required to establish a Brahmin's lineage purity.

- (A) To maintain caste purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.
- (B) The detailed introduction and identification of seven generations of ancestors.
- (C) Udhedh
- (D) A list of potential grooms prepared by a Panjikar for a girl's father, based on genealogical eligibility.

९५. Who was the 'Mahapandit' whose accidental marriage to a close relative (his paternal cousin's daughter) led to the formalisation of Panji records?

- (A) The maternal grandfather of the maternal grandmother (Matri- Matamaha of the Matamahi).
- (B) Four (points 9, 10, 11, and 12).
- (C) Pandit Harinath Upadhyay.
- (D) The offspring were traditionally considered 'Chandal' and excluded from the high-caste Aryan social fold.

१६. What is the prohibition regarding the bride and the groom's maternal uncle?

- (A) It is a certificate issued by a Panjkar confirming that the bride and groom are not related within prohibited degrees.
- (B) The Valmiki Ramayana.
- (C) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).
- (D) The groom cannot marry the daughter of his maternal uncle.

१७. Name the first 'Chhadvi' (ancestor) checked for a bride's eligibility.

- (A) It is her paternal grandmother's maternal grandfather.
- (B) Siddhanta.
- (C) The paternal grandmother's maternal grandfather.
- (D) The paternal great-great-grandfather (Vridha Prapitamaha).

१८. Marriage with a 'Matama-gotra' (mother's gotra) is prohibited if the groom is within which generation?

- (A) It is her paternal grandmother's maternal grandfather.
- (B) They share the same set of five ancestral sages (Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana).
- (C) Pandit Harinath Upadhyaya.
- (D) Within seven generations on the father's side and five on the mother's side.

१९. Why is marriage prohibited between the Vatsa and Savarna Gotras despite being separate names?

- (A) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- (B) Avoidance of five generations.
- (C) Marriage eligibility (specifically the 6th ancestor check).
- (D) Because they share the same common ancestors (identical Pravaras).

१००. What is the primary purpose of the 'Panji Prabandh' in the Mithila region?

- (A) Forbidden (as they share the same ancestors).
- (B) To maintain caste purity and determine marriage eligibility for Brahmins, Kayasthas, and Kshatriyas.
- (C) A person who does not share a common 'Pinda' (ancestral body/offering) within the prohibited generation limits.
- (D) Relationship through shared blood or ancestry within seven generations on the father's side and five on the mother's.

१०१. According to the Panji system, how many generations must be avoided for marriage on the father's side?

- (A) The mother and the father.
- (B) An incestuous or prohibited marriage within the forbidden degrees of kinship.
- (C) Seven generations.
- (D) The introduction and verification of seven generations of ancestors to determine marriage eligibility.

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

- (A) Pali
- (B) Chhandogya marriages occur in two parts (East and West), while Vajasaneyi marriages have no such division.
- (C) Five generations.
- (D) They share the same set of five ancestral sages (Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana).

१०३. What is the specific duty of a 'Panjkar'?

- (A) The public verification of genealogical eligibility before a marriage is finalised.
- (B) Within seven generations on the father's side and five on the mother's side.
- (C) It is a systematic genealogical record-keeping system used in Mithila to verify caste purity and marriage eligibility.
- (D) To maintain genealogical records and verify the legality of marriages based on lineage.

- १०४. What is the difference between marriage rituals for Chhandogya and Vajasaneyi Brahmins regarding the 'Tara' (stars)?**
- (A) A person who is within the prohibited degree of kinship and thus ineligible for marriage.
 - (B) Chhandogya marriages involve viewing the Arundhati star after sunset, while Vajasaneyi marriages have no such requirement.
 - (C) No, that is specifically a Samavedi (Chhandogya) tradition.
 - (D) It involves checking the paternal great-grandfather of the bride's paternal grandmother.
- १०५. What unique genealogical document is used to track 'Sapinda' (blood relation) limits?**
- (A) Uteá, h Panji.
 - (B) 16 (representing specific paternal and maternal relations).
 - (C) Exclusion of five generations from the mother's side and seven (or six) from the father's side.
 - (D) Ancestral relations (points of lineage).
- १०६. According to the text, what happened to the Panji system for the Kshatriya community over time?**
- (A) It became extinct/obsolete, leading them to rely only on avoiding identical village names for marriages.
 - (B) Arundhati (the North Star).
 - (C) If the bride and groom share the same Gotra or the same Pravara.
 - (D) The paternal great-grandfather of the girl's paternal great-grandfather.
- १०७. According to the text, Maharaja Mahesh Thakur changed the father's side marriage restriction to which generation?**
- (A) A man cannot marry the daughter of his maternal uncle.
 - (B) Five generations.
 - (C) Definition: Sixteen specific ancestral connections (e.g. Great-grandfather's maternal grandfather) checked to ensure marriage eligibility.
 - (D) The 7th generation (making the 7th generation eligible for marriage).
- १०८. What was the purpose of creating 'Adhikaar Maalas' (eligibility lists) for young girls 5-10 years before marriage?**
- (A) The primary objective was to ensure caste purity and regulate marriage eligibility.
 - (B) Chhandogya marriages must be conducted after sunset after seeing the star Arundhati.
 - (C) A certificate used when a marriage is established to be outside the prohibited degrees (non-blood relation).
 - (D) To pre-identify eligible grooms and simplify the final 'Siddhanta' process.
- १०९. The phrase 'Maatritah Panchami, Pitritah Saptami' refers to what rule?**
- (A) Chhatth
 - (B) Seven generations.
 - (C) Avoiding five generations on the mother's side and seven on the father's side for marriage.
 - (D) A formal certificate issued by a Panjkar confirming that the bride and groom are not prohibited relatives.
- ११०. On the paternal side, marriage is prohibited within how many generations?**
- (A) A certificate issued by a Panjkar confirming that a couple is not related within prohibited degrees.
 - (B) Marriage is prohibited within seven generations on the paternal side.
 - (C) Chhatth
 - (D) A list of potential eligible grooms prepared for a girl several years before her marriage.
- १११. On the maternal side, marriage is prohibited within how many generations?**
- (A) Marriage is prohibited within five generations on the maternal side.
 - (B) To ensure the purity of lineage and avoid prohibited degrees of relationship in marriages.
 - (C) The Maternal Grandmother's Maternal Grandmother's father.
 - (D) Chandoga marriages have a specific 'Uttara Vivaha' performed after sunset after seeing the Arundhati star.

११३. What is the '1st Chhadwith' for a girl in the eligibility check?

- (A) Seven generations (later modified to six in some contexts).
- (B) Five.
- (C) Genome mapping and the study of chromosomes.
- (D) It is her paternal great-grandfather's father.

११३. 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).

११४. What is the '16th Chhadwith' for a girl in the Panji system?

- (A) Five generations.
- (B) It is her maternal grandmother's maternal grandfather.
- (C) Mahamaho-padhyaya Mahesh Thakur.
- (D) Seven generations (often modified to six in later practice).

११५. Who is the '5th Chhadwith' for a girl in the eligibility check?

- (A) A certificate issued by a Panjekar confirming that the bride and groom are not prohibited relatives.
- (B) It is her paternal grandmother's paternal great-grandfather.
- (C) The sixteen specific ancestral positions where overlap between bride and groom is prohibited.
- (D) Eight (from the 9th to the 16th 'Chait').

११६. What is the '8th Chhadwith' for a girl?

- (A) A certificate issued by a Panjekar confirming that a proposed marriage is not within prohibited degrees.
- (B) It is her paternal grandmother's maternal grandfather.
- (C) Kalyan, the son of Iray from the village of Valiyas.
- (D) Purva-Vivah and Uttar-Vivah.

११७. According to the Panji system, why can marriages not occur between the Vatsa and Saavarna Gotras?

- (A) Relations sharing the same 'pinda' or body/ancestry within prohibited degrees.
- (B) A groom cannot marry the daughter of his maternal uncle (direct offspring of his mother's brother).
- (C) Because they share the same set of five primary sage ancestors (Pravaras).
- (D) The final part of the marriage occurs after sunset after viewing the Arundhati star.

११८. The Gotras Vatsa and Savarna are considered 'Sapurvar', meaning marriage between them is ____.

- (A) Within seven generations on the father's side and five on the mother's side.
- (B) Forbidden (as they share the same ancestors).
- (C) Five generations.
- (D) Because they share the same common ancestors (Pravaras).

११९. Is a marriage permitted if a Shadvith from the bride's side appears in the groom's maternal lineage (Matri-paksha)?

- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
- (B) The 13th Chhadwith.
- (C) It denotes the year in the local calendar when specific marriage records or Panji entries were updated.
- (D) Yes

१२०. What role does the 'Panjikar' play in the Mithila region?

- (A) A specialised genealogist who maintains records and verifies marriage eligibility.
- (B) The father of the paternal great-great-grandfather (Vridhdha Prapitamah).
- (C) To maintain genealogical purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.
- (D) Father's Gotra, Mother's Sapinda, Father's Sapinda, and specific maternal/paternal maternal lines.

१२१. Process: What is the first step a Panjikar takes when verifying marriage eligibility?

- (A) Siddhant Patra (or Aswajan Patra)
- (B) Determining the 16 'Shadvith' of the bride.
- (C) The groom cannot marry the daughter of his maternal uncle.
- (D) Five generations.

१२२. What is a 'Siddhant Patra' (or Aswajan Patra) in the Panji system?

- (A) The prohibition of marriage within five generations of the mother and seven of the father.
- (B) A registered record of births and marriages within specific lineages.
- (C) It is a certificate issued by a Panjikar confirming that a bride and groom are not prohibited relations.
- (D) Because they share the same set of five primary sage ancestors (Pravaras).

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

- (A) Marriage is prohibited within five generations on the maternal side.
- (B) Five generations.
- (C) The marriage is considered invalid and any offspring would traditionally be socially excluded.
- (D) Sixteen.

१२४. The calculation of 'Chadvitha' involves checking ____ specific ancestral relations for marriage eligibility.

- (A) Blood relatives within prohibited degrees of kinship, typically determined through paternal and maternal lineage counts.
- (B) In certain sections, it includes the names of the female ancestors (Strinamaka).
- (C) 16.
- (D) They act as genealogical experts who verify bloodlines and authorise marriage eligibility.

१२५. What is the 'Siddhanta Patra' (or Aswajanapatra)?

- (A) The paternal great-grandfather of the girl's maternal grandfather.
- (B) A formal certificate issued by a Panjikara confirming that a bride and groom are not closely related.
- (C) To maintain genealogical records for ensuring caste purity and determining marriage eligibility.
- (D) It refers to the prohibition of marriage within five maternal and seven paternal generations.

१२६. According to the Panji rules, marriage is prohibited if the bride and groom share the same ____ or ____.

- (A) Five generations.
- (B) Paternal
- (C) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.
- (D) Gotra; Pravara.

१२७. What is the 'Chhattha' (Sixth) rule in Maithil marriage eligibility?

- (A) The Manusmriti and Yajnavalkya Smriti.
- (B) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.
- (C) Chhandoga marriages must observe the stars (Arundhati) after sunset, while Vajasaneyi marriages can occur day or night.
- (D) Prohibition of marriage if any of the 16 identified 'Chhattha' ancestors of the bride appear in the groom's paternal lineage.

१३८. Why is marriage prohibited with a daughter of the mother's brother (Matul Kanya) in Panji law?

- (A) Six (revised from seven by some authorities like Mahesh Thakur).
- (B) Panjekar.
- (C) The paternal grandmother's great-grandfather.
- (D) It violates the maternal generation gap (Sapinda) rules.

१३९. What does the term 'Udegh' refer to in the context of Mithila genealogy?

- (A) The prohibition of marriage within five generations of the mother's side and seven of the father's.
- (B) Maternal Grandfather's Paternal Great-Grandfather.
- (C) The introduction of seven generations of ancestors required for marriage eligibility.
- (D) Kanya

१३०. According to traditional rules, how many generations must be avoided on the paternal side for a marriage to be permissible?

- (A) Chandogya marriages are primarily performed in two parts (Purva and Uttara), while Vajasaneyi marriages have no such division.
- (B) Seven generations (later modified to six in practice).
- (C) A man cannot marry the daughter of his maternal uncle.
- (D) The six generations of the father's lineage (Pitripaksha).

१३१. Why is marriage prohibited between the Savarna and Vatsa gotras?

- (A) Because they share the same common ancestors (Pravaras).
- (B) Chhatth (Sixth-degree relations).
- (C) The girl's great-great-grandfather (Vridha Prapitamaha).
- (D) Siddhant Patra (or Aswajan Patra)

१३२. What is the specific rule regarding marriage to a daughter of a maternal uncle (Mama)?

- (A) It is strictly prohibited.
- (B) The Maternal Grandmother's Maternal Grandmother's father.
- (C) From the Paternal Father's Maternal Grandfather's Maternal Grandfather.
- (D) Pundit Harinath Upadhyaya.

१३३. What is the 'Adhikar Mala'?

- (A) Maternal uncle (mother's brother).
- (B) A list prepared by a Panjekar for a father, detailing eligible grooms for his daughter.
- (C) 16
- (D) A certificate issued by a Panjekar confirming that a couple is not related within prohibited degrees.

१३४. How does the Panji define the 'Maternal Side' for marriage calculations?

- (A) Pandit Harinath Upadhyaya.
- (B) The absence of any prohibited genealogical connection between two families.
- (C) It prohibits marriage between individuals who share common ancestors within defined generational limits.
- (D) The five generations of the mother's lineage (Matripaksha).

१३५. According to the Panji rules, a bride cannot be the daughter of the groom's ____.

- (A) Paternal Great-Great-Great Grandfather (Vridha-Prapitamah).
- (B) Seven generations.
- (C) To serve as formal proof that the bride and groom do not share common blood within prohibited degrees.
- (D) Maternal uncle (Matamaha).

१३६. According to Dharmashastra rules in the Panji, how many generations must be avoided on the maternal side for a marriage to be valid?

- (A) A relation is forbidden if the ancestor appears in the groom's paternal side within 6 degrees, but permitted if found on the maternal side.
- (B) A list prepared by a Panjikaar for a father, detailing eligible grooms for his daughter.
- (C) Five
- (D) Prashasta (recommended/eligible)

१३७. In the calculation of 'Chhadwith', how many specific maternal and paternal relations are scrutinised?

- (A) The five generations of the mother's lineage (Matripaksha).
- (B) The detailed introduction of seven generations of ancestors required for marriage clearance.
- (C) 16
- (D) 16 maternal and 16 paternal ancestors.

१३८. What is the 16th Chhadwith relation used in marriage verification?

- (A) The 'Uttara Vivaha' must take place after sunset after sighting the star Arundhati.
- (B) The maternal grandmother's maternal grandmother's father.
- (C) A professional genealogist authorised by the state to maintain records and verify marriage eligibility.
- (D) Thirty-two ancestors (Battiis Kul).

१३९. 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.

१४०. The 9th Chhadwith relation corresponds to the bride's ____.

- (A) One who is not a 'Sapinda' (blood relative within restricted degrees) to the mother or father.
- (B) Vatsa and Savarna.
- (C) Maternal grandfather's paternal great-grandfather.
- (D) Six paternal and five maternal.

१४१. Why is marriage prohibited between individuals of the Savarna and Vatsa Gotras?

- (A) If the ancestor appears within the prohibited degree of the groom's paternal side.
- (B) These refer to the Vedic recension followed, which dictates the specific mantras used in rituals like Upanayana and marriage.
- (C) The Maternal Grandmother's Paternal Great-Grandfather.
- (D) Because they share the same common ancestors.

१४२. What is the specific prohibition regarding the 'Matrimah' (maternal grandmother's) lineage in Udegh?

- (A) Marriage is prohibited if the groom and bride are within six generations of a common ancestor in that lineage.
- (B) A document issued by a Panjikaar certifying that a couple is not related and is eligible to marry.
- (C) To maintain caste purity and regulate marriage eligibility based on lineage.
- (D) Five generations.

१४३. A marriage is prohibited if the bride is a 'Sapinda' of the groom's mother within ____ generations.

- (A) The lack of written genealogical records led to an accidental marriage within forbidden degrees of kinship.
- (B) 16
- (C) Five.
- (D) To verify lineages and issue 'Siddhanta' certificates ensuring no 'Swajana' marriage occurs.

१४४. A marriage between the daughter of a maternal uncle and the son of a paternal aunt is generally ____ under Panji rules.

- (A) 16
- (B) Prohibited
- (C) Panjika.
- (D) Because they share the same 'Biji' ancestors.

१४५. According to the texts, marriage is forbidden if the bride is the offspring of the groom's ____.

- (A) 16 (representing specific paternal and maternal relations).
- (B) Seven generations (later modified to six in some practices).
- (C) Seven generations.
- (D) Maternal uncle (specifically 'Nimata' or mother's brother).

१४६. Why is the maternal uncle's lineage ('Matri-paksha') strictly checked in Panji?

- (A) Four (Chudakarana, Upanayana, Vedarabmbha, and Samavartana).
- (B) A list of sixteen specific ancestral positions that must be checked to avoid 'Sapinda' (blood relation) marriages.
- (C) Persons sharing common body particles through ancestral descent, typically making marriage prohibited.
- (D) To ensure the groom is not marrying a girl from his mother's immediate family lineage up to the 5th generation.

१४७. What was the primary purpose for the creation of the Panji Prabandh in Mithila?

- (A) A list prepared by a Panjika for a father, detailing eligible grooms for his daughter.
- (B) Five.
- (C) A marriage is considered unscriptural (Ashastriya) if performed without a 'Sidhanta' certificate.
- (D) To ensure the genealogical purity of Brahmin, Kayastha and Kshatriya castes for marriage purposes.

१४८. What is the specific rule regarding marriage and the 'Sapinda' of the mother?

- (A) An accidental incestuous marriage involving Pandit Harinath Upadhyaya due to ignorance of lineage.
- (B) Table 96.
- (C) Six (as per षडपिंडावली/modified rules).
- (D) One cannot marry a girl who is a Sapinda of the mother.

१४९. Who is the 'Prathama Chhadhth' in the verification of a girl's lineage?

- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
- (B) Asapinda marriage rule.
- (C) 7 generations (modified to 6 in some practices).
- (D) The detailed introduction and lineage of 32 ancestors.

१५०. Under what condition is a 'Chhadhth' relationship considered eligible for marriage?

- (A) Because they share the same common ancestors.
- (B) If the relationship appears only on the maternal side (Matri-paksha) after the 5th generation.
- (C) The mother's side.
- (D) Genome mapping and the study of chromosomes.

१५१. The 'Udegh Panji' is used specifically to identify the termination of ____.

- (A) It violates the maternal generation gap (Sapinda) rules.
- (B) Sapindata (blood relationship boundaries).
- (C) Six.
- (D) It is her paternal grandmother's paternal great-grandfather.

१५२. 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.

१५३. What is the generational restriction for marriage regarding the maternal lineage in the Panji system?

- (A) Maternal grandfather's paternal grandmother's father.
- (B) A marriage cannot take place within five generations of the maternal side.
- (C) To certify that the bride and groom are not related by blood within prohibited degrees.
- (D) Prohibition of marriage if any of the 16 identified 'Chhattha' ancestors of the bride appear in the groom's paternal lineage.

१५४. The paternal grandfather's maternal grandfather's father represents the ____ Chhatth.

- (A) Third.
- (B) Exclusion of five generations from the mother's side and seven (or six) from the father's side.
- (C) Tenth.
- (D) The girl's great-great-grandfather (Vridha Prapitamaha).

१५५. Which document is created five to ten years before a girl's marriage to list eligible grooms?

- (A) Rama.
- (B) An introduction of seven generations of ancestors required for marriage eligibility.
- (C) Prohibited (Invalid).
- (D) Adhikar Mala.

१५६. Which rule states that a groom cannot marry the daughter of his stepmother's brother?

- (A) Relations sharing the same 'pinda' or body/ancestry within prohibited degrees.
- (B) A person who is within the prohibited degree of kinship and thus ineligible for marriage.
- (C) Sweden.
- (D) Matri-sapinda prohibition (specifically the step-maternal uncle's offspring).

१५७. How is the 'sixteenth Chhaidhat' defined in the marriage eligibility criteria?

- (A) 16
- (B) The paternal great-grandfather of the maternal grandmother of the maternal grandmother.
- (C) The Maternal Grandmother's Maternal Grandmother's father.
- (D) To maintain genealogical records and ensure caste purity (Jati Shuddhata) for marriage purposes.

१५८. If a prohibited 'Chhaidhat' relation appears on the groom's maternal side (Matri-paksha), is the marriage allowed?

- (A) That the maternal side was not verified or was from an unregistered lineage.
- (B) Yes, provided it is beyond the fifth generation.
- (C) The prohibition of marriage within five generations of the mother and seven of the father.
- (D) An introduction of seven generations of ancestors required for marriage eligibility.

१५९. If a prohibited 'Chhaidhat' relation appears on the groom's paternal side (Pitri-paksha), is the marriage allowed?

- (A) A certificate issued by a Panjika confirming that a couple is not prohibited from marrying by blood relation.
- (B) No, if it falls within the seven prohibited generations.
- (C) Yes, it is generally permitted.
- (D) Maternal uncle (specifically 'Nimata' or mother's brother).

१६०. A marriage is prohibited if the bride falls within the ____ position of any of the groom's 16 designated ancestral points.

- (A) The maternal grandmother's maternal grandmother's father.
- (B) A document proving that the bride and groom are not related by blood within prohibited degrees.
- (C) Sixth
- (D) The 'Sapinda' relationship and ancestral lineage of the last 6 generations.

१६१. The first 'Chhadisth' point is the daughter of the groom's ____.

- (A) If the common ancestor appears in the maternal line of the groom rather than the paternal.
- (B) In certain sections, it includes the names of the female ancestors (Strinamaka).
- (C) Vriddha Prapitamaha (Great-great-grandfather).
- (D) Udegh Vachana.

१६२. The 16th 'Chhadisth' is the groom's ____.

- (A) Matrimatramaha (Maternal grandmother's maternal grandfather).
- (B) Siddhanta
- (C) Five.
- (D) To ensure the purity of lineage and avoid prohibited degrees of relationship in marriages.

१६३. The list of 32 ancestors required for marriage clearance is technically called ____.

- (A) The public verification of genealogical eligibility before a marriage is finalised.
- (B) Udhedh
- (C) A formal certificate issued by a Panjkar confirming that the bride and groom are not prohibited relatives.
- (D) Marriage within five generations of the mother and seven of the father.

१६४. What is the meaning of 'Asvapinda' in marriage rules?

- (A) Thirty-two ancestors.
- (B) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.
- (C) It triggered the formalisation of the Panji system to prevent such errors.
- (D) Eligibility is based solely on the 'Moola' (ancestral root) and the 'Uti' (ancestral lineage).

१६५. What is the function of the 'Asvapinda' rule in marriage?

- (A) Permission or certification for marriage by a Panjkar.
- (B) It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father.
- (C) One who is not a 'Sapinda' (blood relative within restricted degrees) to the mother or father.
- (D) Swajan (a relative unsuitable for marriage).

१६६. According to Smriti laws cited in the text, marriage is prohibited within how many generations on the paternal side?

- (A) The mother's side.
- (B) The daughter was married to Padma Pati, the son of Ghuran, from the village of Karmiha.
- (C) Seven (often reduced to six in specific Maithil Brahmin practice).
- (D) Chhadan.

१६७. Why is marriage prohibited between the 'Vatsa' and 'Savarna' Gotras despite having different names?

- (A) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).
- (B) Seven generations (modified to six in later practices).
- (C) They share the same set of common ancestors.
- (D) Chandogya marriages are primarily performed in two parts (Purva and Uttara), while Vajasaneyi marriages have no such division.

१६८. What is the total number of 'Chhartth' (genealogical nodes) a Panjekar must investigate for marriage eligibility?

- (A) Gotra; Pravara.
- (B) 16
- (C) The Maternal Grandmother's Maternal Grandmother's father.
- (D) The maternal great-grandfather of the bride's maternal grandmother (Matri-matamaha-matamaha).

१६९. The prohibition of marrying the daughter of a step-mother's brother is an example of a _____ rule.

- (A) Marriage eligibility (or Sapinda prohibition).
- (B) Yogi
- (C) Seven generations (later modified to six in some contexts).
- (D) Panjekar.

१७०. Under the Panji system, how many generations must be avoided on the mother's side for a marriage to be valid?

- (A) Swajana.
- (B) Five generations.
- (C) Swajan (a relative unsuitable for marriage).
- (D) Pundit Harinath Upadhyaya.

१७१. How does the Panji determine marriage eligibility if a 'Chhavith' (ancestor) appears on the groom's mother's side?

- (A) To ensure caste purity and verify eligibility for marriages among specific communities.
- (B) That the bride and groom are not 'Svajana' (relatives within prohibited degrees).
- (C) Five generations.
- (D) The marriage is permitted, as the restrictive gap for the mother's side is shorter (five generations).

१७२. How does the 'Chhandog' marriage ritual differ from the 'Vajasaneyi' regarding timing?

- (A) Chhandog rituals involve a specific evening segment to view the star Arundhati, which is not mandatory for Vajasaneyi.
- (B) Vipin, Nivin, and Awadhesh.
- (C) The girl's great-great-grandfather (Vridha Prapitamaha).
- (D) 16

१७३. Concept: Sakulya

- (A) Individuals belonging to the same Gotra or lineage, making them ineligible for marriage with each other.
- (B) A formal certificate of eligibility issued by a Panjekar confirming that the bride and groom are not prohibited relatives.
- (C) A marriage or maternal lineage connection (often relating to a daughter's son).
- (D) Panjekar.

१७४. How does the Panji define 'Sapinda' for the paternal side?

- (A) Seven generations of common ancestry.
- (B) The detailed introduction of seven generations of ancestors required for marriage clearance.
- (C) The paternal grandmother's maternal grandfather.
- (D) Yes, as the maternal prohibition only extends to the fifth generation.

१७५. What rule exists for the 'Nirmaan' (mother's brother's) lineage?

- (A) They must not belong to the same Gotra (Gotra-exogamy).
- (B) Jananand, the son of Chumman from the Karmiha lineage.
- (C) The paternal great-great-grandfather (Vridha Prapitamaha).
- (D) The groom cannot marry the daughter of his maternal uncle.

१७६. Why is marriage forbidden between individuals of the 'Vatsa' and 'Savarna' Gotras?

- (A) Siddhant Patra.
- (B) To maintain genealogical records and ensure caste purity (Jati Shuddhata) for marriage purposes.
- (C) They are considered to share common ancestors, making them genealogically identical for marriage purposes.
- (D) Maternal uncle (mother's brother).

१७७. In the Panji system, what does the term 'Sapinda' refer to?

- (A) It can occur at any time during the day or night (unlike Chandogya, which has specific timing).
- (B) Biological relations or kin sharing the same body particles, within which marriage is forbidden.
- (C) The five generations of the mother's lineage (Matripaksha).
- (D) 5 maternal and 7 paternal.

१७८. According to the Smritis of Manu and Yajnavalkya, which four biological lines must be avoided for a valid marriage?

- (A) Father's Gotra, Mother's Sapinda, Father's Sapinda, and specific maternal/paternal maternal lines.
- (B) Biological relations or kin sharing the same body particles, within which marriage is forbidden.
- (C) The 'Siddhanta Patra' (Eligibility Certificate).
- (D) It represents the total number of maternal and paternal ancestors checked for genealogical overlaps.

१७९. What is the significance of the Samavedic 'Uttara Vivaha'?

- (A) Utivedh Panji.
- (B) To certify that the bride and groom do not share a common ancestor within prohibited degrees.
- (C) It is a list of potential grooms for a girl, verified by the Panjika 5- 10 years before marriage.
- (D) It is a marriage ritual performed after sunset after observing the star Arundhati.

१८०. What defines a 'Svajana' marriage in the Panji system?

- (A) The source does not explicitly name her, but identifies her as the daughter of Jagadguru Gangesh from the Chhadan lineage.
- (B) An illegal or forbidden marriage within prohibited genealogical degrees, often resulting in social exclusion.
- (C) The Maternal Grandmother's Paternal Great-Grandfather.
- (D) Seven generations.

१८१. What is the primary role of the 'Siddhant' process?

- (A) 16 (paternal and maternal lineages).
- (B) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- (C) Maternal uncle (Matamaha).
- (D) It is the detailed format/document used to check the 32 ancestors to establish marriage rights.

१८२. According to Panji rules, why is marriage with a maternal uncle's daughter forbidden?

- (A) Seven
- (B) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).
- (C) The determination that a person is at least in the 'sixth place' (generation) of distance from a common ancestor to avoid prohibited sapinda relations.
- (D) Five generations.

१८३. According to the Panji system, how many generations must be avoided on the mother's side for a marriage to be valid?

- (A) Five generations.
- (B) Purva Vivah and Uttara Vivah.
- (C) The great-grandfather's great-grandfather (Vridha-Prapitamaha's Prapitamaha).
- (D) Sixteen.

१८४. In Chandogya (Samaveda) tradition, marriage is performed in two parts, with the second part occurring after the sighting of which star?

- (A) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- (B) Arundhati (the morning/evening star).
- (C) The detailed introduction and identification of seven generations of ancestors.
- (D) 16

१८५. What was the primary objective for creating the Panji Prabandh records?

- (A) Yes, provided the exclusion limit of 5 generations is met.
- (B) Marriage is prohibited within five generations of the mother's lineage.
- (C) Yogendra Narayan, Shri Narayan and Tej Narayan
- (D) To ensure caste purity and regulate marriage eligibility.

१८६. What is the key difference in marriage rituals between Chandogya and Vajasaneyi Brahmins regarding timing?

- (A) One who is not a 'Sapinda' (blood relative within restricted degrees) to the mother or father.
- (B) Chandogya marriages are split into two parts (Purva and Uttara), with the latter occurring after sunset.
- (C) Identifying 'Sapinda' relationships by tracing six generations of ancestors.
- (D) To maintain genealogical records for ensuring caste purity and determining marriage eligibility.

१८७. What must a Panjika verify regarding the groom's mother's brother (maternal uncle)?

- (A) The sixteen specific ancestral points (6th position in lineage) that must not overlap between the bride and groom.
- (B) They are considered to share the same root ancestors.
- (C) Seven generations (modified to six in certain practices).
- (D) The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).

१८८. If a bride's Chhadwith ancestor is found in the groom's paternal side, is the marriage allowed?

- (A) The mother and the father.
- (B) No, it is prohibited.
- (C) Sixteen (16) types.
- (D) The paternal great-great-grandfather (Vridhdha Prapitamaha).

१८९. Concept: Uderh

- (A) Definition: A detailed genealogical introduction covering 32 lineages (maternal and paternal) required for marriage eligibility.
- (B) Eight (from the 9th to the 16th 'Chait').
- (C) These refer to the Vedic recension followed, which dictates the specific mantras used in rituals like Upanayana and marriage.
- (D) It was discovered he had married his first cousin's daughter (his niece) due to lack of records.

१९०. Which scholar is credited with revising the paternal marriage exclusion rule from seven to six generations?

- (A) Chhatth (Sixth-degree relations).
- (B) The groom cannot marry the daughter of his maternal uncle.
- (C) 16
- (D) Mahamahopadhyaya Mahesh Thakur.

१९१. 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 Panjika certifying that the bride and groom are not related within prohibited degrees.

१९३. Maithil Brahmins traditionally avoid marriages within the same Gotra, a practice known as ____.

- (A) Gotra Exogamy.
- (B) Marriage between them is prohibited as they are considered the same lineage.
- (C) Yes, it may be permitted under specific rule exemptions.
- (D) A groom cannot marry the daughter of his maternal uncle (direct offspring of his mother's brother).

१९४. According to the 'Chhadishta', the first point of check is the bride's ____.

- (A) A formal certificate of marriage eligibility issued by a Panjikar confirming that the bride and groom are not prohibited relatives.
- (B) Paternal Great-Great-Great Grandfather (Vridha-Prapitamah).
- (C) It is a certificate issued by a Panjikar verifying marriage eligibility.
- (D) The marriage of Pandit Harinath Upadhyaya to a relative (his father's brother's daughter's daughter) due to genealogical ignorance.

१९५. What is the 'sixteenth Chhadishta' point for a bride?

- (A) The determination that a person is at least in the 'sixth place' (generation) of distance from a common ancestor to avoid prohibited sapinda relations.
- (B) Five generations.
- (C) No, that is specifically a Samavedi (Chhandogya) tradition.
- (D) The maternal grandmother's maternal grandmother's maternal grandfather.

१९६. How many 'Chhadishta' points involve the bride's maternal grandfather (Matamaha)?

- (A) A formal certificate issued by a Panjikara confirming that a bride and groom are not closely related.
- (B) Kshana
- (C) Four (points 9, 10, 11, and 12).
- (D) One cannot marry a girl who is a Sapinda of the mother.

१९७. How many generations must be avoided on the mother's side for a marriage to be considered valid under Panji rules?

- (A) The detailed introduction of seven generations of ancestors required for marriage clearance.
- (B) Not related; not belonging to the same immediate bloodline.
- (C) Five
- (D) To ensure caste purity by maintaining detailed genealogical records for marriage eligibility.

१९८. How does the marriage ritual of 'Uttara Vivaha' differ between Chhandogya and Vajasaneyi Brahmins?

- (A) True.
- (B) 16 points.
- (C) Chhandogya weddings involve seeing the Arundhati star after sunset, while Vajasaneyi weddings have no such requirement.
- (D) The marriage is permitted, as the restrictive gap for the mother's side is shorter (five generations).

१९९. The title 'Panjikar' literally refers to an expert who ____.

- (A) To maintain caste purity and regulate marriage eligibility based on lineage.
- (B) Manages and verifies the Panji records for marriage eligibility.
- (C) It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father.
- (D) Marriage with the offspring of the mother's brother is strictly prohibited.

२९९. Under what condition is marriage between the bride and groom forbidden regarding their maternal uncles?

- (A) The source suggests he was a pivotal scholar-ruler during the Mughal era (Maharaja of Darbhanga).
- (B) A specialised genealogist who maintains records and verifies marriage eligibility.
- (C) The groom cannot marry the daughter of his maternal uncle.
- (D) They were treated as outcastes (Chandal) and excluded from Aryan social rites.

२००. For marriage eligibility in the Panji system, how many generations must be avoided on the mother's side?

- (A) A formal certificate from a Panjekar confirming that the bride and groom are not closely related.
- (B) Chhandogya marriages involve viewing the Arundhati star after sunset, while Vajasaneyi marriages have no such requirement.
- (C) Five generations.
- (D) The groom cannot marry the daughter of his maternal uncle.

२०१. The Panji system was a response to which event involving Pandit Harinath Upadhyaya?

- (A) A set of 16 generational intersections checked by the Panjekar to ensure the couple is not related.
- (B) Determining the 16 'Shadvith' of the bride.
- (C) His accidental marriage to a prohibited relative (his first cousin's daughter) due to lack of records.
- (D) They share the same common ancestors despite having different Gotra names.

२०२. How does the 'Vajasaneyi' marriage ritual timing differ from the 'Chhandoga' practice?

- (A) A formal introduction of thirty-two ancestral lines required to verify marriage eligibility.
- (B) Five generations.
- (C) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- (D) Vajasaneyi marriages can occur day or night, while Chhandoga marriages have specific segments, including seeing the Arundhati star after sunset.

२०३. What does 'Sapinda' relationship mean in the context of marriage laws?

- (A) It refers to individuals who share common ancestors within a specific number of generations and are thus barred from marrying.
- (B) Seven generations of common ancestry.
- (C) Six (revised from seven by some authorities like Mahesh Thakur).
- (D) Matrimatramaha (Maternal grandmother's maternal grandfather).

२०४. What is the significance of the 16th 'Chhadishta' (Mother's maternal grandmother's maternal grandmother)?

- (A) It is a certificate of marriage eligibility issued by a Panjekar confirming the couple are not 'Svajana' (forbidden relatives).
- (B) A certificate issued by a Panjekar confirming that the bride and groom are not prohibited relations.
- (C) Ancestral offering or body (Pinda).
- (D) It is the final ancestral line checked to ensure total genealogical separation.

२०५. The principle 'Panchamat Saptamat Urdhvam' suggests marriage is allowed after which generations?

- (A) The marriage is considered invalid as the couple is regarded as siblings.
- (B) It refers to the sixteen ancestors (eight maternal and eight paternal) whose lineages are checked for overlaps.
- (C) After the 5th generation from the mother and the 7th from the father.
- (D) Panjekar.

२०६. How does the marriage ritual of Samavedi Brahmins (Chhandog) differ from Yajurvedi (Vajasaneyi) regarding timing?

- (A) Five generations.
- (B) Chhandog rituals are divided into two parts and often require seeing the stars (Arundhati) after sunset.
- (C) Maternal grandfather's paternal grandmother's father.
- (D) Margashirsha (Magsar).

२०७. According to the Smriti rule 'Matritah Panchami, Pitritah Saptami', what is prohibited?

- (A) Tenth.
- (B) Five generations.
- (C) Marriage within five generations of the mother and seven of the father.
- (D) 1938

२०८. Who was Harinath Upadhyaya and why is he significant in Panji history?

- (A) Seven generations (later modified to six in some contexts).
- (B) A great scholar whose unintentional marriage to a close relative (his cousin's daughter) triggered the need for the formal Panji Prabandh.
- (C) To provide a six-generation ancestral history for the purpose of checking Sapinda relations.
- (D) Uddeh.

२०९. What document must be checked to ensure a bride is not the daughter of the groom's maternal uncle?

- (A) Chhatth.
- (B) The marriage eligibility check-list (Niyam 4).
- (C) An introduction of seven generations of ancestors required for marriage eligibility.
- (D) Marriage is prohibited within seven generations on the paternal side.

२१०. According to the Panji system, how many paternal generations must be avoided for a marriage to be considered valid?

- (A) Seven generations.
- (B) Determining 'Sapinda' relationships and tracking six generations of ancestors.
- (C) No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother.
- (D) It is the public verification by a Panjekar that the marriage is shastrically valid.

२११. In the context of Maithil marriage eligibility, how many maternal generations must be avoided?

- (A) Sapindata (blood relationship boundaries).
- (B) It violates the maternal generation gap (Sapinda) rules.
- (C) Five generations.
- (D) The paternal grandmother's maternal grandfather.

२१२. What is the 'Chhadwith' (Sixteen Points) check used for?

- (A) Siddhant Patra (or Aswajan Patra)
- (B) To identify 16 specific female ancestral lines of the bride to ensure they do not overlap with the groom's paternal side.
- (C) Pandit Harinath Upadhyaya
- (D) 32 for each (64 total).

२१३. How does the Panji define a 'Sapinda' relationship?

- (A) Relationship through shared blood or ancestry within seven generations on the father's side and five on the mother's.
- (B) Seven generations.
- (C) Udhredh Panji
- (D) Because they share the same set of five ancestral sages (Pravaras).

२१४. The 16th Chhadwith checkpoint involves which maternal ancestor of the bride?

- (A) Being related through the offering of the same 'Pinda' (funeral cake), denoting blood relation.
- (B) Sapinda
- (C) The father of the bride's great-great-grandfather (Vridha Prapitamaha).
- (D) The Matri-matamahi (mother's maternal grandmother's mother).

२१५. What does the Panji record indicate about social flexibility in medieval Mithila?

- (A) Adhikar Mala.
- (B) Sixteen.
- (C) It contains numerous instances of inter-caste marriages and the acceptance of their descendants into the community over time.
- (D) The maternal grandfather of the maternal grandmother's maternal grandmother.

२१६. What is 'Sapinda-Nivritti'?

- (A) Seven generations of common ancestry.
- (B) The point at which individuals are no longer considered 'Sapinda' (blood relatives) and can legally marry.
- (C) Sixteen.
- (D) A great scholar whose unintentional marriage to a close relative (his cousin's daughter) triggered the need for the formal Panji Prabandh.

२१७. In the Chhandogya marriage tradition, when is the 'Uttara Vivaha' performed?

- (A) They act as genealogical experts who verify bloodlines and authorise marriage eligibility.
- (B) The Siddhanta Patra (or Asvajana Patra).
- (C) After sunset, following the sighting of the star Arundhati.
- (D) The daughter of the groom's step-mother's brother.

२१८. According to the Panji system, can a groom marry his mother's brother's daughter?

- (A) No, it is strictly prohibited.
- (B) Seven generations (later modified to six in certain practices).
- (C) The marriage is considered 'Ashastriya' (unscriptural) and invalid by society.
- (D) The 'sixth' position in the lineage of 16 specific ancestors that must be checked for overlap.

२१९. What does the term 'Udhed' refer to in the context of marriage verification?

- (A) A list of potential eligible grooms prepared for a girl several years before her marriage.
- (B) A detailed introduction of 32 ancestors from both the paternal and maternal sides used to verify marriage eligibility.
- (C) The Manusmriti and Yajnavalkya Smriti.
- (D) The detailed introduction and lineage of 32 specific ancestors (अष्टाविंशति) required to check for relationship overlaps.

२२०. Why is marriage prohibited between individuals of the 'Vatsa' and 'Savarna' Gotras?

- (A) Chhandogya marriages occur in two parts (East and West), while Vajasaneyi marriages have no such division.
- (B) To maintain caste purity and prevent prohibited degrees of marriage.
- (C) Because they share the same primary ancestors, making them 'Svajana' (relatives).
- (D) The paternal great-grandfather of the maternal grandmother of the maternal grandmother.

२२१. What is the significance of the number 32 in the 'Udhed' process?

- (A) To ensure 'Jati Shuddhi' (caste purity) and avoid prohibited degrees of relationship.
- (B) Path-patita kanya (a fallen girl).
- (C) A person (often a Panjikaar) who facilitates the matching and verification of lineages.
- (D) It represents the total number of maternal and paternal ancestors checked for genealogical overlaps.

२२२. The rule 'Matritah Panchami Tyaktwa Pitritah Saptami Bhajet' refers to what?

- (A) The prohibition of marriage within five generations of the mother and seven of the father.
- (B) Sixteen on the bride's side and sixteen on the groom's side.
- (C) If the ancestor appears only on the maternal side of the groom's lineage (as opposed to the paternal side).
- (D) Biological relations or kin sharing the same body particles, within which marriage is forbidden.

२२३. According to the Smritis (Manu and Yajnavalkya), marriage is prohibited if the bride and groom share the same _____ or _____.

- (A) Gotra; Pravara
- (B) Marriage with a 'Guru-patni' (a teacher's wife).
- (C) It is the detailed format/document used to check the 32 ancestors to establish marriage rights.
- (D) A formal certificate issued by a Panjikaar confirming that the bride and groom are not 'Swajina' (prohibited relatives).

२२४. Concept: Samreidi vs Vajasaneyi

- (A) These refer to the Vedic recension followed, which dictates the specific mantras used in rituals like Upanayana and marriage.
- (B) 32.
- (C) A certificate issued by a Panjikaar confirming that a couple is not related within prohibited degrees.
- (D) Maternal grandmother's maternal grandmother.

२२५. In the context of Panji Prabandh, what does the term 'Uderh' refer to?

- (A) Fourteen marriages.
- (B) A designated registrar who maintains genealogical records and verifies marriage eligibility.
- (C) The maternal grandfather of the bride's maternal grandmother's maternal grandmother.
- (D) The formal introduction of seven generations of ancestors required for marriage eligibility.

२२६. What is the primary difference in marriage rituals between the Chhandog and Vajasaneyi branches?

- (A) The detailed introduction and identification of 32 ancestral lineages required for marriage eligibility.
- (B) Udhedh.
- (C) Marriage within five generations of the mother and seven of the father.
- (D) Chhandogs divide marriage into two parts (Purva and Uttara), while Vajasaneyis have no such division.

२२७. According to the Panji logic, why is the maternal side checked for 5 generations while the paternal is 7?

- (A) Sixteen (16).
- (B) If the relationship appears only on the maternal side (Matri-paksha) after the 5th generation.
- (C) The groom cannot marry the daughter of his maternal uncle.
- (D) To strictly adhere to the Sapinda rules defined in the Dharma Shastras.

२२८. What is the specific role of a 'Panjikaar' in Mithila society?

- (A) A formal certificate issued by a Panjikaar confirming that a bride and groom are not related by blood.
- (B) Adhikaar Mala.
- (C) A professional genealogist appointed to verify lineage and issue marriage eligibility certificates.
- (D) The groom cannot marry the daughter of his maternal uncle.

२२९. What is the meaning of the term 'Udirth' in the Panji system?

- (A) First Chhadwith
- (B) The introduction and verification of seven generations of ancestors to determine marriage eligibility.
- (C) No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother.
- (D) Danchandra Jha, Dhruvchandra Jha, Pushpanand Jha, and Shambhu Jha.

२३०. What is a 'Siddhanta' (or Siddhanta-patra) in the Panji system?

- (A) It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage.
- (B) A man cannot marry the daughter of his maternal uncle.
- (C) A designated registrar or scholar who maintains genealogical records and issues marriage permits.
- (D) A formal permit issued by a Panjkar certifying that the bride and groom are not related within prohibited degrees.

२३१. What mistake did Pandit Harinath Upadhyay make in his marriage?

- (A) He unknowingly married a girl who was his own cousin (sister's daughter/maternal relative).
- (B) Maternal Grandfather's Paternal Great-Grandfather.
- (C) The introduction of 32 ancestral lineages required to verify marriage eligibility.
- (D) A formal certificate issued by a Panjkar confirming that a bride and groom are not prohibited relatives.

२३२. The Sanskrit verse 'Panchamat Saptamat Urdhvam' refers to which rule?

- (A) The Sapinda rule: avoiding five generations on the mother's side and seven on the father's side.
- (B) A formal certificate issued by a Panjkar confirming that the bride and groom are not related within prohibited degrees.
- (C) Vatsa and Savarna.
- (D) A specialised genealogist who maintains records and verifies marriage eligibility.

२३३. What happened to the Panji system among the Kshatriya and Rajput communities of Mithila?

- (A) Six or seven generations.
- (B) Persons sharing common body particles through ancestral descent, typically making marriage prohibited.
- (C) True.
- (D) It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage.

२३४. In Chhandog marriages, the 'Uttar Vivah' must be performed after seeing which celestial object?

- (A) Great-great-grandmothers (Vridhha-prapitamahi).
- (B) Seven for the father's side and five for the mother's side.
- (C) The Arundhati star.
- (D) Udedh Panji.

२३५. According to the Panji system, how many generations must be avoided on the paternal side for a marriage to be valid?

- (A) Seven generations (7).
- (B) Seven generations.
- (C) The marriage is considered invalid (Sagotra \ Vivah prohibition).
- (D) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.

२३६. 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.

२३७. How many 'Shadvitha' (prohibited ancestral connections) are analyzed by a Panjkar for every marriage candidate?

- (A) Sixteen (16).
- (B) It signifies a daughter's marriage alliance into another family and village.
- (C) It is a document requested by families today to have marriage eligibility certificates written in the Devanagari script.
- (D) The sixteen specific forbidden relations or 'checkpoints' in the lineage of the bride and groom.

२३८. What does 'Svajana' mean in the context of Mithila's marriage laws?

- (A) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.
- (B) The offspring are traditionally categorised as 'Chandal' and excluded from Aryan social à¤à¤à¤à¤ à¤à¤à¤à¤ (dignity).
- (C) A person who is within the prohibited degree of kinship and thus ineligible for marriage.
- (D) Dushita (Blemished) marriage.

२३९. What historical event in the 14th century led to the formalisation of the Panji system?

- (A) 32
- (B) The marriage of Pandit Harinath Upadhyaya to a relative (his father's brother's daughter's daughter) due to genealogical ignorance.
- (C) Siddhanta Patra (also known as Aswajana Patra).
- (D) Sapinda (blood relationship)

२४०. 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

२४१. What term refers to the introduction of seven generations and the 32 ancestors required for verifying marriage eligibility in Mithila?

- (A) The marriage eligibility check-list (Niyam 4).
- (B) Uddeh.
- (C) Sapinda
- (D) Avoiding five generations on the mother's side and seven on the father's side for marriage.

२४२. How many 'Siddhanta' (eligibility checkpoints) are calculated to verify marriage rights for a girl or boy?

- (A) 16
- (B) Table 52.
- (C) Five generations.
- (D) It denotes the year in the local calendar when specific marriage records or Panji entries were updated.

२४३. The 'Chhandogya' wedding ceremony is unique because the latter part of the marriage occurs only after ____.

- (A) Sunset, after seeing the star Arundhati.
- (B) Five generations.
- (C) Avoiding five generations on the mother's side and seven on the father's side for marriage.
- (D) Chhandogya (Samavedi).

२४४. The term 'Sapanayikar' or verification of sapinda refers to avoiding relatives within how many degrees?

- (A) Seven for the father's side and five for the mother's side.
- (B) Chhandogya marriages are split into two parts (Purva and Uttara) and require sighting the Arundhati star after sunset.
- (C) True.
- (D) 32

२४५. What is the primary objective of the Panji Prabandh in Mithila?

- (A) They are ineligible for marriage if the connection is on the paternal side.
- (B) The girl's great-great-grandfather (Vridha Prapitamaha).
- (C) A document proving that the bride and groom are not related by blood within prohibited degrees.
- (D) To ensure lineage purity and prevent marriages within prohibited degrees of kinship.

२४६. How many 'Chhavidth' (lineage paths) must be checked for a girl to ensure no paternal overlap with the groom?

- (A) Maternal grandfather's paternal grandmother's father.
- (B) 16
- (C) They share common ancestors, effectively making them part of the same lineage.
- (D) Udeggh

२४७. Concept: Swarjana

- (A) Definition: A marriage within the same clan or prohibited degree of kinship. Example: Marrying a first cousin.
- (B) Avoiding five generations on the mother's side and seven on the father's side for marriage.
- (C) Seven generations.
- (D) Vriddha-Prapitamaha (Great-Great-Grandfather).

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

- (A) The girl's great-great-grandfather (Vriddha Prapitamaha).
- (B) Up to the fifth generation from the mother.
- (C) Siddhanta Patra (or Aswajanapatra)
- (D) Five generations.

२४९. How does the Chhandoga marriage ritual differ from the Vajasaneyi ritual regarding the time of day?

- (A) Great-great-grandfather (Vriddha-prapitamaha).
- (B) Chhandoga marriages involve an 'Uttara Vivaha' performed after sunset after seeing the Arundhati star.
- (C) Sagotra
- (D) A marriage or maternal lineage connection (often relating to a daughter's son).

२५०. According to the Panji rules, how many generations must be avoided on the paternal side for a marriage to be valid?

- (A) Samavedic (Chhandog) marriages are divided into Purva-Vivah and Uttara-Vivah, while Yajurvedic marriages have no such division.
- (B) Seven generations (later modified to six for certain groups).
- (C) The mother's brother (Maternal uncle).
- (D) Shadvitha (Chhadvitha).

२५१. What is the 'Siddhanta Patra' (or Aswajan-patra)?

- (A) It prohibits marriage between individuals who share common ancestors within defined generational limits.
- (B) Sixteen.
- (C) A formal certificate issued by a Panjkar confirming that the bride and groom are not prohibited relatives.
- (D) The groom cannot marry the daughter of his maternal uncle.

२५२. According to the Panji theory, what modern scientific concept validates the ancient Rishis' marriage rules?

- (A) The girl's great-great-grandfather (Vriddha Prapitamaha).
- (B) Genome mapping and the study of chromosomes.
- (C) Vipin, Ajeet, and Ranjeet.
- (D) Purva-Vivah and Uttar-Vivah.

२५३. What is the historical significance of Maharaja Mahesh Thakur in the Panji system?

- (A) Five generations.
- (B) A certificate issued by a Panjkar confirming that the bride and groom are not related within prohibited degrees.
- (C) The maternal grandfather of the maternal grandmother (Matri- Matamaha of the Matamahi).
- (D) He formalised the rule that 7 generations on the paternal side must be excluded, which became widely accepted.

२५४. According to the source, what is the role of the mother's brother's progeny in marriage rules?

- (A) A groom cannot marry the daughter of his maternal uncle (direct offspring of his mother's brother).
- (B) Thirty-two ancestors (Battiis Kul).
- (C) Pandit Harinath Upadhyaya
- (D) Pali

२५५. Which ancestral line does the 16th 'Chhatth' point verify?

- (A) An official registrar appointed to verify lineage and grant marriage eligibility.
- (B) The maternal great-grandfather of the bride's maternal grandmother (Matri-matamaha-matamaha).
- (C) Marriage is prohibited within five generations on the maternal side.
- (D) Chhandogya marriages must be conducted after sunset after seeing the star Arundhati.

२५६. According to the Panji system, how many generations must be avoided on the father's side for a valid marriage?

- (A) The maternal grandmother's maternal grandmother's maternal grandfather.
- (B) Seven generations.
- (C) Siddhanta Patra (also called Asvajana Patra).
- (D) 16

२५७. According to the Panji system, how many generations must be avoided on the mother's side for a valid marriage?

- (A) Vipin
- (B) Five generations.
- (C) The paternal great-great-grandfather of the bride/groom.
- (D) He deemed the 7th generation acceptable for marriage (as opposed to 8th).

२५८. In what year (AD) was the decision made to formalise Panji records to prevent prohibited marriages?

- (A) No, they must have distinct Pravaras.
- (B) 1326 AD.
- (C) The paternal grandmother's maternal grandfather.
- (D) Siddhant Patra (or Asvajana Patra).

२५९. Why is marriage prohibited between the 'Savarna' and 'Vatsa' Gotras?

- (A) It was discovered he had married his first cousin's daughter (his niece) due to lack of records.
- (B) They share the same ancestors (Aurva, Chyavana, etc.), making them 'Sargotra'.
- (C) Five generations.
- (D) Chandogya marriages have a specific 'Uttara Vivaha' performed after sunset after seeing the Arundhati star.

२६०. What is the meaning of 'Asapinda' in the context of marriage selection?

- (A) To pre-identify eligible grooms and simplify the final 'Siddhanta' process.
- (B) One who is not a 'Sapinda' (blood relative within restricted degrees) to the mother or father.
- (C) Prapitamaha's Matamaha (Great-grandfather's maternal grandfather).
- (D) Sixth

२६१. How many 'Chhadwa' (prohibited ancestral positions) must be checked for both the bride and groom?

- (A) 16 positions each (total of 32).
- (B) The maternal grandmother's maternal grandmother's father.
- (C) Chhandogya weddings are split into two parts (Purva and Uttara), whereas Vajasaneyi weddings have no such division.
- (D) A formal certificate issued by a Panjekar confirming that a bride and groom are not ineligible relatives.

୨୧୨. Who provided the 16th Chhadwa rule for the maternal grandmother's maternal grandmother's line?

- (A) A specific type of Siddhanta or clearance document.
- (B) The Panji tradition following the 'Chhadwa' algorithm.
- (C) It signifies a daughter's marriage alliance into another family and village.
- (D) Five generations.

୨୧୩. In the calculation of marriage eligibility, how many specific relationship nodes, known as 'Chhatth', are tracked?

- (A) Uddeh.
- (B) A list of potential grooms prepared by a Panjikar for a girl's father, based on genealogical eligibility.
- (C) 1326 AD.
- (D) 16

୨୧୪. If a shared ancestor is found within the paternal line of both the bride and groom at the 'Chhatth' level, the marriage is ____.

- (A) Forbidden.
- (B) Asapinda (not related within prohibited degrees).
- (C) A 'Path-patita kanya' (fallen girl) from the Gangoli lineage.
- (D) Paternal (Pitripaksh)

୨୧୫. 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.

୨୧୬. 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.

୨୧୭. Who is the primary Chhad-vith checked for a bride's eligibility?

- (A) The father of the bride's great-great-grandfather.
- (B) It is her maternal grandmother's maternal grandfather.
- (C) Five
- (D) The bride's paternal great-great-great-grandfather.

୨୧୮. In the context of 'Chhad-vith', the 10th check refers to whom?

- (A) Five.
- (B) If the ancestor appears only on the maternal side of the groom's lineage (as opposed to the paternal side).
- (C) Udegh
- (D) The maternal grandfather of the bride's paternal great-grandmother.

୨୧୯. What is the 16th Chhad-vith check?

- (A) Genome mapping and the study of chromosomes.
- (B) The girl's great-great-grandfather (Vridha Prapitamaha).
- (C) The maternal grandfather of the bride's maternal grandmother's maternal grandmother.
- (D) 16

२७०. For marriage eligibility, how many generations must be avoided on the mother's side?

- (A) 16
- (B) Siddhanta
- (C) A certificate issued by a Panjikar confirming that the bride and groom are not related within prohibited degrees.
- (D) Five generations.

२७१. What does the term 'Chhadwith' refer to in Panji terminology?

- (A) A process of determining sixteen specific ancestral relationships to verify marriage eligibility.
- (B) It involves checking the paternal great-grandfather of the bride's paternal grandmother.
- (C) Chhandogya marriages occur in two parts (East and West), while Vajasaneyi marriages have no such division.
- (D) The sixteen specific prohibited relationship points/ancestors that must be checked for marriage eligibility.

२७२. The Gotra 'Vatsa' and the Gotra 'Savarna' share the same ancestors; how does this affect marriage?

- (A) Members of these two Gotras cannot intermarry as they are considered kin.
- (B) The mother's brother (Maternal uncle).
- (C) A scholar who maintains genealogical records and verifies marriage eligibility.
- (D) Paternal Great-great-grandfather.

२७३. What specific rule applies to the marriage of a man with the daughter of his mother's brother?

- (A) It is strictly prohibited in the Panji system.
- (B) They share the same hymn-composing ancestors (Pravaras), indicating a shared lineage.
- (C) 16 points.
- (D) Five generations.

२७४. What is the 'Asvajanapatra' document?

- (A) Another name for the Siddhanta or the document certifying that the parties are not related.
- (B) They share the same ancestors (progenitors).
- (C) Maternal grandmother's maternal grandmother's father.
- (D) Five generations.

२७५. What is the primary purpose of the Mithila Panji system regarding marriage?

- (A) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.
- (B) Seven.
- (C) To ensure 'Jati Shuddhi' (caste purity) and avoid prohibited degrees of relationship.
- (D) Prohibited (No eligibility).

२७६. In the Panji system, what does the term 'Uderh' represent?

- (A) The detailed introduction of 32 ancestral lines (maternal and paternal) used to verify marriage eligibility.
- (B) The prohibition of marriage within five generations of the mother's side and seven of the father's.
- (C) To manage their 72 (later 36) clans and ensure marriage outside prohibited degrees.
- (D) Marriage is prohibited within five generations of the mother's lineage.

२७७. According to the Smritis of Manu and Yajnavalkya, marriage is forbidden with a girl who is a ____ (sapinda) of the mother or father.

- (A) Panjikars
- (B) Sixteen.
- (C) Matrimatramaha (Maternal grandmother's maternal grandfather).
- (D) Blood relative.

२७८. Marriage is prohibited between the Vatsa and _____ Gotras because they share common ancestors.

- (A) Savarna.
- (B) Siddhanta Patra (or Aswajanapatra)
- (C) Mother or Father.
- (D) A 'Path-patita kanya' (fallen girl) from the Gangoli lineage.

२७९. 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.

२८०. According to the Panji calculations, what is the 'Fifth Chhatthi'?

- (A) The paternal grandmother's great-grandfather.
- (B) To verify lineages and issue 'Siddhanta' certificates ensuring no 'Swajana' marriage occurs.
- (C) A formal certificate issued by a Panjekar confirming that the bride and groom are not prohibited relatives.
- (D) Because they share the same common ancestors.

२८१. What is the role of the star 'Arundhati' in the Samavedi marriage ritual?

- (A) It must be sighted after sunset during the 'Uttara Vivaha' phase.
- (B) It violates the rule against marrying within the maternal 'Sapinda' (cousin prohibition).
- (C) To trace the Sapinda relationship and ensure non-relatedness before marriage.
- (D) It is her paternal grandmother's maternal grandfather.

२८२. A marriage that violates Panji rules is considered _____ (unscriptural) and leads to social exclusion.

- (A) Ashastriya.
- (B) Five generations.
- (C) It is the formal public declaration by a Panjekar that a proposed marriage is Shastric and valid.
- (D) A marriage or maternal lineage connection (often relating to a daughter's son).

२८३. The 16th Chhatthi in the genealogical verification is the father's maternal grandmother's _____.

- (A) An introduction or pedigree identifying seven generations of ancestors to determine marriage eligibility.
- (B) Maternal grandfather.
- (C) Asvajana-patra (or Siddhanta-patra)
- (D) Seven generations (later modified to six in certain practices).

२८४. What is the 'Seventh Chhatthi' in the marriage eligibility checklist?

- (A) It is a systematic genealogical record-keeping system used in Mithila to verify caste purity and marriage eligibility.
- (B) The paternal grandmother's maternal grandfather.
- (C) Five (5) ancestors (Matrikula).
- (D) Udeggh

२८५. According to the marriage rules in the Panji records, how many generations must be avoided on the mother's side (Matripaksha)?

- (A) It is a document requested by families today to have marriage eligibility certificates written in the Devanagari script.
- (B) The paternal great-grandfather of the girl's maternal grandfather.
- (C) Marriage is prohibited within seven generations on the paternal side.
- (D) Five generations.

२८६. The certificate issued by a Panjikar to confirm a marriage is valid and 'non-related' is called ____.

- (A) Because it violates the rule against marrying offspring of the mother's brother (Nirmata-Bhai).
- (B) Five generations.
- (C) Chhandogya marriages involve viewing the star Arundhati after sunset.
- (D) Siddhant Patra (or Ashvajana-patra).

२८७. What historical event in the 14th century prompted the formalisation of the Panji records?

- (A) The prohibition of marriage within five generations of the mother's side and seven of the father's.
- (B) To ensure lineage purity and prevent marriages within prohibited degrees of kinship.
- (C) The marriage of Pandit Harinath Upadhyaya into a prohibited degree of relationship due to ignorance of lineage.
- (D) To ensure caste purity and regulate marriage eligibility.

२८८. Under the rules of Maharaja Mahesh Thakur, the paternal exclusion for marriage was adjusted from seven generations to ____ generations.

- (A) The maternal grandmother's maternal grandmother's father.
- (B) Bhargama.
- (C) Six generations (making the seventh generation eligible).
- (D) Yajnavalkya (and Manu).

२८९. Identify one of the six specific 'Chhattha' (prohibited degrees) related to the maternal grandmother's lineage.

- (A) Father.
- (B) To ensure 'Jati Shuddhi' (caste purity) and avoid prohibited degrees of relationship.
- (C) Chhadan.
- (D) The maternal grandfather of the maternal grandmother (Matamahi-matamaha-pita).

२९०. How many generations of the mother's side are checked for 'Sapinda' according to the Manusmriti quoted in the text?

- (A) A certificate issued by a Panjikar confirming that the bride and groom are not prohibited relations.
- (B) Five generations.
- (C) A document certifying that the parties are 'not relatives'.
- (D) Panjikar.

२९१. How many generations must be avoided on the mother's side for a valid marriage in the Maithil Brahmin tradition?

- (A) Five generations.
- (B) Swajana (prohibited/incestuous in this social context).
- (C) Five.
- (D) Marriage is prohibited within seven generations (often interpreted as excluding six generations) of the father's lineage.

२९२. The first 'Chhatth' (genealogical checkpoint) for a bride represents the ____.

- (A) One cannot marry a girl who is a Sapinda of the mother.
- (B) Chhatth (Sixth-degree relations).
- (C) Yes, provided they are beyond the prohibited 5 generations.
- (D) Father's paternal great-great-grandfather.

२९३. Which branch of Vedic rituals involves looking at the stars (Arundhati) after sunset during a marriage?

- (A) The final part of the marriage occurs after sunset after viewing the Arundhati star.
- (B) Chandoga (Samaveda).
- (C) Because it violates the rule against marrying offspring of the mother's brother (Nirmata-Bhai).
- (D) Marriage may be permitted if they are beyond the 5th generation (maternal).

၃၉၈. How many total ancestors are theoretically vetted in a full 'Udegh' check?

- (A) Biological relations or kin sharing the same body particles, within which marriage is forbidden.
- (B) 32
- (C) Avoidance of seven generations (later revised to six).
- (D) The paternal grandmother's maternal grandfather.

၃၉၉. In the 'Chhatth' system, if a blood relation is found solely on the groom's maternal side, is marriage permitted?

- (A) Marriage with a 'Guru-patni' (a teacher's wife).
- (B) Yes, provided it is beyond the prohibited five generations.
- (C) Six or seven generations.
- (D) Uteh-karana.

၃၉၉. The rule 'Matritah Panchami Tyaktwa Pitritah Saptami Bhajet' refers to which practice?

- (A) Udhredh Panji
- (B) The prohibition of marriage within five generations of the mother's side and seven of the father's.
- (C) Vajasaneyi marriages can occur at any time (day or night) without a specific division into two parts.
- (D) Seven generations.

၃၉၉. According to the Panji system, marriage with a girl from the maternal uncle's lineage is generally ____.

- (A) Seven.
- (B) Prohibited (especially if within the specified generations).
- (C) The mother and the father.
- (D) The maternal grandfather's paternal grandfather (Matamaha Prapitamaha).

၃၉၉. The first Chhadwith relation is defined as the daughter of the bride's ____.

- (A) The final approval and certification of eligibility given by the Panjiks.
- (B) Paternal Great-great-grandfather.
- (C) Vriddha-Prapitamaha (Great-Great-Grandfather).
- (D) To maintain genealogical records for ensuring caste purity and determining marriage eligibility.

၃၉၉. The 13th Chhadwith relation refers to the bride's paternal grandmother's ____.

- (A) Modnarayana, Varaju, Gunadhidhi, Mayadhidhi, Meetan, Amritnath, Vishnudatta, Nakatu, and Jadaun.
- (B) Brother (maternal uncle).
- (C) Paternal Great-Grandfather.
- (D) Seven generations.

၃၉၉. In Panji records, if a lineage is described as 'Agnat Maatrik' (unknown mother), what does it imply?

- (A) The lack of written genealogical records led to an accidental marriage within forbidden degrees of kinship.
- (B) Seven generations (modified to six in certain practices).
- (C) They share the same hymn-composing ancestors (Pravaras), indicating a shared lineage.
- (D) That the maternal side was not verified or was from an unregistered lineage.

၃၉၉. What is the generation-based restriction for marriage on the maternal side in the Panji system?

- (A) No, marriage is prohibited within 7 generations (paternal).
- (B) Marriage is prohibited within five generations of the mother's lineage.
- (C) 16 (paternal and maternal lineages).
- (D) 16

- ३०२. 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.
- ३०३. Which specific ancestor represents the 'First Chhadwith' for a girl's marriage eligibility check?**
- (A) The prohibition of marriage between individuals sharing common ancestors within a certain number of degrees.
 - (B) To pre-identify eligible grooms and simplify the final 'Siddhanta' process.
 - (C) The Panjkar.
 - (D) The great-grandfather of her great-great-grandfather (Vridha Prapitamaha).
- ३०४. How does the marriage ritual timing differ between 'Vajasaneyi' and 'Chhandogya' Maithil Brahmins?**
- (A) His accidental marriage to a prohibited relative (his first cousin's daughter) due to lack of records.
 - (B) Chhandogyas perform the 'Uttara Vivaha' only after sunset after seeing the Arundhati star, while Vajasaneyis have no such time restriction.
 - (C) The 'Siddhanta Patra' (Eligibility Certificate).
 - (D) Uteh-karana.
- ३०५. For marriage eligibility, how many generations must typically be avoided on the mother's side?**
- (A) A marriage cannot take place within five generations of the maternal side.
 - (B) A list of 16 specific ancestors (six positions deep) checked to ensure no 'Sarpinda' (shared blood) relationship exists.
 - (C) Five generations.
 - (D) Pawan Kumar, Vipin Kumar, and Pravin Kumar.
- ३०६. 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.
- ३०७. The 11th Chhatth for a bride is derived from the ____.**
- (A) To ensure caste purity by maintaining detailed genealogical records for marriage eligibility.
 - (B) Thirty-two.
 - (C) A specific type of Siddhanta or clearance document.
 - (D) Maternal grandfather's paternal grandmother's father.
- ३०८. The 16th Chhatth for a bride is derived from the ____.**
- (A) Maternal grandmother's maternal grandmother's father.
 - (B) 16
 - (C) Panjkar.
 - (D) The marriage of Pandit Harinath Upadhyaya into a prohibited degree of relationship due to ignorance of lineage.
- ३०९. 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.

- ३१०. How many generations did Maharaja Mahesh Thakur decide should be avoided for marriage on the paternal side?**
- (A) Sixth.
 - (B) Seven generations (7).
 - (C) Marriage with a 'Guru-patni' (a teacher's wife).
 - (D) Seven generations.
- ३११. The 15th Chhatth for a bride is the paternal grandfather of her ____.**
- (A) A Great Scholar-King (Maharaja) of the Khandavala dynasty who provided revised legal rulings on marriage prohibitions.
 - (B) It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father.
 - (C) Maternal grandmother's maternal grandmother.
 - (D) Prashasta (recommended/eligible)
- ३१२. Which Vedic branch's marriage includes the viewing of the Arundhati star?**
- (A) A genealogical record management system used to ensure caste purity and marriage eligibility.
 - (B) Chhandogya (Samavedi).
 - (C) The groom cannot marry the daughter of his maternal uncle.
 - (D) Panjkar.
- ३१३. Why is marriage prohibited between the Vatsa and Savarna Gotras despite their different names?**
- (A) It is another name for the certificate of non-relationship required for marriage.
 - (B) They are considered to share the same root ancestors.
 - (C) The paternal great-grandfather of the maternal grandmother of the maternal grandmother.
 - (D) Five generations.
- ३१४. In the verification of marriage eligibility, how many 'Chadhva' (specific ancestral nodes) are examined?**
- (A) The maternal grandfather of the maternal grandmother's maternal grandmother.
 - (B) Four (points 9, 10, 11, and 12).
 - (C) 16
 - (D) Sadashiv from the Sarisab origin.
- ३१५. According to the text, marriage is prohibited with a girl if she is the daughter of the groom's ____.**
- (A) Belonging to the same paternal lineage or Gotra.
 - (B) Maternal uncle.
 - (C) Arundhati (the evening star).
 - (D) A great scholar whose unintentional marriage to a close relative (his cousin's daughter) triggered the need for the formal Panji Prabandh.
- ३१६. Which Vedic branch's marriage ceremony includes a division into 'Purva Vivah' and 'Uttar Vivah'?**
- (A) The groom cannot marry the daughter of his maternal uncle.
 - (B) Bhatt Bhushan of Mandi Marha Mul.
 - (C) Chandog (Samavedi).
 - (D) Sixteen.
- ३१७. What is the significant marriage prohibition regarding the 'mother's brother' mentioned in Rule 4?**
- (A) An illegal or forbidden marriage within prohibited genealogical degrees, often resulting in social exclusion.
 - (B) If the shared ancestor appears in the groom's maternal line (Matru-paksh).
 - (C) Seven generations.
 - (D) The groom cannot marry the daughter of his maternal uncle.

३१८. The 'Chhadwith' verification includes tracing the ancestors of the maternal grandmother. True or False?

- (A) True.
- (B) The paternal great-grandfather of the bride's paternal great-grandfather.
- (C) The ancestors of 32 different lineages (Udegh) related to the couple.
- (D) The groom's 16 positions must be verified against the bride's lineage to avoid Sapinda overlap.

३१९. A Maithil marriage is considered valid only after a Panjikar confirms the couple are not ____.

- (A) It is strictly forbidden as a violation of genealogical purity.
- (B) The maternal grandmother's maternal grandmother's maternal grandfather.
- (C) Blood relative.
- (D) Sapinda (related within prohibited degrees).

३२०. How many generations must be avoided for marriage on the maternal side in the Maithil system?

- (A) Maternal grandfather's paternal grandmother's father.
- (B) Five generations.
- (C) 1326 AD.
- (D) Hridayanand.

३२१. In the Panji system, the first 'Chhadwit' is defined as the daughter of the paternal great-grandfather's ____.

- (A) Great-grandfather (Vriddha-prapitamaha).
- (B) A relation is forbidden if the ancestor appears in the groom's paternal side within 6 degrees, but permitted if found on the maternal side.
- (C) Uderh Panji
- (D) Sixth.

३२२. Which category of marriage restriction ensures that the bride is not a 'Sapinda' of the groom's mother or father?

- (A) That the groom is not a descendant of the bride's mother's brother.
- (B) Siddhant Patra (or Aswajan Patra).
- (C) It refers to a person belonging to the same prohibited bloodline, making marriage illegal.
- (D) Asapinda marriage rule.

३२३. What unique information does the 'Udegh Panji' include regarding women?

- (A) The source does not explicitly name her, but identifies her as the daughter of Jagadguru Gangesh from the Chhadan lineage.
- (B) In certain sections, it includes the names of the female ancestors (Strinamaka).
- (C) Yes, as the prohibition applies strictly to the paternal side overlap.
- (D) The public verification of genealogical eligibility before a marriage is finalised.

३२४. What triggered the need for formalised Panji records in the 14th century?

- (A) Five.
- (B) Table 96.
- (C) The marriage of scholar Pandit Harinath Upadhyay to his first cousin due to a lack of genealogical knowledge.
- (D) The paternal grandmother's maternal grandfather.

३२५. What does the 'Adhikara' (Right) investigation determine?

- (A) 16 points.
- (B) Whether a specific bride and groom have the legal and religious right to marry based on their ancestry.
- (C) The Chhandogya marriage is divided into two parts (Purva and Uttara), whereas the Vajasaneyi has no such division.
- (D) The daughter was married to Padma Pati, the son of Ghuran, from the village of Karmiha.

३२६. How does the 'Vajasaneyi' marriage ceremony timing differ from the 'Chhandoga' tradition?

- (A) Seven generations.
- (B) Vajasaneyi ceremonies can occur during the day or night, while Chhandoga ceremonies must view the stars (Arundhati) after sunset.
- (C) To identify 16 specific female ancestral lines of the bride to ensure they do not overlap with the groom's paternal side.
- (D) Tenth.

३२७. What is the term for the 'paternal grandfather of the maternal grandmother' in the Chhadwith calculation?

- (A) To act as a legal and religious authority for certifying the validity of marriages according to genealogical laws.
- (B) The Biji Purush helps identify the root lineage to check for common ancestry.
- (C) The 13th Chhadwith.
- (D) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.

३२८. The process of verifying the 32 maternal and paternal root lineages of a prospective couple is called ____.

- (A) Purandar from the Baliyas origin.
- (B) Chhandoga has four primary samskaras, while Vajasaneyi includes Vedarmbha as a distinct fifth samskara.
- (C) Uteh-karana.
- (D) A man cannot marry the daughter of his maternal uncle.

३२९. What constitutes the '16th Chhadwith' for a bride?

- (A) To maintain caste purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.
- (B) The maternal grandfather of the maternal grandmother (Matri- Matamaha of the Matamahi).
- (C) Vipin
- (D) Five.

३३०. In the Chhadwith check, if a bride is the 6th generation from a common ancestor, she is forbidden to marry a groom if he is ____.

- (A) Also within the 6th generation on his paternal side.
- (B) The paternal great-great-grandfather (Vridhdha Prapitamaha).
- (C) The paternal great-grandfather of the girl's maternal grandfather.
- (D) The Samavedic marriage is divided into 'Purva' and 'Uttara' (after sunset) rituals.

३३१. According to the 'Chhattha' (Sixth) rule, what is the prohibited distance for marriage from common ancestors?

- (A) A groom cannot marry the daughter of his maternal uncle (direct offspring of his mother's brother).
- (B) The accidental marriage of the scholar Pandit Harinath Upadhyay to a close maternal relative.
- (C) Not related; not belonging to the same immediate bloodline.
- (D) Neither the bride nor the groom should be within the sixth position from any of the sixteen defined ancestors.

३३२. How are 'Sapinda' relationships calculated for the maternal side?

- (A) Sagotra
- (B) Up to the fifth generation from the mother.
- (C) Five generations.
- (D) It is a formal certificate issued by a Panjikar confirming that a couple is eligible to marry.

३३३. What happens if a girl is found to be 'Svajana' (related within prohibited degrees) to a boy?

- (A) The marriage is considered invalid and any offspring would traditionally be socially excluded.
- (B) Avoidance of five generations.
- (C) The state of sharing the same body particles/bloodline within a specified number of generations.
- (D) A marriage or maternal lineage connection (often relating to a daughter's son).

۳۳۸. According to the Panji rules, how many generations must be avoided on the maternal side for a marriage to be eligible?

- (A) Individuals belonging to the same Gotra or lineage, making them ineligible for marriage with each other.
- (B) Seven for the father's side and five for the mother's side.
- (C) Five generations.
- (D) Chandoga marriages have a specific 'Uttar Vivah' performed after sunset following the sighting of the Dhruva star, whereas Vajasaneyi rituals have no such timing restriction.

३३५. What is the 'Chadhvitha' in the process of marriage eligibility?

- (A) Jagannath and Kalikant.
(B) The daughter was married to Padma Pati, the son of Ghuran, from the village of Karmiha.
(C) The identification of 16 specific ancestral nodes (nodes of 6th-degree relations) to ensure no blood overlap.
(D) Yes, as long as the Mul and Gotra do not overlap in a way that violates Sapinda rules.

३३६. 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.

३३७. How does the text define 'Sapinda' in the context of marriage?

- (A) Siddhant-patra (or Asvajan-patra).
(B) Relations sharing the same 'pinda' or body/ancestry within prohibited degrees.
(C) Five generations.
(D) Maternal grandmother's maternal grandmother's father.

३३८. A marriage in Mithila is considered 'Ashastriya' (unscriptural) if it is conducted without ____.

- (A) Six (as per à¤,à¤,à¤¶à¥¤à¤§à¤¿à¤¤/modified rules).
 (B) The Siddhanta (Panjikar's approval).
 (C) Udhedh
 (D) The girl's great-great-grandfather (Vriddha Prapitamaha).

३३९. How many ancestors are traced to define the 16 'Chhadwaith' positions for a bride?

- (A) Chhadishta.
(B) The mother's brother (Maternal uncle).
(C) Six generations in specific paternal and maternal lines.
(D) Murlidhara.

380. Under which conditions is a marriage allowed even if a 'Chhadwaith' link is found?

- (A) If the link appears on the maternal side of the groom after the prohibited generations.
(B) A formal introduction of thirty-two ancestral lines required to verify marriage eligibility.
(C) Marriage with a 'Guru-patni' (a teacher's wife).
(D) Sapinda (consanguineous) relationships within prohibited degrees.

३४१. What is 'Siddhant' (or 'Asvajana Patra') in the Panji marriage process?

- (A) A formal certificate issued by a Panjikar confirming that the bride and groom are not prohibited relatives.
- (B) The Yadava community (cowherds/Gop).
- (C) Siddhanta-patra (or Asvajana-patra).
- (D) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).

३४३. Which ancient lawgivers' rules (Smritis) form the basis of the Panji marriage prohibitions?

- (A) A Great Scholar-King (Maharaja) of the Khandavala dynasty who provided revised legal rulings on marriage prohibitions.
- (B) Maternal grandfather's paternal grandmother's father.
- (C) Seven generations.
- (D) Manu and Yajnavalkya.

३४३. 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.

३४४. In the verification process, what does the Panjekar check regarding the 'Matrimaternal' branch?

- (A) Prohibition of marriage if any of the 16 identified 'Chhattha' ancestors of the bride appear in the groom's paternal lineage.
- (B) Five generations.
- (C) That the groom is not a descendant of the bride's mother's brother.
- (D) The prohibition of marriage within five generations of the mother's side and seven of the father's.

३४५. What is the consequence of marrying within the same 'Gotra' (Sagotra)?

- (A) 7 generations (paternal side).
- (B) The 13th Chhadwith.
- (C) No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother.
- (D) The marriage is considered invalid as the couple is regarded as siblings.

३४६. What determines if an ancestor found in the bride's lineage prohibits marriage with a groom?

- (A) Bacharia, Achhadhara, Jivadhana, Sarvayalal, and Sonelal.
- (B) If the ancestor appears within the prohibited degree of the groom's paternal side.
- (C) 7 generations (later modified to 6 in some practices).
- (D) Maternal uncle (mother's brother).

३४७. According to the Panji rules, why is marriage with a maternal uncle's daughter prohibited?

- (A) A certificate issued by a Panjekar confirming that the bride and groom are not related within prohibited degrees.
- (B) Siddhant Patra (or Aswajanchan Patra)
- (C) The introduction of seven generations of ancestors required to verify a person's lineage.
- (D) Because it violates the rule against marrying offspring of the mother's brother (Nirmata-Bhai).

३४८. What was the historical consequence of Pandit Harinath Upadhyaya marrying his sister's daughter's daughter?

- (A) The Panji Prabandh.
- (B) Chhandoga marriages involve an 'Uttara Vivaha' performed after sunset after seeing the Arundhati star.
- (C) It led to the formalisation of the Panji system to prevent such accidental 'incestuous' marriages.
- (D) Relationship through shared blood or ancestry within seven generations on the father's side and five on the mother's.

३४९. What are 'Chhadwith' points 9 through 12 primarily concerned with?

- (A) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.
- (B) The lineages of the bride's maternal grandfather (Matamaha).
- (C) Paternal lineage (Pitri-paksha)
- (D) Five generations.

३५०. According to the Panji system, how many generations must be excluded for marriage on the mother's side?

- (A) Five generations.
- (B) Individuals belonging to the same Gotra or lineage, making them ineligible for marriage with each other.
- (C) Uddeh.
- (D) Seven generations (later modified to six in some practices).

३५१. Which specific ancestor constitutes the 'First Chhadwit' (prohibited ancestor point) for a bride?

- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
- (B) Arundhati (the morning/evening star).
- (C) Ashok and Ajay.
- (D) It is a marriage ritual performed after sunset after observing the star Arundhati.

३५२. How many generations must be avoided on the mother's side for marriage eligibility in the Maithil Brahmin community?

- (A) Individuals belonging to the same Gotra or lineage, making them ineligible for marriage with each other.
- (B) Five generations.
- (C) To maintain genealogical records and ensure caste purity for marriage eligibility.
- (D) The introduction of seven generations of ancestors required to verify a person's lineage.

३५३. 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.

३५४. What does 'Siddhanta' signify in the Panji marriage process?

- (A) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- (B) Due to a decline in people's ability to maintain accurate 32-mula records, leading to accidental incestuous marriages.
- (C) Because they are considered to share the same ancestors (Anya-onya).
- (D) The formal public declaration and authentication of marriage eligibility by the Panjkar.

३५५. 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.

३५६. According to the text, what is the 'Pancha-Siddhanta' rule regarding maternal uncles?

- (A) That the maternal side was not verified or was from an unregistered lineage.
- (B) A man cannot marry the daughter of his maternal uncle.
- (C) Swajana.
- (D) Sweden.

३५७. The first 'Chadvith' line refers to the _____ of the bride's father.

- (A) Paternal great-grandfather's father.
- (B) To ensure caste purity by maintaining detailed genealogical records for marriage eligibility.
- (C) The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).
- (D) The 16 specific ancestral relationship points from which a bride or groom must be at least six generations removed.

३५८. How do Chhandog and Vajasaneyi marriage rituals differ regarding timing?

- (A) The daughter of Rud married Helu of the Darihara Mool.
- (B) Seven generations.
- (C) Chhandog marriages usually occur in two parts (at sunset), whereas Vajasaneyi rituals have no such timing restriction.
- (D) They are specific genealogical positions of ancestors used to detect prohibited overlaps in lineage.

३५९. According to the Smritis (Manu and Yajnavalkya), marriage is prohibited if the bride is a _____ of the groom's mother or father.

- (A) Maternal uncle (Matamaha).
- (B) It can occur at any time during the day or night (unlike Chandogya, which has specific timing).
- (C) Six.
- (D) Sapinda (consanguineous relative).

३६०. Which ancestral position constitutes the 'First Chadvith' for a girl's marriage eligibility?

- (A) Brother (maternal uncle).
- (B) The great-grandfather's great-grandfather (Vridhdha-Prapitamaha's Prapitamaha).
- (C) Sixteen.
- (D) Seven generations of common ancestry.

३६१. What was the result of the marriage of Harinath Upadhyaya that led to the Panji reform?

- (A) They were treated as outcastes (Chandal) and excluded from Aryan social rites.
- (B) They share the same lineage of five sage ancestors (Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana).
- (C) It was discovered he had married his first cousin's daughter (his niece) due to lack of records.
- (D) Yes (it is prohibited only if it appears in the paternal side within specific limits).

३६२. How many paternal generations must be avoided to satisfy marriage eligibility rules?

- (A) Siddhant Patra (or Aswajan Patra)
- (B) Seven (often modified to six in practice).
- (C) 7 generations.
- (D) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.

३६३. What is a 'Siddhanta Patra' (or Asvajananit Patra)?

- (A) A certificate issued by a Panjika confirming that a couple is not prohibited from marrying by blood relation.
- (B) Because they share the same ancestral rishis (common lineage).
- (C) It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage.
- (D) Close blood relatives within a specified number of generations.

३६४. The list of 'Chhatth' (16 ancestors) includes the father's paternal grandfather's father and the mother's _____.

- (A) A formal certificate issued by a Panjika confirming that a bride and groom are not prohibited relatives.
- (B) Kshana
- (C) Non-kin or unrelated.
- (D) Maternal grandfather's father (among others).

३६५. The 3rd 'Chhatth' relationship involves the daughter of the maternal grandfather's _____.

- (A) Father.
- (B) Maternal uncle.
- (C) It largely became extinct, and they shifted to avoiding common village lineages for marriage.
- (D) They share common ancestors, effectively making them part of the same lineage.

- ३६६. Under the Panji system, marriage is prohibited if the bride and groom share a common ancestor within how many generations on the paternal side?**
- (A) Definition: The final verification process where a Panjekar checks 'Uderh' (genealogical charts) to grant marriage permission.
 - (B) Because they are considered to share the same ancestors (Anya-onya).
 - (C) Marriage is prohibited within five generations of the mother's lineage.
 - (D) Seven generations.
- ३६७. According to the text, what is the 'Chhadwith' (or Chhad-vastha) in the context of marriage verification?**
- (A) The Matri-matamahi (mother's maternal grandmother's mother).
 - (B) Ruramath Mool.
 - (C) Five generations.
 - (D) A list of 16 specific ancestors (six positions deep) checked to ensure no 'Sarpinda' (shared blood) relationship exists.
- ३६८. The rule 'Matritah Panchami, Pitritah Saptami' refers to marriage exclusions within which generations?**
- (A) The paternal great-great-great grandfather (Vridha-Prapitamaha).
 - (B) It is a central authority for verifying genealogical records and marriage eligibility (Siddhanta).
 - (C) Exclusion of five generations from the mother's side and seven (or six) from the father's side.
 - (D) Sapinda (consanguineous) relationships within prohibited degrees.
- ३६९. What is the 16th 'Chhadwith' position checked during marriage verification?**
- (A) Five generations.
 - (B) To ensure the groom is not marrying a girl from his mother's immediate family lineage up to the 5th generation.
 - (C) Sixteen.
 - (D) The bride's maternal grandmother's maternal great-grandfather (Matri-matamahi-matri-matamaha).
- ३७०. The rule for maternal side exclusion (Panchama) was strictly enforced to avoid marriages within ____ generations.**
- (A) Five.
 - (B) It involves checking the paternal great-grandfather of the bride's paternal grandmother.
 - (C) Yes, provided it is beyond the 5th generation.
 - (D) Prapitamaha's Matamaha (Great-grandfather's maternal grandfather).
- ३७१. How many generations must typically be avoided on the mother's side for marriage eligibility in the Panji system?**
- (A) Asapinda.
 - (B) Future generations are aware of the lineage's history while remaining integrated into society.
 - (C) Five generations.
 - (D) Tenth.
- ३७२. What is the purpose of the 'Siddhanta Patra' (Certificate of Eligibility)?**
- (A) To document that the bride and groom are not related within prohibited degrees.
 - (B) A list of 16 specific ancestors (six positions deep) checked to ensure no 'Sarpinda' (shared blood) relationship exists.
 - (C) To ensure 'Jati Shuddhi' (caste purity) by regulating marriage eligibility and preventing incest.
 - (D) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- ३७३. What is the definition of 'Swajana' in the context of Mithila marriage laws?**
- (A) The paternal grandmother's great-grandfather.
 - (B) One cannot marry a girl who is a Sapinda of the mother.
 - (C) A certificate issued by a Panjekar confirming that the bride and groom are not prohibited relations.
 - (D) A person related within the prohibited degrees of consanguinity with whom marriage is forbidden.

३७४. What document lists potential grooms for a girl based on lineage compatibility before a marriage is fixed?

- (A) No, it is prohibited.
- (B) Adhikar Mala.
- (C) Chhandoga marriages must observe the stars (Arundhati) after sunset, while Vajasaneyi marriages can occur day or night.
- (D) Margashirsha (Magsar).

३७५. Why is marriage with the daughter of a mother's brother prohibited?

- (A) Shyamsundar
- (B) Eight (from the 9th to the 16th 'Chait').
- (C) Chhandogya weddings involve seeing the Arundhati star after sunset, while Vajasaneyi weddings have no such requirement.
- (D) It violates the rule against marrying within the maternal 'Sapinda' (cousin prohibition).

३७६. Which ancestor is considered the 'First Chhatth' in a girl's lineage check?

- (A) Because they share the same common ancestors.
- (B) The groom also requires a 32-mool verification (his paternal and maternal lines) to ensure no overlap.
- (C) The Paternal Great-Grandfather's Paternal Grandfather (Vridhdha- Prapitamah-Pitamah).
- (D) The father of the paternal great-great-grandfather (Vridhdha Prapitamah).

३७७. Which type of Panji specifically tracks 'Sapinda' relationships up to six generations?

- (A) A man cannot marry the daughter of his maternal uncle.
- (B) Udegh Panji.
- (C) Third.
- (D) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.

३७८. 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.

३७९. The sixteen specific genealogical relationships checked for marriage eligibility are collectively known as ____.

- (A) The Panji (genealogical records).
- (B) Chhadisht
- (C) The maternal grandfather of the maternal grandmother's maternal grandmother.
- (D) Marriage eligibility (specifically the 6th ancestor check).

३८०. In the Chhadisht calculation, what is the 'First Chhadisht'?

- (A) The paternal great-grandfather of the girl's paternal great-grandfather.
- (B) Prashasta (recommended/eligible)
- (C) Chhadishta.
- (D) Chhandogya marriages must view the star Arundhati after sunset, while Vajasaneyi marriages have no such restriction.

३८१. In the Chhadisht calculation, what is the 'Ninth Chhadisht'?

- (A) It refers to six ancestral positions used to determine prohibited relationships.
- (B) To maintain caste purity and regulate marriage eligibility for Brahmins, Kayasthas, and Kshatriyas.
- (C) The paternal great-grandfather of the girl's maternal grandfather.
- (D) Siddhant Patra (or Aswajan Patra)

३८२. What happened to the Panji system among the Kshatriya community over time?

- (A) Uteá, h Panji.
- (B) They share the same five ancestral sages (Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana).
- (C) It largely disappeared, leading them to avoid marriage only within the same village (Dada-Matrik village avoidance).
- (D) The groom cannot marry the daughter of his maternal uncle.

३८३. What is 'Panji Prabandh'?

- (A) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.
- (B) It is a systematic genealogical record-keeping system used in Mithila to verify caste purity and marriage eligibility.
- (C) Chandog (Samavedi).
- (D) The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).

३८४. How many generations must be avoided on the mother's side for marriage eligibility?

- (A) An expert genealogist authorised by the state to maintain records and verify marriage legality.
- (B) A document proving that the bride and groom are not related by prohibited bloodlines.
- (C) The Valmiki Ramayana.
- (D) Five generations.

३८५. The document issued by a Panjikar certifying that a bride and groom are not related is called ____.

- (A) The bride/groom's great-great-grandfather's father (Vridhdha- Prapitamaha's Pitamaha).
- (B) Siddhant Patra (or Asvajana Patra).
- (C) Margashirsha (Magsar).
- (D) Matrimatramaha (Maternal grandmother's maternal grandfather).

३८६. According to the Panji system, what is 'Chhadwith'?

- (A) A list of sixteen specific ancestral positions that must be checked to avoid 'Sapinda' (blood relation) marriages.
- (B) The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).
- (C) A genealogical introduction spanning 32 ancestral lines (paternal and maternal) required for marriage eligibility.
- (D) Four (points 9, 10, 11, and 12).

३८७. What happens if a girl appears as a 'Chhadwith' in the paternal lineage of the groom?

- (A) Thirty-two.
- (B) A formal certificate issued by a Panjikara confirming that a bride and groom are not closely related.
- (C) The marriage is considered 'Ashastriya' (unscriptural) and invalid by society.
- (D) The marriage is prohibited (no 'Adhikar').

३८८. Marriage is strictly prohibited between the Vatsa and Savarna Gotras because they share the same ____.

- (A) Siddhanta
- (B) To maintain genealogical records and ensure caste purity for marriage eligibility.
- (C) The maternal grandmother's maternal grandmother's father.
- (D) Ancestors (Pravaras)

३८९. Under the modified rule by M.M. Mahesh Thakur, which paternal generation was deemed acceptable for marriage?

- (A) That the bride and groom are not 'Svajana' (relatives within prohibited degrees).
- (B) Sunset marriage rituals and viewing the star Arundhati.
- (C) The seventh generation (meaning six generations must be passed).
- (D) No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother.

३९०. What is the primary purpose of the 'Panji Prabandha' system established in Mithila?

- (A) A registered record of births and marriages within specific lineages.
- (B) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).
- (C) Mithilesh (Lili), Vipin, Ashutosh, and Mantu.
- (D) To maintain genealogical purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.

३९१. Maha-Mahopadhyay Mahesh Thakur's modification to the Pitri-paksha rule allowed marriage after _____ generations.

- (A) It is a list of potential grooms for a girl, verified by the Panjkar 5- 10 years before marriage.
- (B) The marriage of Pandit Harinath Upadhyaya to a relative (his father's brother's daughter's daughter) due to genealogical ignorance.
- (C) Definition: The state of being related by blood, which must be verified as absent before a Hindu marriage.
- (D) Six (the seventh generation is eligible).

३९२. How many 'Chhatth' (ancestral positions) are analyzed to determine the marriage eligibility of a girl?

- (A) It was discovered he had married his first cousin's daughter (his niece) due to lack of records.
- (B) Because they share the same ancient ancestors (Vedic lineages).
- (C) 16
- (D) Five

३९३. What is the 'Adhikaar' document in Maithil marriage custom?

- (A) Father's father's father (Prapitamaha).
- (B) A list of potential grooms prepared by a Panjkar for a girl's father, based on genealogical eligibility.
- (C) Yes, provided it is beyond the 5th generation.
- (D) Paan Mansukh from the Pandua origin.

३९४. What specific relationship is explicitly prohibited for a groom even if other rules are met?

- (A) To ensure 'Jati Shuddhata' (caste purity) and verify marriage eligibility.
- (B) The daughter of the groom's step-mother's brother.
- (C) Ramchandra
- (D) 7 generations (paternal side).

३९५. In Maithil Brahmin marriage rules, how many generations must be avoided on the mother's side to ensure eligibility?

- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
- (B) Five generations.
- (C) To ensure the groom is not marrying a girl from his mother's immediate family lineage up to the 5th generation.
- (D) Paternal (Pitri-paksha).

३९६. In the Panji terminology, what is a 'Swajina' marriage?

- (A) 16
- (B) An incestuous or prohibited marriage within the forbidden degrees of kinship.
- (C) The bride's maternal grandmother's maternal great-grandfather (Matri-matamahi-matri-matamaha).
- (D) It became extinct/obsolete, leading them to rely only on avoiding identical village names for marriages.

३९७. The check for 'Chhadwith' points ensures the bride and groom are not related through their _____.

- (A) Udeggh.
- (B) They share the same common ancestors despite having different Gotra names.
- (C) Ruramath Mool.
- (D) Great-great-grandmothers (Vridha-prapitamahi).

३९८. How does the 'Vajasaneyi' (Yajurvedic) marriage timing differ from the Chhandoga tradition?

- (A) Vajasaneyi marriages can occur during the day or night, whereas Chhandoga marriages include a night ritual involving seeing the Arundhati star.
- (B) Prohibited (especially if within the specified generations).
- (C) Seven for the father's side and five for the mother's side.
- (D) The mother's side.

३९९. Under what condition is a 'Chhadisth' ancestor overlap permitted for marriage?

- (A) Seven generations.
- (B) It is permitted if the ancestor appears in the groom's maternal lineage (Matri-Paksha) rather than the paternal one.
- (C) Maharaja Harisimhadeva, following a controversy involving Pandit Harinath Upadhyaya.
- (D) The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).

४००. The 'Udegh' requirement for marriage involves checking ____ maternal and ____ paternal ancestors.

- (A) Six paternal and five maternal.
- (B) Yes, as the maternal prohibition only extends to the fifth generation.
- (C) The paternal great-grandfather of the girl's maternal grandfather.
- (D) 5 maternal and 7 paternal.

४०१. How many 'Chhadisths' are specifically derived from the bride's paternal grandmother's side?

- (A) Siddhant-patra (or Asvajan-patra).
- (B) The final part of the marriage occurs after sunset after viewing the Arundhati star.
- (C) Four (the 5th, 7th, 8th, and 15th Chhadisths).
- (D) That the bride and groom are not 'Svajana' (relatives within prohibited degrees).

४०२. The prohibition of marriage within the same Gotra is known as avoiding ____ marriage.

- (A) Sagotra
- (B) The marriage is considered invalid (Sagotra \ Vivah prohibition).
- (C) Four (the 5th, 7th, 8th, and 15th Chhadisths).
- (D) Up to the fifth generation from the mother.

४०३. What is 'Swarjana' in the context of Maithil marriage rules?

- (A) Five generations.
- (B) A specialised genealogist who maintains records and verifies marriage eligibility.
- (C) Marriage between individuals who are prohibited relatives, which the Panji system seeks to prevent.
- (D) The maternal grandmother's maternal grandmother's maternal grandfather.

४०४. According to Manu and Yajnavalkya, a bride should not be a 'Sapinda' of the ____.

- (A) Mother or Father.
- (B) An expert genealogist authorised by the state to maintain records and verify marriage legality.
- (C) Definition: The sixteen specific ancestor relationships that must be checked to confirm a bride and groom are not 'Sapinda' (kinsfolk).
- (D) Gotra; Pravara.

४०५. According to 'Manusmriti', a woman who is not a 'Sapinda' of the father or mother is considered ____ for marriage.

- (A) Prashasta (recommended/eligible)
- (B) Neither the bride nor the groom should be within the sixth position from any of the sixteen defined ancestors.
- (C) To prevent accidental marriages between close relatives due to the loss of private family records.
- (D) To maintain genealogical records for verifying caste purity and marriage eligibility.

४०६. Why were Panjikar positions created as a state-authorised department in medieval Mithila?

- (A) To prevent accidental marriages between close relatives due to the loss of private family records.
- (B) The detailed introduction and identification of 32 specific ancestors.
- (C) Maternal grandmother's maternal grandmother's father.
- (D) It largely disappeared, and they now follow the rule of avoiding the same village for marriage.

४०७. Under which condition can a 'Chhadwih' (prohibited ancestor) be bypassed according to the text's logic on maternal/paternal sides?

- (A) Siddhanta Patra (or Aswajan-patra).
- (B) Continuously, as new births and marriages occurred.
- (C) Marriage within five generations of the mother and seven of the father.
- (D) A relationship that is prohibited on the paternal side might be allowed if it occurs on the maternal side.

४०८. In 'Uderh' terminology, what does the 'Sixteenth Chhadwih' represent?

- (A) Seven
- (B) Chhattha-Nirnaya (Deciding the six-fold relationship).
- (C) The maternal grandfather of the maternal grandmother's maternal grandmother.
- (D) He formalised the rule that 7 generations on the paternal side must be excluded, which became widely accepted.

४०९. What happened to the Panji system among the Kshatriyas of Mithila over time?

- (A) The sixteen specific ancestral positions that must be checked to ensure no 'Sapinda' (blood relative) relationship exists.
- (B) Seven generations.
- (C) The maternal grandfather of the bride's maternal grandmother's maternal grandmother.
- (D) It largely became extinct, and they shifted to avoiding common village lineages for marriage.

४१०. In the context of Maithil marriage rules, how many generations on the maternal side must be renounced to ensure eligibility?

- (A) 5 generations
- (B) Five
- (C) It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father.
- (D) The title 'Taskar' (thief) was added to their name records.

४११. In the Chandoga (Samaveda) marriage tradition, what star must be sighted by the couple after sunset?

- (A) Arundhati
- (B) Up to the fifth generation from the mother.
- (C) Dulahiti.
- (D) Ancestors (Pravara).

४१२. Why is marriage prohibited between individuals belonging to the Savarna and Vatsa Gotras?

- (A) If the ancestor appears within the prohibited degree of the groom's paternal side.
- (B) The prohibition of marriage within five generations of the mother and seven of the father.
- (C) They share common ancestors and the same Pravar sages.
- (D) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).

४१३. Which scholar's 'Smritisar' inadvertently ignored the Sapinda rules, leading to the necessity of formal Panjis?

- (A) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.
- (B) Kalyan, the son of Iray from the village of Valiyas.
- (C) Lineage purity and social standing.
- (D) Pandit Harinath Upadhyaya

४१४. In the Panji of Gauri Nath Singh, which village is identified as the origin for the daughter's marriage into the family of Ghuran?

- (A) Svajana marriage.
- (B) The daughter was married to Padma Pati, the son of Ghuran, from the village of Karmiha.
- (C) Ancestors (Pravaras)
- (D) Siddhanta Patra (or Asvajana Patra).

४१५. The genealogical term 'Dau' is typically used to indicate what type of connection?

- (A) Maternal grandmother's maternal grandmother's father.
- (B) An introduction of seven generations of ancestors, requiring the identification of 32 specific family lines.
- (C) Non-kin or unrelated.
- (D) A marriage or maternal lineage connection (often relating to a daughter's son).

४१६. Identify the marriage connection for the daughter of Maharaja Narendra Singh.

- (A) Belonging to the same paternal lineage or Gotra.
- (B) Kalyan, the son of Iray from the village of Valiyas.
- (C) To collect and update information regarding new births and marriages.
- (D) 7 generations (modified to 6 in some practices).

४१७. Identify the marriage link for the daughter of Vabhi Gunadhari Singh.

- (A) Jananand, the son of Chumman from the Karmiha lineage.
- (B) The prohibition of marriage within five generations of the mother and seven of the father.
- (C) To maintain genealogical purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.
- (D) The state of being related through a common ancestor, which prohibits marriage within specific generational limits.

४१८. What is the primary subject of the 'Mithila Panji Prabandha' system detailed in the source material?

- (A) The girl's great-great-grandfather (Vridha Prapitamaha).
- (B) Bacharia, Achhadhara, Jivadhana, Sarvayalal, and Sonelal.
- (C) The management of genealogical records and marriage alliances within the Maithil community.
- (D) It signifies a daughter's marriage alliance into another family and village.

४१९. Which village is indicated as the marriage origin for 'Nandlal's' daughter in the Jamuni branch?

- (A) Darihara.
- (B) A formal certificate issued by a Panjekar confirming that the bride and groom are not prohibited relatives.
- (C) Danchandra Jha, Dhruvchandra Jha, Pushpanand Jha, and Shambhu Jha.
- (D) Genome mapping and the study of chromosomes.

४२०. Which village provides the marriage alliance for 'Ganganand' in the Hati branch?

- (A) The father's side.
- (B) To identify 16 specific female ancestral lines of the bride to ensure they do not overlap with the groom's paternal side.
- (C) Asapinda.
- (D) Darihara.

४२१. The marriage of 'Dharmadatta's' daughter in the Chihi branch is linked to which village?

- (A) The calculation of sixteen specific relatives used to determine if a bride and groom are too closely related.
- (B) Satlakha.
- (C) A document issued by a Panjekar certifying that a couple is not related and is eligible to marry.
- (D) Yajnavalkya (and Manu).

४२२. To which individual from the Baliyas Mool was the daughter of Horari given in marriage?

- (A) Maternal.
- (B) Panjekar.
- (C) The Great-grandfather's Grandfather (Vridha-prapitamaha ke pitamaha).
- (D) Jivanath.

४२३. The daughter of Tota was given in marriage to Bhavi, who was the son of whom?

- (A) Purandar from the Baliyas origin.
- (B) No, that requirement is specific to the 'Chandoga' (Samavedi) marriage ritual.
- (C) The legal and ritual sanctioning of a marriage.
- (D) Five generations.

४२४. Manbodh's daughter was given in marriage to Saheb, the son of whom?

- (A) The marriage is considered invalid (Sagotra \ Vivah prohibition).
- (B) Sadashiv from the Sarisab origin.
- (C) 5 generations
- (D) Svajana

४२५. In section 206, the daughter of Mathuranath was given in marriage to the son of whom?

- (A) It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage.
- (B) Paan Mansukh from the Pandua origin.
- (C) Because they share the same common ancestors (identical Pravara).
- (D) A process of determining sixteen specific ancestral relationships to verify marriage eligibility.

४२६. Mahesh's daughter was given in marriage to Bechu, the son of whom?

- (A) A man cannot marry the daughter of his maternal uncle.
- (B) Ram from the Sodarpur Mool.
- (C) True.
- (D) The introduction of seven generations of ancestors.

४२७. In Maithil Panji records, what specific event does the term 'Dau' signify?

- (A) It signifies a daughter's marriage alliance into another family and village.
- (B) A formal certificate issued by a Panjekar confirming that the bride and groom are not prohibited kinsfolk.
- (C) To ensure caste purity and determine marriage eligibility by tracking genealogical records.
- (D) Yes, provided the exclusion limit of 5 generations is met.

४२८. Which ancient text's 'Bal Kanda' is cited to show the tradition of examining lineage before marriage?

- (A) The Valmiki Ramayana.
- (B) Udhredh Panji
- (C) The Siddhanta Patra (or Asvajana Patra).
- (D) One cannot marry a girl who is a Sapinda of the mother.

४२९. Who was the daughter of Raja Dular Singh whose marriage is noted in the Sarisab lineage?

- (A) Dulahiti.
- (B) Paternal great-grandfather's father.
- (C) The paternal great-grandfather of the girl's paternal great-grandfather.
- (D) Vipin Kumar.

४३०. In the Mahishi Pali branch, how many marriages are recorded for Bhavani Dutt Jha?

- (A) Fourteen marriages.
- (B) 7 generations (paternal side).
- (C) Siddhant Patra (also known as Asvajan Patra).
- (D) The groom cannot marry the daughter of his maternal uncle.

४३१. Which son of Baidyanath is associated with the 'Vishnupur residents' through his marriage to a daughter of Dukhamochan?

- (A) Maternal grandfather's paternal great-grandfather.
- (B) Hridayanand.
- (C) To maintain genealogical records and ensure caste purity for marriage eligibility.
- (D) The maternal grandfather of the maternal grandmother (Matamahi-matamaha-pita).

४३२. Identify the six marriages recorded for which individual in the Rama lineage?

- (A) A detailed introduction of 32 ancestors from both the maternal and paternal sides.
- (B) The daughter of Rud married Helu of the Darihara Mool.
- (C) Svajana
- (D) Rama.

४३३. How many sons did Ramlal Thakur have in total from his two marriages?

- (A) Avoiding five generations on the mother's side and seven on the father's side for marriage.
- (B) Six.
- (C) The detailed introduction of 32 ancestral lines (maternal and paternal) used to verify marriage eligibility.
- (D) Five generations.

४३४. Who is the son of Bachcha in the Sarisab Chhadan lineage?

- (A) Shyamsundar
- (B) No, it is prohibited.
- (C) Danchandra Jha, Dhruvchandra Jha, Pushpanand Jha, and Shambhu Jha.
- (D) In certain sections, it includes the names of the female ancestors (Strinamaka).

४३५. 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.

४३६. In entry 56, the Sodarpur Karmaha lineage is noted for a marriage with a daughter from the ____ community.

- (A) Gopa (Yadav).
- (B) They were elders or local witnesses who helped Panjikars gather lineage data.
- (C) Maternal grandfather's paternal great-grandfather.
- (D) Vipin, Nivin, and Awadhesh.

४३७. Entry 60 records an inter-caste marriage involving a daughter of the ____ community from Naharua.

- (A) Maternal Great-great-grandfather (Matamaha Prapitamaha).
- (B) Yes, it may be permitted under specific rule exemptions.
- (C) Chammakar (Leather worker).
- (D) Five generations.

৪৩৮. In entry 62, the 'Karmauli' lineage is associated with a marriage into the ____ family.

- (A) The sixteen specific ancestral points (such as maternal grandfather's maternal grandfather) used to calculate marriage eligibility.
- (B) The paternal grandmother's maternal grandfather.
- (C) To certify that the bride and groom do not share a common ancestor within prohibited degrees.
- (D) Mahapatra.

৪৩৯. Entry 78 records a marriage involving the 'Naharua Chammakarini' and which individual?

- (A) Modnarayana, Varaju, Gunadhidhi, Mayadhidhi, Meetan, Amritnath, Vishnudatta, Nakatu, and Jadaun.
- (B) Giru.
- (C) The paternal great-grandfather of the maternal grandmother of the maternal grandmother.
- (D) That the maternal side was not verified or was from an unregistered lineage.

৪৪০. In entry 55, the 'Khauai Vahoradhi' lineage is linked to a marriage with a daughter from the ____ caste.

- (A) Seven generations (later modified to six in some contexts).
- (B) Rajak (Washerman).
- (C) Siddhanta Patra.
- (D) The maternal uncle (Mā ma).

৪৪১. What specific social fault is associated with Bhatt Bhushan of the Mandar Marar lineage in entry 83?

- (A) Chhatth.
- (B) Relatives who share the same 'Pinda' (ancestral offering), implying common blood lineage.
- (C) The final approval from a Panjika confirming the marriage is non-incestuous and lawful.
- (D) Marriage with a 'Guru-patni' (a teacher's wife).

৪৪২. In entry 85, a blemish is recorded for a marriage with a girl described as ____.

- (A) Paternal (Pitri-paksha).
- (B) Siddhanta Patra (also called Asvajana Patra).
- (C) The marriage ceremony.
- (D) Path-patita kanya (a fallen girl).

৪৪৩. In entry 93, the 'Sodarpur Darihara' lineage is noted for a marriage with a girl from which background?

- (A) Determining the 16 'Shadvith' of the bride.
- (B) The couple must not share a common ancestor within seven generations.
- (C) A relative with whom marriage is prohibited due to close blood relation (Sapinda).
- (D) A 'Path-patita kanya' (fallen girl) from the Gangoli lineage.

৪৪৪. Table 82 records a marriage involving a 'Guru-Patni' (teacher's wife) from which Mool?

- (A) Chhandog rituals are divided into two parts and often require seeing the stars (Arundhati) after sunset.
- (B) Six.
- (C) Mandar Marad Mool.
- (D) Seven generations (modified to six in certain practices).

৪৪৫. Which Panji table (number) details the marriage of a daughter of the Koch King of Assam named Sohaago?

- (A) Table 9.
- (B) Manages and verifies the Panji records for marriage eligibility.
- (C) It denotes the year in the local calendar when specific marriage records or Panji entries were updated.
- (D) It is the public verification by a Panjika that the marriage is shastrically valid.

- ४४६. What is the name of the daughter of Gangesha recorded in the Devanand Panji as having married Sadhukar?**
- (A) Manu and Yajnavalkya Smritis.
 - (B) Satlakha.
 - (C) A formal certificate issued by a Panjekar confirming that a bride and groom are not prohibited relatives.
 - (D) The source does not explicitly name her, but identifies her as the daughter of Jagadguru Gangesh from the Chhadan lineage.
- ४४७. According to the tables, which Mool was associated with the 'Hadi' (sweeper) marriage of Jagannath?**
- (A) The maternal grandfather of the maternal grandmother's maternal grandmother.
 - (B) 16 positions.
 - (C) The paternal great-great-great grandfather (Vridha-Prapitamaha).
 - (D) Ruramath Mool.
- ४४८. According to Table 1, who was the daughter of Rud (Rudra) whose marriage led eventually to Ram?**
- (A) The introduction and record of seven generations of ancestors.
 - (B) Five generations.
 - (C) The daughter of Rud married Helu of the Darihara Mool.
 - (D) It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage.
- ४४९. Which Panji record details a marriage with a 'Dheevan Dasi' (fisherman's servant)?**
- (A) A person with whom marriage is prohibited due to close blood relationship.
 - (B) A groom cannot marry the daughter of his maternal uncle (direct offspring of his mother's brother).
 - (C) Table 96.
 - (D) A lineage location for maternal grandfathers (Dau) or related kin.
- ४५०. Gangesha Upadhyaya, the founder of Navya-Nyaya, is associated with which specific 'Mool' and 'Gram'?**
- (A) A register that tracks the descendants and marriages of specific branches of a family tree.
 - (B) Chhadan.
 - (C) Relationship through shared blood or ancestry within seven generations on the father's side and five on the mother's.
 - (D) Great-great-grandmothers (Vridha-prapitamahi).
- ४५१. Which Panji root (Mool) is associated with the marriage of Gangesha's daughter to the son of Jayaditya?**
- (A) It provides a list of prospective eligible grooms for a specific bride based on her genealogy.
 - (B) The source does not explicitly name her, but identifies her as the daughter of Jagadguru Gangesh from the Chhadan lineage.
 - (C) Determining the 16 'Shadvith' of the bride.
 - (D) Chhadan.
- ४५२. Why is marriage prohibited between the Savarna and Vatsa Gotras despite being distinct?**
- (A) It is a certificate issued by a Panjekar confirming that a bride and groom are not prohibited relations.
 - (B) Chhandoga has four primary samskaras, while Vajasaneyi includes Vedarmbha as a distinct fifth samskara.
 - (C) The paternal great-grandfather of the girl's maternal grandfather.
 - (D) They share the same common ancestors.
- ४५३. According to the Panji system, the daughter of a person's maternal uncle is ____ for marriage.**
- (A) Prohibited
 - (B) Uteh Panji.
 - (C) Sixteen on the bride's side and sixteen on the groom's side.
 - (D) Great-great-grandfather.

४५४. If a girl is in the 6th position from a common ancestor in the groom's paternal line, is the marriage allowed?

- (A) No, marriage is prohibited within 7 generations (paternal).
- (B) They share common ancestors (Aurva, Chyavana, Bhargava, Jamadagnya, and Apnuvana) making them 'prohibited' relatives.
- (C) Pandit Harinath Upadhyaya.
- (D) Yogendra Narayan, Shri Narayan and Tej Narayan

४५५. A marriage between individuals of the same Gotra is called a ____ marriage and is prohibited.

- (A) The introduction of 32 ancestral lineages required to verify marriage eligibility.
- (B) Up to the fifth generation from the mother.
- (C) The prohibition of marriage between individuals sharing common ancestors within a certain number of degrees.
- (D) Sagotra

४५६. How does the Panji system define a 'Yogya' Brahmin?

- (A) The detailed genealogy of the Shrotriya class, divided into eight Chaurals.
- (B) As a middle-tier classification between Srotriya and Panjibadh based on ancestral merit.
- (C) Sarisav Mool
- (D) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.

४५७. According to the Shastras, a 'Shrotriya' Brahmin must avoid how many generations of ancestors on the mother's side for marriage?

- (A) Five generations.
- (B) Seven generations.
- (C) Shrotriya, Yogya, and Panjibaddha.
- (D) 32

४५८. What is the 'Laukika' in the context of the Panji system?

- (A) 153.
- (B) Five generations on the mother's side and seven generations on the father's side.
- (C) The fault was eventually forgotten or diluted after six generations of pure marriages.
- (D) The specific lineage records or titles associated with the Shrotriya category.

४५९. According to the Shrotriya tradition, how many generations must be avoided on the mother's side for marriage?

- (A) The inherent quality or status of a lineage, often subject to change based on marriage choices (Adhogami or descending status).
- (B) Five generations.
- (C) Bokaro Steel.
- (D) Jaibar.

४६०. 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.

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

- (A) Marriage is prohibited within seven generations of ancestors.
- (B) IPS (Indian Police Service) officer.
- (C) 5 generations.
- (D) Flaws or incidents of 'impurity' within a lineage to prevent their recurrence.

४६२. Which classification of Maithil Brahmins is traditionally associated with the highest Vedic scholarship?

- (A) Social or genealogical defects/faults identified within a lineage.
- (B) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- (C) A record of perceived flaws or deviations in a lineage's history that could affect social standing.
- (D) The Shrotriya classification is associated with this.

४६३. For Shrotriya Brahmins, how many generations must be excluded on the mother's side for a marriage to be valid?

- (A) It refers to a historical connection to a temple dancer, which is recorded as an anomaly ('Dushan') in the genealogy.
- (B) Shrotriya, Yogya, and Panjibaddh.
- (C) Those who are not officially recorded in the Panji books or fall outside the top three categories.
- (D) Five.

४६४. In the Shrotriya classification, how many generations must be avoided for marriage on the mother's side?

- (A) Genetic or social degradation (Dushana).
- (B) Shrotriya, Yogya, and Panjibaddha.
- (C) Medha.
- (D) Five generations.

४६५. What was the result of a Brahmin marrying an 'Agnyaat' (unknown caste) girl in ancient Panji records?

- (A) The specific social status or sub-category within the Shrotriya Panji.
- (B) The lineage would be marked in the Dushana Panji, affecting the status of descendants.
- (C) Shakha Panji.
- (D) Shrotriya

४६६. What is the term for Maithil Brahmins who did not get registered in the Panji during the initial management?

- (A) Shrotriya, Yogya, and Panjibaddh.
- (B) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- (C) Social or genealogical defects/faults identified within a lineage.
- (D) Jaibar.

४६७. Which category of Maithil Brahmins is referred to as 'Pubari-par' (Easterners)?

- (A) Five generations on the mother's side and seven generations on the father's side.
- (B) A girl who has fallen from her social or moral path/caste status.
- (C) The Srotriya Brahmins.
- (D) To ensure that future generations can be aware of and potentially avoid the 'bad consequences' of lineage erosion.

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

- (A) It records historical 'defects' or social lapses within a lineage to preserve record accuracy.
- (B) 5 generations.
- (C) Devadasi.
- (D) Five.

४६९. What does the term 'Laukik' refer to in the Panji system?

- (A) The social standing or classification of a family based on their marriage alliances and conduct recorded over time.
- (B) Five generations on the mother's side and seven generations on the father's side.
- (C) Srotriya, Yogya, and Panjibaddh.
- (D) To maintain genealogical records and verify the 'non-related' status of couples before marriage.

४७०. How does the Panji Prabandh define the 'Asvajan' status?

- (A) A girl who has fallen from her social or moral path/caste status.
- (B) Panjibaddh individuals must avoid six generations on the father's side, while Srotriyas avoid seven.
- (C) It signifies that two people are not 'Svapinda' (closely related) and are eligible to marry.
- (D) Non-Shrotriya Brahmins (Yogya and Panjibaddh).

४७१. How did the Panjkar system handle lineages where the mother was unknown ('Agyat')?

- (A) The lineage was often considered 'blemished' (Dushit) until enough generations passed to reset its status.
- (B) The lineage rank descends (Adhogami) and may eventually lose Shrotriya status.
- (C) It records the 'Ksharan' (erosion/decline) or defects that have occurred within a particular lineage.
- (D) A supplementary register or sub-branch record, often for Shrotriya lineages.

४७२. According to the Dushan Panji examples, what happened to the lineage of 'Nishai' of the Sarisab Mul?

- (A) Dushan Panji.
- (B) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- (C) Panjibaddh families have their names recorded in the genealogical registers, whereas Jaywar families do not.
- (D) Jaywar.

४७३. How many generations are identified in the 'Uderh' to determine Sapinda status?

- (A) To record 'flaws' or deviations in lineage, such as inter-caste marriages or unconventional unions, to warn future generations.
- (B) Seven generations on the father's side and five on the mother's side.
- (C) The remaining Brahmins (Yogya, Panjibaddh, etc.) excluding Srotriyas.
- (D) To warn against lineages that had mixed with 'unknown' or 'prohibited' groups.

४७४. Maithil Brahmins are classified into which three main hierarchical categories?

- (A) Shrotriya, Yogya, and Panjibaddha (also known as Jaibar).
- (B) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- (C) Shrotriya, Yogya, and Panjibaddha.
- (D) Dushan Panji.

४७५. In the Panji system, what happened to Brahmins who were not formally registered ('Panjibaddha')?

- (A) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- (B) It refers to a historical connection to a temple dancer, which is recorded as an anomaly ('Dushan') in the genealogy.
- (C) A record detailing 'faults' or historical blemishes within specific lineages.
- (D) They were classified as 'Jayabaar'.

४७६. How many 'Laukiks' (social status rankings) exist within the Shrotriya Panji category?

- (A) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- (B) They were known as Jaibar.
- (C) Thirty-two.
- (D) It refers to the specific branches or sub-categories within the Shrotriya group.

४७७. Under the Panji system, what is the marriage exclusion rule regarding the mother's side ('Matri-paksha') for Shrotriyas?

- (A) The eastern (Srotriya) and western (remaining Brahmin) divisions of Maithil Brahmins.
- (B) Marriage is prohibited within five generations of ancestors.
- (C) General Manager (GM) at BSNL, Solapur.
- (D) The remaining Brahmins (Yogya, Panjibaddh, etc.) excluding Srotriyas.

४७८. How does the Panji determine 'Sapinda' status for mothers in the Shrotriya category?

- (A) Shrotriya, Yogya, and Panjibaddh.
- (B) Dushan Panji.
- (C) A specific set of records that detail flaws, social lapses, or historical anomalies within a family's lineage.
- (D) By checking the maternal side for five generations.

४७९. What is the meaning of the abbreviation 'Dau' or 'Ddau' in the context of these genealogical records?

- (A) Dushan Panji.
- (B) Shrotriya, Yogya, and Panjibaddha (also known as Jaibar).
- (C) It refers to the lowering of a family's status if they form marital alliances with lower-ranked lineages.
- (D) Dauhitra, which refers to the subject's maternal grandson status or their mother's ancestral village.

४८०. Who is the mother of the sons of Mishra Devahari in the Ranka Sirvaniya branch?

- (A) Mahathain.
- (B) Thirty-two.
- (C) Those who were not registered in the formal Panji records.
- (D) Five generations.

४८१. According to entry 17 of the Dushan Panji, what was the status of the mother of Vidyapati?

- (A) Gajendra Thakur
- (B) Devadasi.
- (C) Ananda.
- (D) It is referred to as a branch (Shakha) that later attained the status of a Mool.

४८२. In the Dushan Panji, entry 16 refers to Harihar's mother as a ____.

- (A) Through the recording of 'Dushanas' or specific events that lowered a family's status.
- (B) A girl who has fallen from her social or moral path/caste status.
- (C) Eight.
- (D) Devadasi

४८३. What does the term 'Path-patita kanya' refer to in the record of blemishes?

- (A) Shrotriya, Yogya, and Panjibaddh.
- (B) 153 Panjis.
- (C) 32 Panjis.
- (D) A girl who has fallen from her social or moral path/caste status.

४८४. According to the 'Dooshan Panji', Gangesha Upadhyaya's wife belonged to which community?

- (A) The decline in status resulting from marriage into lower hierarchical ranks.
- (B) Panjibaddh (registered in the Panji books)
- (C) The 'Charmkarini' (tanner) community.
- (D) Maharaja Madhav Singh (around 1760 AD).

४८५. According to the 'Dooshan Panji', the mother of Vidyapati was a ____.

- (A) The broad group of Maithili Brahmins who are not included in the 'Shrotriya' or high-ranking 'Yogya' categories.
- (B) Devadasi.
- (C) They are considered too closely related, and offspring of such unions were historically likened to 'Chandalas'.
- (D) Thirty-two Panjis.

४८६. Which table (number) in the Dooshan Panji mentions the 'Yavani' woman Daulat Jahan as a mother/ancestor?

- (A) Chaupala (or categories of hierarchy).
- (B) Table 11.
- (C) 185 (32 for Shrotriya and 153 for Yogya/Panjibaddha).
- (D) Dushan Panji.

४८७. In the Dooshan Panji, the daughter of Gunawati Himsha was married into which Mool?

- (A) Dushana Panji.
- (B) The Srotriya Brahmins.
- (C) Sarisav Mool
- (D) One hundred and fifty-three (153).

४८८. In Example 1 of the Dooshan Panji, who is the son of Goge and the daughter of Kanhu?

- (A) Modanand Jha
- (B) Rud (Rudra)
- (C) They were traditionally considered outcasts or 'Chandal' and excluded from Aryan dignity.
- (D) Jaywar (or Jaibar).

४८९. According to the ancient genealogical scrolls, what was the social status of Gangesha Upadhyaya's wife, Medha?

- (A) Laukik.
- (B) She belonged to the 'Charmkarini' (tanner) community.
- (C) Eight.
- (D) Seven (Mool, Sakha, Gotra, Patra, Dushan, Udegh, and Aswajanya-patra).

४९०. In the Dooshan Panji, which character's daughter married Horai of the Pali Mool?

- (A) It refers to genealogical 'impurities' or errors in the family line.
- (B) To record any known flaws or 'kshana' (blemishes) within a particular lineage.
- (C) Chand.
- (D) Rajak (Washerman).

४९१. What specific genealogical 'purity' issue occurred with Pandit Hari Nath Upadhyay that necessitated the formalisation of Panji?

- (A) Chhandogya and Vajasaneyi.
- (B) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- (C) Gunakan Jha.
- (D) Kameshwar (Umapati).

४९२. What historical event led to the creation of the Panji system, involving a scholar named Harinath Upadhyaya?

- (A) He inadvertently married his first cousin (mother's sister's daughter) due to a lack of genealogical records.
- (B) Muktinath and Sadanand.
- (C) Jeevanath.
- (D) Dwaditya.

४९३. What specific genealogical error did Pandit Harinath Upadhyaya commit that led to the formalisation of the Panji system?

- (A) He unknowingly married a close relative (his sister's daughter's daughter).
- (B) Doctor (MBBS, MD).
- (C) The late medieval period, specifically the early 14th century (c. 1326 AD).
- (D) Shri Aniruddha (father of Govind Swarup).

४९४. Which individual was first tasked by King Harisimhadeva to manage the Kshatriya Panji records?

- (A) Bhagwandatta.
- (B) Vijaydatta.
- (C) Dharmashastra Karmakanda Sahityacharya.
- (D) He unknowingly married his cousin's daughter due to a lack of genealogical knowledge.

४९५. What is the title of the work by Jyotirishwar Thakur that mentions King Harisimhadeva?

- (A) Gadh Hanakhuta.
- (B) Girijanand and his wife from Behat Khandwala.
- (C) Shyamnatha
- (D) Varna Ratnakar.

४९६. What historical event in 1326 AD (Shaka 1248) led to the formal institutionalisation of the Panji records?

- (A) The decision by King Harisimhadeva to standardise genealogical records under state-appointed Pandits.
- (B) Palm leaves (Tala-patra).
- (C) Pandit Harinath Upadhyaya unknowingly married his first cousin due to a lack of genealogical records.
- (D) The 16 specific ancestral lines (female branches) that must be checked for 'Sapiá'ṭá,a' relationship.

४९७. Who was the first person assigned to manage the Kshatriya Panji records under King Harisimhadeva?

- (A) Madhav, Amarnath, and Uditnath.
- (B) The daughter of Hemu
- (C) Vijaydatta.
- (D) Chakradhar and Vidyadhar

४९८. What historical source provides descriptions of 72 Rajput clans, some of which also used Panji records?

- (A) Varna-Ratnakar by Jyotirishwar Thakur.
- (B) Mahesh, Harikesh, and Ganesh.
- (C) He inadvertently married a close relative (his cousin's daughter) due to lack of recorded genealogical data.
- (D) Madari Waliyas.

४९९. What specific incident involving Pundit Harinath Upadhyaya led to the systematisation of Panji records?

- (A) Ruranand, Ugranand, and Kripanand
- (B) He inadvertently married a girl who was his first cousin (maternal uncle's daughter).
- (C) Nandlal
- (D) Maharaj Kameshwar Singh.

५००. What specific incident involving Pandit Harinath Upadhyaya led to the formalisation of the Panji records?

- (A) Instructions to protect the palm-leaf manuscripts from water, oil, and loose binding.
- (B) To preserve the palm leaves from moisture and pests using the intense heat of that season.
- (C) He inadvertently married a close relative (his cousin's daughter) due to lack of recorded genealogical data.
- (D) Shyam Sundar (also known as Manager).

५०१. What is the significance of the year 2000 AD in the context of the source material?

- (A) It marked the beginning of digitising, transcribing, and editing the ancient Tirhuta Panji records into Devanagari.
- (B) Veer and Narayan.
- (C) He inadvertently married his first cousin (mother's sister's daughter) due to a lack of genealogical records.
- (D) Lal Sut

५०२. Maithil Brahmins who follow the Madhyandina Shakha of the Yajurveda are known as ____.

- (A) 450 AD to 2009 AD.
- (B) Vajasaneyi
- (C) Rajakeshwar Suta (Daughter of Rajakeshwar).
- (D) Vijayadatta.

५०३. In the Shadvith list, which relative is the 'First Shadvith' ?

- (A) Social worker and President of the J.P. (Janata Party).
- (B) Tarananda.
- (C) Sarla, daughter of Satyadev.
- (D) The paternal great-great-grandfather (Vridhdha Prapitamaha).

५०४. What event reportedly triggered Maharaja Harisimhadeva to formalise the Panji system?

- (A) Nadu.
- (B) Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).
- (C) Raju and Raghunath.
- (D) Lakshman

५०५. What term refers to the professional genealogists appointed by the king to maintain these records?

- (A) Sarla, daughter of Satyadev.
- (B) Patna.
- (C) It indicates a link to the maternal grandfather's lineage (literally 'daughter's son').
- (D) Panjikara.

५०६. Who issued the order to compile the 'Sakha Panjis' which led to further social stratification?

- (A) Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).
- (B) Mander.
- (C) Maharaja Madhav Singh.
- (D) Lakshmeshwar Singh.

५०७. What was the significance of Maharaja Kameshwar Singh in the history of Panjis?

- (A) Muktinath and Pradipnath
- (B) It indicates a link to the maternal grandfather's lineage (literally 'daughter's son').
- (C) Taradatta
- (D) He was the patron who awarded the title 'Panji-Shastra Martand' to expert genealogists.

५०८. Which ruler of the Karnat dynasty is credited with the formalisation of the Panji system in Mithila?

- (A) The blemish mark associated with the daughter named Sohago.
- (B) Vyakarani Babulal.
- (C) Maharani Hashalini.
- (D) Maharaja Harisimhadeva.

५०९. The 16th Chadvith calculation involves the ____.

- (A) Maternal grandmother's maternal grandmother's maternal grandfather.
- (B) Dinkar.
- (C) Aditya.
- (D) He was appointed as the first Panjkar for the Kshatriya (Rajput) community.

५१०. Which historical event led to the formalisation of the Panji records in 1326 AD?

- (A) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.
- (B) Manoj.
- (C) Adhiklal and Kamallal
- (D) Protect them from water, oil, and loose binding, and dry them during the Sun's transit in Leo (August/September).

५११. In what year (both Shaka and AD) was the formal decision made to institutionalise the Panji records?

- (A) Shaka 1248, which corresponds to 1326 AD.
- (B) Sudhir Ranjan
- (C) Sadupadhyay Gunakar Jha.
- (D) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.

५१२. What is the significance of 'Shaka 1019' in the text?

- (A) Musahad and a daughter married into the Panichobh lineage.
- (B) Tufani from the Ghorotha clan.
- (C) Krupa Sut Madhuri.
- (D) The year Nanyadeva established his rule in Mithila.

५१३. Who was the first designated Panjkar for the Kshatriya community in Mithila?

- (A) Vijay Singh
- (B) Vijayadatta.
- (C) Chandranand, Shridhar, Giridhar, and Ramanand.
- (D) Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).

५१४. Who was the scholar appointed by Maharaja Harisimhadeva to manage the Brahmin Panji records?

- (A) Kansnarayan.
- (B) Radha.
- (C) Pandit Gunaikar Jha.
- (D) Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).

५१५. What triggered the formalisation of the Panji system according to legend involving Pandit Harinath Upadhyaya?

- (A) Jhadula Jha and Chotu.
- (B) Mahesh.
- (C) He inadvertently married a close relative (his cousin's daughter) due to a lack of genealogical records.
- (D) Yashodhar from Vishnupur.

५१६. Which historical figure's mother is identified in the Panji as a 'Devadasi' (temple dancer)?

- (A) The Madhyandina branch of the Shukla Yajurveda.
- (B) Muktinath and Sadanand.
- (C) The poet Vidyapati Thakur (as per specific historical/social notations in certain Panjis).
- (D) Shiv Mandir (Shiva Temple).

५१७. In which year (AD) was the Panji system officially organised in Mithila?

- (A) Gaurikant, Gangadhar, and Vishwanath.
- (B) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
- (C) In 1326 AD (Shaka Era 1248).
- (D) Karna Kayasthas.

- ५१८. Which historical incident prompted the formal institutionalisation of Panji records in 1326 AD?**
- (A) Durgadatta and Libu.
 - (B) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
 - (C) Tirhuta (or Mithilakshar).
 - (D) Dharmanath and Jaynath.
- ५१९. In the Maithil Brahmin community, which Veda is associated with the 'Shakha' of Madhyandina?**
- (A) The 16 specific ancestral lines (female branches) that must be checked for 'Sapiá'ṛá,a' relationship.
 - (B) Yajurveda
 - (C) Mishra Bhaiya.
 - (D) Panjekar.
- ५२०. What major incident led Pandit Harinath Upadhyaya to advocate for the Panji system's formalisation?**
- (A) Master of Business Administration (MBA).
 - (B) Mithila (Videha).
 - (C) King Harisimhadeva.
 - (D) He unknowingly married a woman who was genealogically ineligible (his own cousin's daughter).
- ५२१. What specific incident involving Pandit Hari Nath Upadhyay led to the formalisation of Panji records?**
- (A) Chhandoga.
 - (B) Premanandan Singh.
 - (C) Shailesh.
 - (D) He unknowingly married his cousin's daughter due to a lack of genealogical knowledge.
- ५२२. What incident allegedly triggered the formalisation of the Panji system in the 14th century?**
- (A) Vyakaranacharya (Grammar Teacher).
 - (B) Kamalapati.
 - (C) Mahidhar, Satyadhar, and Kamaladhar.
 - (D) Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).
- ५२३. Which ink/substance was traditionally cautioned against in the preservation sloka for Panji books?**
- (A) Shankar, Balgovind, and Vinod.
 - (B) Narasimha.
 - (C) Oil (Tailat Raksha).
 - (D) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
- ५२४. What specific incident involving Pandit Harinath Upadhyay led to the formalisation of the Panji records?**
- (A) Gunakar Jha.
 - (B) He inadvertently married his first cousin (maternal uncle's daughter) due to a lack of genealogical records.
 - (C) Rajanand.
 - (D) A central fort or administrative seat of the Banaili estate.
- ५२५. In the context of the Panji system, what does the 'Chadvith' represent?**
- (A) Mannulal (also known as Sonelal).
 - (B) Raja Vedanand Singh.
 - (C) Maharajadhiraja Rameshwar Singh.
 - (D) The 16 specific ancestral lines (female branches) that must be checked for 'Sapiá'ṛá,a' relationship.

୧୨୬. Which text by Jyotirishwar Thakur mentions Harisimhadev and the social structures of the time?

- (A) He unknowingly married his cousin's daughter due to a lack of genealogical knowledge.
- (B) Varna Ratnakar.
- (C) Kariye and Amritnath.
- (D) 2000 AD

୧୨୭. If a girl and boy are 'Svijana', their offspring are traditionally categorized as ____.

- (A) Kumar Baidyanath.
- (B) Bhavshamp.
- (C) Chandal
- (D) Guna Kar Jha.

୧୨୮. Which historical incident prompted the formalisation of the Panji records?

- (A) 2009 AD
- (B) Pandit Hari Nath Upadhyaya unknowingly married a close relative (his cousin's daughter) due to a lack of genealogical knowledge.
- (C) Gunakar Jha of the Pandua Mul.
- (D) Ratidev.

୧୨୯. Which two sons of Pakshadhar were associated with Ratnakar Dau in entry (28)?

- (A) Pandit Harinath Upadhyaya.
- (B) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
- (C) Vivekanand, Dayanand and Adityanand.
- (D) Haridhar and Yashodhar.

୧୩୦. Who is the father of Arjun and Kamdev mentioned in section (63)?

- (A) Pradhan.
- (B) Ganggora
- (C) He inadvertently married a close relative (his cousin's daughter) due to a lack of genealogical records.
- (D) Maharaja Harisimhadeva.

୧୩୧. Murari, the son of Gaurishwara, had a daughter who married into which lineage?

- (A) Umapati
- (B) Musahad and a daughter married into the Panichobh lineage.
- (C) Vishnupati.
- (D) Anil, Sunil, Parimal, and Govinda.

୧୩୨. Sita and Soma were the daughters of which 'M.M. Dharmadhikaranika'?

- (A) Narasimha.
- (B) Chiranjiv
- (C) Radhakanth.
- (D) Moda Nand Jha.

୧୩୩. Which daughter of Yadunath married Baiju from Sakrarhi?

- (A) Ancestral traditions and the virtues/flaws of their lineage.
- (B) Prem Bihari.
- (C) Shivdatta and Yogdatta
- (D) Raghuni Aditya Chaturbhuja.

५४३. Who are the four sons of Vabh Girijanand Singh mentioned in the text?

- (A) He inadvertently married his first cousin (mother's sister's daughter) due to a lack of genealogical records.
- (B) Arvind and Parshuram.
- (C) Rajiv Nandan, Sanjiv Nandan, Deepak Nandan, and Jyoti Nandan Singh.
- (D) B.A. Hindi Visharad.

५४३. The daughter of Maharaja Vishnu Singh was married to the son of _____ from the village of Daridra.

- (A) From 450 AD to 2009 AD.
- (B) Tirhuta (Mithilakshar).
- (C) Gangadhar
- (D) Ashok, Pramod, and Manoj.

५४४. Who was the father of the daughter of Maharaja Narapati Singh mentioned in the text?

- (A) The late medieval period, specifically the early 14th century.
- (B) Gurjara.
- (C) Maharaja Narapati Singh.
- (D) Mahamahopadhyaya, a high academic title for scholars.

५४५. Maharaja Narapati Singh's daughter was married into which family?

- (A) Gauripati.
- (B) The intense heat during this time effectively eliminates pests and preserves the ink.
- (C) The 7th Century AD.
- (D) The family of Bachai's son, Chaturbhuj, from the Naroun lineage.

५४६. The daughter of Vabhi Vedadhari Singh married Janardan from the _____ lineage.

- (A) Banmali, Purandar, Sundar, Vanshi, and Balbhar.
- (B) Muni
- (C) Valiyas
- (D) Shankardutta was the first appointee.

५४७. In the Sakauna records, who are the sons of Jagdish?

- (A) The Panji Prabandh (Genealogical System) of Mithila.
- (B) Keshavnath, Shambhunath, Murlidhar, and Dayashankar
- (C) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.
- (D) Mohan, Kamdev, and Ramdev.

५४८. Which daughter of Vayakarana Pitambar was associated with the Sodipur lineage through Amritnath?

- (A) Distinguished University Professor.
- (B) The Madhyandina Shakha of the Yajurveda and the Kauthuma Shakha of the Samaveda.
- (C) Sadanand.
- (D) Bhaskarnath.

५४९. Who was the son of Raja Buddhinath's daughter married into the Khandavala lineage?

- (A) Ramsundar.
- (B) Yadunath.
- (C) Yoganath.
- (D) Gauripati.

५५०. In Uptip 169, which King is the daughter of Yugandhara recorded to have married?

- (A) Saheb.
- (B) Krishndev
- (C) Baidyanath and Dayanath.
- (D) Raja Vijay Govind Singh.

५५१. According to Uptip 170, the daughter of Manohar is married into the family of which royal from Alaya?

- (A) Vijayadatta.
- (B) Padmanabh.
- (C) He is a Deputy Development Commissioner (DDC) and a historian of Mithila's history.
- (D) Raja Lilanand Singh.

५५२. The daughter of Vishnu Singh is recorded as being married to which royal in Surgan?

- (A) Raja Rupnarayan.
- (B) 35 (originally 34, with the addition of the Khadaure branch of the Phandah Mul).
- (C) Maharaja Hari Singh Dev (Karnat dynasty).
- (D) Nandan Kumar, Nena, Keshav, and Dharadhara

५५३. In Uptip 186, the daughter of Shambhunath (alias Shobhanath) is recorded as being married into which village?

- (A) One of the longest documented continuous human genealogical records in existence.
- (B) Maharaja Harisimhadeva
- (C) Anshu
- (D) Madar.

५५४. The daughter of Ganganath is married into the family of which royal individual from Alaya?

- (A) Raja Kritiyanand Singh.
- (B) When the sun is in the sign of Leo (Simha Rashi), roughly 16 August to 15 September.
- (C) Shankar, Mahadev, Bhase, and Dashe
- (D) His life was approximately from 1275 to 1350 A.D.

५५५. In Uptip 169, Kamoladatta is the daughter of whom?

- (A) Ishwaridatt.
- (B) Bahoran, Yadunandan, Jayanand and Harinandan.
- (C) Phool.
- (D) Bechan.

५५६. According to entry 87, who is the son of Sarvasva famous by the name 'Tatadu'?

- (A) The blemish mark associated with the daughter named Sohago.
- (B) Bhujanidh
- (C) Maharaja Madhav Singh.
- (D) None.

५५७. In the records, what title is used to describe Balbhadra's expertise in medicine?

- (A) His sons are Kashinath, Nakchhedi, Shaktinath, Yadunath, Adinath, and Shivnath.
- (B) Ratnapani and Padmapani.
- (C) Vaidya (or Ayurvedacharya).
- (D) He unknowingly married his cousin's daughter due to a lack of genealogical knowledge.

५५८. Which village is associated with the 'Sakaradhi' family linked to Akhi's daughter?

- (A) Rameshwar, Bhuvneshwar, Gangadutt, Durgadutt, and Dhirkant.
- (B) Shri Raman and Raghunath.
- (C) Rutsaut.
- (D) Jane, Jage, Shivnath, Kulapati, and Harpati.

५५९. 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.

५६०. Shivadatt is identified as the son of which individual?

- (A) Ayachi (अचि...अचि...अचि...अचि...अचि...).
- (B) The first wife or daughter.
- (C) Hariam
- (D) Vadan.

५६१. Who is the father of Thadu in the Samauli branch records (240)?

- (A) Khaggu.
- (B) Musahad and a daughter married into the Panichobh lineage.
- (C) Mho Devaditya
- (D) Panji Dharanidhar and Panji Krishnadev

५६२. According to the Tarouni section (322), Gokalnath's daughter's son from Sadarpur is named ____.

- (A) Maharaja Madhav Singh of Darbhanga.
- (B) Rajiv Ranjan.
- (C) Vighneshwar (son of Rameshwar)
- (D) Kalikant, Kirtyanand, Khelanand, Tejanand, and Rajanand.

५६३. In the Nagaram lineage, which profession is associated with the daughter of Mani Ram?

- (A) Vidyanand
- (B) Dashavadhuta.
- (C) Machil.
- (D) She is noted as the first I.A.S. (Indian Administrative Service) officer in the family.

५६४. Name three of the Mahamahopadhyaya (M.M.) titles held by the sons of Ram Bhadra.

- (A) Girijanand and his wife from Behat Khandwala.
- (B) Dharanidhar and Nripnath.
- (C) Madhusudan, Baidyanath, and Vagish
- (D) Definition: A traditional genealogical system used to document and maintain the lineage purity of Maithil Brahmins.

५६५. Identify the wife of Maharaja Shiva Singh who is mentioned alongside Vishwas Devi.

- (A) Shankardatta.
- (B) Professor Shamanand (MA, PhD).
- (C) Maharani Hashalini.
- (D) Madhukar.

૫૬૬. According to the Badgam records, which village is the maternal origin (Dau) for Purushottam?

- (A) Rajakeshwar Suta (Daughter of Rajakeshwar).
- (B) Vijaydatta.
- (C) Abhishek and Lokesh.
- (D) Pali.

૫૬૭. Who is the daughter of Vidyanand recorded as the wife of Sanjay?

- (A) Vighneshwar (son of Rameshwar)
- (B) Sunita
- (C) King Ramnarayan and King Rupnarayan.
- (D) The Maharaja Madhav Singh lineage.

૫૬૮. The Panji Prabandh provides a 'Genome Map' of the Maithil community spanning which years?

- (A) 450 AD to 2009 AD.
- (B) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.
- (C) Leelanand
- (D) Sodarpur Hariam.

૫૬૯. Who is the son of Jagannath from Sakradhi mentioned in the Machali lineage?

- (A) Anhi.
- (B) The first wife or daughter.
- (C) Chitradhar
- (D) Director General of Police (Dr G.P.)

૫૭૦. In section 585, Pitambar and Shivakumar are the sons of ____.

- (A) He inadvertently married his first cousin (mother's sister's daughter) due to a lack of genealogical records.
- (B) Gunakar Jha.
- (C) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.
- (D) Avadhi.

૫૭૧. In section 586, who is the father of the daughter Nike?

- (A) Purushottam.
- (B) Sadanand.
- (C) Vishwanath, Badrinath, Kedarnath, Kashinath, and Premshankar.
- (D) MMU Govind

૫૭૨. In section 587, the four daughters of Bhagwanidatta are Lakshmikant, Chandrakant, Harikant, and ____.

- (A) Mathura.
- (B) Rohan.
- (C) Kamalapati.
- (D) Radhakant.

૫૭૩. Who was the wife of Manmohan, the son of Nandlal?

- (A) Badrinath
- (B) Adya.
- (C) Harikishore and Kamalkishore.
- (D) Piphaliya disease (Splenomegaly) and Kala-azar.

୧୭୪. Who were the two sons of Balbodh?

- (A) Girijanand and his wife from Behat Khandwala.
- (B) Jalay (associated with Krishna).
- (C) Rajendra and Amarendra.
- (D) Ganapati.

୧୭୫. Who were the two sons of Matinath based at Murajpur?

- (A) Rajkamal Chaudhary.
- (B) Raghunath
- (C) He inadvertently married a close relative (his cousin's daughter) due to a lack of genealogical records.
- (D) Hira and Modnarayan.

୧୭୬. Who are the four daughters of Jayadev (Bulanand) mentioned?

- (A) Sushila, Shanti, Manjula, and Rekha.
- (B) Madhyandina.
- (C) Tirhuta (Mithilakshar).
- (D) The Madhyandina Shakha of the Yajurveda.

୧୭୭. Jagannath (Munna) holds which academic degree according to the records?

- (A) Hridaynarayan.
- (B) Rajakeshwar Suta (Daughter of Rajakeshwar).
- (C) B.A.
- (D) Rangai.

୧୭୮. What educational qualifications are listed for Rajendra's son, Bucchan?

- (A) Haridev, Digambar, and Shridhar.
- (B) Yajurvedis include the 'Vedarmbh' (starting of Veda study) as a distinct fourth ritual step.
- (C) He unknowingly married a woman who was genealogically ineligible (his own cousin's daughter).
- (D) M.A., B.Ed.

୧୭୯. Virendranath is the son of which scholar and headmaster?

- (A) Sahitya Saroj Raja Kamlanand Singh
- (B) Rajakeshwar Suta (Daughter of Rajakeshwar).
- (C) Social worker and President of the J.P. (Janata Party).
- (D) Prem Bihari.

୧୮୦. In the 'Sultanpur Phulbari' lineage, who are identified as the two sons of Udai Kar?

- (A) It indicates a link to the maternal grandfather's lineage (literally 'daughter's son').
- (B) Ray Chandrarayan.
- (C) Aditu and Madhukar.
- (D) Kameshwara.

୧୮୧. Yadunandan is the father of which three sons?

- (A) Madar.
- (B) Rajakeshwar Suta (Daughter of Rajakeshwar).
- (C) Ganganand, Mahadev, and Govind.
- (D) Bateshnath (also Jateshnath, Shaktinath, and Shyamnath).

462. Who was the mother of Maharaja Ramchandra Narayan?

- (A) The sons are Bhim, Purushottam, and Yadupati.
- (B) Maharaja Harasimhadeva of the Karnat dynasty.
- (C) Khooni
- (D) Maharani Vedavati.

463. Identify the residence associated with Rajkumar and Subhash Kumar's wife, Manjula.

- (A) Dhir.
- (B) Maharaj Rudra Singh.
- (C) Gopi, Ganesh, Dinesh, and Khagesh.
- (D) They are residents of Jamua.

464. Identify the daughter of Reetlal who married Lekhnath from Araria Badgam.

- (A) Purnima.
- (B) It was formalised in 1326 AD, corresponding to Shaka 1248.
- (C) Ramsundar.
- (D) Kangai.

465. Which specific professional designation is associated with Achchadhar, husband of the daughter of Hemu?

- (A) Maharaja Harisimhadeva of the Karnata dynasty.
- (B) Yadunath.
- (C) Grammarian (Vaiyakaran)
- (D) Ajay

466. Who was the wife of the resident of Rashadh, Achchadhar?

- (A) Rameshwari Devi
- (B) Maharaja Maheshwar Singh
- (C) Bhadri Guldi Khandvala.
- (D) The daughter of Hemu

467. In the Dodiya branch, the sons of Suresh were Mithilesh and ____.

- (A) Excise Superintendent (Utpad\ Adhikshak)
- (B) Tirhuta (Mithilakshar).
- (C) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- (D) Avadhesh

468. The wife of Shri Devesh was selected for which prestigious economic advisory role?

- (A) Sansar, Golakh, Dinbandhu, and Chandra.
- (B) Raghunath, Mathuranath, and Kedarnath.
- (C) Economic Advisor to the Prime Minister of India.
- (D) Rajendra, Narendra, and Mahendra

469. Who is the 'Senior Advocate' mentioned as the son of Gananand Singh from the Narayanpatti Phuldaha Pali lineage?

- (A) Bhagwan
- (B) Maternal grandmother's maternal grandmother's maternal grandfather.
- (C) Gyanand Singh.
- (D) Panjekar.

५९०. The daughter of Dr Manju Geeta Mishra is married to which prominent advisor?

- (A) He is a Deputy Development Commissioner (DDC) and a historian of Mithila's history.
- (B) Maharaja Harisimhadeva.
- (C) Shri Devesh.
- (D) Lilanananda, Jhulananda, Rurananda, Gokulananda and Brahmananda.

५९१. 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

५९२. Who were the sons of the advocate Santosh residing in Delhi?

- (A) The blemish mark associated with the daughter named Sohago.
- (B) Definition: The formal state department or office created to manage Panji records under royal authority.
- (C) Sons of Bhaul (Shankar's lineage).
- (D) Kalikadatt

५९३. In the Purnia Professor Colony lineage, who is the father of Dr Shankar Prasad?

- (A) Sudhir Ranjan
- (B) Chhandogya (Samavedi) and Vajasaneyi (Shukla Yajurvedi).
- (C) Shailendra and Somendra.
- (D) The blemish mark associated with the daughter named Sohago.

५९४. In the Shadan Sarasav genealogy, who is the father of Diwakar?

- (A) Excise Superintendent (Utpad\ Adhikshak)
- (B) Raghunath
- (C) Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).
- (D) It marks the formal institutionalisation of the Panji Prabandh by the state.

५९५. Who is the daughter of Kedarnath who became an IAS officer for the Bihar Government Electricity Department?

- (A) Gurgaon, Haryana (working as a doctor from the Yadav dynasty).
- (B) Radha.
- (C) Amritansh (or Amaresh).
- (D) Vijay Kumar

५९६. In Panji terminology, what does 'Aadya' refer to when listing family members?

- (A) Bachruka.
- (B) Karnata, Gurjara, Tailanga, Dravida, and Maharashtriya.
- (C) Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).
- (D) The first wife or daughter.

५९७. Identify the father of Keshav in the Paduindaha Dharampur Desha lineage.

- (A) Mahamahopadhyaya Damodar.
- (B) Maharaja Harisimhadeva.
- (C) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- (D) Tirthanand.

५९८. Who are the two sons of 'Suryamuni' mentioned in the Rangra genealogical records?

- (A) The 16 specific ancestral lines (female branches) that must be checked for 'Sapiá¹±á,a' relationship.
- (B) Suryamksh and Brajmohan.
- (C) Munilal, Uchit-lal, Chummit-lal, and Adhik-lal.
- (D) Maharaja Harisimhadeva.

५९९. In the Malwad village, 'Khagdamani' is the son of which person?

- (A) The records cover the period from 450 AD to 2009 AD.
- (B) Ishwardatta.
- (C) He inadvertently married a girl who was his first cousin (maternal uncle's daughter).
- (D) 1326 AD (Saka 1248).

६००. To which village did the daughter of M.M.U. Vamshadhara, M.M. Devi, belong?

- (A) Sakuri.
- (B) Banmankhi Sugar Mill
- (C) Sodipur.
- (D) Madhav

६०१. Which son of Lakshminarayan held the legal position of 'APP' (Assistant Public Prosecutor)?

- (A) Vaishya Musha
- (B) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
- (C) His life was approximately from 1275 to 1350 A.D.
- (D) Rajkumar.

६०२. Name the son of Upendra whose family includes daughters Girija, Shyama, and Shakambari.

- (A) 450 AD to 2009 AD.
- (B) Jeevanand.
- (C) The Panji Prabandh records.
- (D) Rajendra.

६०३. Which daughter of Upendra is noted to have married an individual from Chandigachhi Suirivar?

- (A) Umanath.
- (B) Sapna Krishna Adya.
- (C) Devesh and Rajesh.
- (D) Mahochhotku (or Yadunandan).

६०४. What is the name of the daughter of Rajendra whose father-in-law's lineage is Kanasam Mandar?

- (A) Rajiv and Santosh.
- (B) Tirhuta (Mithilakshar).
- (C) Pandit Harinath Upadhyay accidentally married his first cousin due to a lack of recorded family history.
- (D) Sukhsara.

६०५. Krishna, the daughter of Kedar Nath, belongs to which prestigious civil service?

- (A) It is a high academic and religious title used to denote distinguished scholars in the genealogy.
- (B) Andi.
- (C) Adhyapak
- (D) IAS (Indian Administrative Service).

६०६. Identify the academic degree held by Anupriya, the daughter of Kedar Nath.

- (A) Maharaja Madhav Singh.
- (B) A scholar, Pandit Harinath Upadhyaya, inadvertently married his own cousin due to the lack of written records.
- (C) Principal (Pradhan Adhyapak).
- (D) MBA.

६०७. In the Girijanand lineage, who are the parents of Bijli and Radha?

- (A) Girijanand and his wife from Behat Khandwala.
- (B) Rahua Vadhvas
- (C) Sadannand.
- (D) Padmanand, Tirthanand, and Kirtyanand.

६०८. Who was the father of the daughter Sushila, who was the wife of Bachnu from Pauna?

- (A) 1912 to 1990 AD.
- (B) Padmanath (Babuji).
- (C) Bhogishwar
- (D) Pashupati

६०९. Identify the two sons of Mahavir in the Bhadgam lineage.

- (A) He unknowingly married a close relative (his sister's daughter's daughter).
- (B) Differences in climate, language, food, and dress in various regions led to the distinct cultural identities of these five groups.
- (C) Jyotirishwar Thakur.
- (D) Surendra and Virendra.

६१०. Identify the son of Devanarayan in the Hasauli Sodarpur lineage.

- (A) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- (B) Chakradhar and Vidyadhar.
- (C) Sarisab.
- (D) Gangadhar

६११. Identify the daughters of Yogadhar as recorded in the text.

- (A) Vajasaneyi.
- (B) Manohar.
- (C) Kalavati.
- (D) Lakshmikanth, Nirmal, and Vashishtha.

६१२. In the Padmakar lineage, who is the father of Shivanarayan and Suryanarayan?

- (A) Padmakar (also known as Mangalu).
- (B) Yogendra.
- (C) Krishnavir.
- (D) Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).

६१३. Who are the daughters of Vishnukant in the Shridhar branch?

- (A) Nilkanth and Punyanand.
- (B) Sharada, Manjula, Anita, Nityamaya, Sumit, Kalpana, and Sangeeta.
- (C) Hadi.
- (D) Gyanand Singh.

୧୧୪. Muralidhar had three daughters named Chilka, Bhaiya, and ____.

- (A) Shyamnatha
- (B) Shankarnath.
- (C) Rajiv.
- (D) Rajendra.

୧୧୫. Bholai's son Ramchandra had three daughters named Gauri, Jai, and ____.

- (A) Chakradhar
- (B) Devi
- (C) Devan
- (D) Annually, when the Sun is in the Leo (Simha) zodiac sign (mid- August to mid-September).

୧୧୬. Identify the academic qualification of Shilpa, the daughter of Sushil Kumar.

- (A) Manu, Punyakar, Diwakar, and Gunakar.
- (B) Dinmani.
- (C) MCA (Master of Computer Applications).
- (D) Mahavir and Kanhai.

୧୧୭. In the lineage of Rucholi Madhura, who were the sons of Ganesh Jha?

- (A) Masan and Jayanand
- (B) The blemish mark associated with the daughter named Sohago.
- (C) The Vindhyachal mountains.
- (D) Govind, Krishnaji, and Shambhunath.

୧୧୮. Who was the wife of Modanand Jha and the daughter of Mukund Jha?

- (A) Madhukar
- (B) It is the traditional date for the 'Panji Prabandha' (management) start in Mithila.
- (C) Rameshwari Devi
- (D) Maharaja Madhav Singh

୧୧୯. In which month and year did Rameshwari Devi, the wife of Modanand Jha, die?

- (A) Chandrananda.
- (B) Garib and Badan.
- (C) Garib
- (D) 1991-12-01 00:00:00

୧୨୦. Who was the maternal grandfather (Nana) of Modanand Jha's wife, Rameshwari Devi?

- (A) Acharya Adhyapak (Teacher)
- (B) M.M.U. Tumbe Jha
- (C) Kamdev, Kapil Dev, Krishnadev, Upendra, and Arun
- (D) Duganand.

୧୨୧. What was the name of Modanand Jha's elder daughter?

- (A) Mohan.
- (B) Shankar
- (C) Advocate at the Supreme Court in Delhi.
- (D) Meena

୧୨୨. Who were the two daughters of Modanand Jha mentioned in the text?

- (A) Vijayadatta.
- (B) Lalita (Meena) and Navina
- (C) Gunaakar Jha.
- (D) Ramnarayan

୧୨୩. Who was the father of Rameshwari Devi, the wife of Modanand Jha?

- (A) Mukund Jha
- (B) Adhyapak (Teacher).
- (C) Pandit Gunakar Jha.
- (D) Madhulatta (Village: Oini).

୧୨୪. In the lineage of Bhanupur, who is the wife of Mayakant?

- (A) To prepare and train students/disciples to ensure the continuity of genealogical expertise and record-keeping.
- (B) Jugal Kishore, Nand Kishore, Bal Kishore, and Kaushal Kishore.
- (C) Sanjeev and Rajeev.
- (D) Aparā Bhattiada

୧୨୫. Name the daughter of Durga who is described as 'Yogamaya Manjula'.

- (A) Dr Kalika Dutt Jha
- (B) Adya Padmua.
- (C) Shankaradatta.
- (D) Two pairs of dhotis, a doshala (shawl), and a certificate of merit.

୧୨୬. The daughter of Brajmohan, Vedakant, is the mother of which two sons?

- (A) Vijayadatta.
- (B) Devi Prasad and Anant.
- (C) To ensure that the noble traditions and the purity of the family were not forgotten.
- (D) Sushil and Ajit.

୧୨୭. Identify the daughter of Mahiraj Singh who married Shivshankar of Pudaini.

- (A) Devanand (Choti Jha).
- (B) Rajiv and Santosh.
- (C) Shambhunath, Ishwaridatta, and Nandipati.
- (D) Kamini.

୧୨୮. Which daughter of Mahiraj Singh was married to the son of Balkrishna in Beladi?

- (A) Janaki.
- (B) Pandit Gunakar Jha.
- (C) Madhav.
- (D) Maharaja Harisimhadeva.

୧୨୯. Who is the son of Naresh (MA)?

- (A) Balbhadra and Dayanath.
- (B) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- (C) Adarsh.
- (D) Lakhima Devi.

६३०. Which village is associated with the daughters of Ravindranath, such as Paramhans and Rajhans?

- (A) Gada (à—à¼à¼¼).
- (B) Gaurikant.
- (C) Diwakar, Shyamal Kishore, Arun Kumar, and Nishakar.
- (D) Sandahpur Digho.

६३१. Who is the wife of Kaladhar in the Udanpur lineage?

- (A) 450 AD to 2009 AD.
- (B) 1307 AD.
- (C) Sarla, daughter of Satyadev.
- (D) The 14th century (specifically 1326 AD).

६३२. What are the academic qualifications of Dr Tushar Kanth?

- (A) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.
- (B) Dhananjay and Jaykant.
- (C) MSc and PhD
- (D) Lakshmidhar and Kaladhar.

६३३. Gujilal, son of Manmohan in the Mander Rajora branch, married the daughter of which individual from Ughand Jalay?

- (A) He was appointed to manage the Panji records for the Kshatriya community.
- (B) Saka 1248, which corresponds to 1326 AD.
- (C) Ughand Jalay
- (D) Badrinath and Indranath

६३४. In the Mander Rajora lineage, Chulhai (wife of Sachchidanand) is a resident of which village?

- (A) Digaun Jijiyal
- (B) Raghuvansh, Yaduvansh, and Harivansh
- (C) Balbhadra and Haridev.
- (D) Purandar.

६३५. In the Bailuanch Gadh branch, Bhola (son of Muralidhar) married the daughter of which individual?

- (A) Gurgaon, Haryana (working as a doctor from the Yadav dynasty).
- (B) Pandit Harinath Upadhyaya unknowingly married his first cousin due to a lack of genealogical records.
- (C) After sunset, following the sighting of the star Arundhati.
- (D) Nandypur Bisphi

६३६. In the Jijiyal Pachhi branch, who is the father of Mahadev and Baldev?

- (A) Musahad and a daughter married into the Panichobh lineage.
- (B) Bodhai
- (C) Raja Padmanand Singh.
- (D) Deputy Secretary (Up-Sachiv)

६३७. In the Sakraadhi Hardi lineage, who is the father of Parmanand and Brahmanand?

- (A) Bangat
- (B) Madhurapati.
- (C) Shaka 1248 (1326 AD).
- (D) The daughter of Hemu

६३८. Identify the son of Basantilal and father of Sanyat Kumar in the Madanpur lineage.

- (A) He was the patron who awarded the title 'Panji-Shastra Martand' to expert genealogists.
- (B) Advocate Haridev.
- (C) Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).
- (D) Padmanand

६३९. Which daughter of Radhakanth is listed with the sons Geeta and Rekha?

- (A) Yajurveda (Madhyandina Shakha) and Samaveda (Kauthuma Shakha).
- (B) Uma.
- (C) Jananand.
- (D) Maharaja Madhav Singh.

६४०. Identify the son of Trilokanath Jha from Dhangari whose wife is named Adya.

- (A) Dilip.
- (B) Bhonsadiyar Mahishi Budhwar.
- (C) Sadhukar and Ratnakar.
- (D) Aniruddha, Sarayug, and Arjun.

६४१. In the Maithil records, what does the term 'Dau' signify when linking lineages?

- (A) Sadupadhyay Gunakar Jha.
- (B) Jaykant
- (C) Gurgaon, Haryana (working as a doctor from the Yadav dynasty).
- (D) It indicates a link to the maternal grandfather's lineage (literally 'daughter's son').

६४२. Who are the four sons of Pandit Dinesh Lal Pathak from his first wife, Bharti Devi?

- (A) Ajaynath.
- (B) Ramkrishna, Gaurikant, and Kalikant.
- (C) Karunesh, Padmesh, Hrishikesh, and Naresh.
- (D) Bhanukar (also known as Doman).

६४३. Name the three sons of Pandit Dinesh Lal Pathak from his second wife, Shyama Devi.

- (A) Mithilesh, Brajesh, and Rajesh.
- (B) Matiram and Gatiram
- (C) The group of Brahmins traditionally residing in the western part of the region.
- (D) Kirtinath and Vanshidhar.

६४४. Who was the wife of Maharaja Shiva Singh of the Oiniwar dynasty?

- (A) Maharaja Madhav Singh.
- (B) Maharani Lakhima
- (C) The lineage of Dhuru
- (D) Definition: The formal state department or office created to manage Panji records under royal authority.

६४५. Who was the father of Maharaja Bhogishwar in the Oiniwar dynasty?

- (A) Maharajadhiraja Indra Narayan.
- (B) Manmukh.
- (C) Kameshwar Singh
- (D) Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).

६४६. Who was the father of Maharaja Ganesh in the Oiniwar dynasty?

- (A) Bhogishwar
- (B) Tirhuta (Mithilakshar).
- (C) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- (D) Rutsaut.

६४७. What is the name of the daughter of Dr Manoj Kumar who is an LLB graduate?

- (A) Maharaj Narendra Singh.
- (B) Puja Vats.
- (C) 450 AD to 2009 AD.
- (D) Bhagwandatt

६४८. Identify the son of Tarakant who is also noted as an advocate.

- (A) When the Sun is in the Leo (Simha) rashi (approx. 16 August to 15 September).
- (B) Mantu.
- (C) Musahad and a daughter married into the Panichobh lineage.
- (D) Shukla Yajurveda (Madhyandina branch).

६४९. The Sodarpur member Chintamani (alias Laturun) had which two daughters mentioned as 'Sahodara'?

- (A) Jalay (associated with Krishna).
- (B) The practice was lost, leading them to simply avoid marrying into the same village to prevent prohibited unions.
- (C) Yashu, Raju, and another not fully named.
- (D) Anupama and Jayapama.

६५०. Which female figure's daughter is mentioned in the inter-caste context of entry 54?

- (A) Kanhaiya
- (B) Rajakeshwar Suta (Daughter of Rajakeshwar).
- (C) Narsingh
- (D) Vavi Brajnandan Singh

६५१. Entry 59 mentions 'Ram' and 'Krishnadev' in the context of which group?

- (A) Sodarpur Ghusaut.
- (B) Lakshminath, Ram (Dihnath), Lakshman (Dimbhnath), and Bharat (Balbhadra).
- (C) Chiranjiv.
- (D) He unknowingly married a close relative (his sister's daughter's daughter).

६५२. In entry 75, the wife of Hrishikesh is noted as being from the ____ caste.

- (A) 450 AD to 2009 AD.
- (B) Maharaja Madhav Singh.
- (C) Mitranath Jha.
- (D) Yadav.

६५३. The blemish associated with 'Asamaka Koch Rajvanshi' is linked to a daughter named ____.

- (A) Sohago.
- (B) Harihi.
- (C) Sanjay, Ramdev, and Indradev.
- (D) Suidadi.

६५४. The blemish involving a 'Rajak' (washerman) girl 'Runamathi' is associated with which person's descendants?

- (A) Maharaja Harisimhadeva
- (B) Madai.
- (C) Village Head or Chief.
- (D) Hadir-i (or similar phonetic name in the text).

६५५. What 'Chinha' is specifically linked to the 'Asamaka Koch Rajvanshi' in the explanation?

- (A) The blemish mark associated with the daughter named Sohago.
- (B) Maharaja Harisimhadeva.
- (C) Protecting them from water, oil, and loose binding (Jalaat Rakshe, Tailaat Rakshe).
- (D) IAS

६५६. In the Badhiyama lineage (Section 68), Gangadatt's son is ____.

- (A) Musahad and a daughter married into the Panichobh lineage.
- (B) Madhu.
- (C) To maintain the purity of the Brahmin, Kayastha, and Kshatriya castes.
- (D) Parashmani.

६५७. Identify the sons of Naitik Ganesha in the Pategna branch.

- (A) Girijanand and his wife from Behat Khandwala.
- (B) Batesh, Suresh, Naresh, Yugesh, and Avadhesh.
- (C) Panch-Gaur.
- (D) Satyadev

६५८. Who were the four sons of Rajeshwari (daughter of Sita-ram)?

- (A) Avadhabihari.
- (B) Vardhamana Upadhyaya.
- (C) Jagdish, Balabhar, Jayabhar, and Devanarayana.
- (D) Harinath.

६५९. In which specific location's Panji records are the names of females explicitly mentioned?

- (A) Rasadh-Araria
- (B) Sakaradhi
- (C) Sarisab.
- (D) 1326 AD (Shaka 1248).

६६०. What was the name of the daughter of the Koch Rajvanshi king who married into the Maithil community?

- (A) Sheetal Harivansh and Harisharman.
- (B) Sohago.
- (C) Saduphadhyaya Gunakar Jha
- (D) Vivekanand, Dayanand and Adityanand.

६६१. Which historical Maithil scholar's mother is recorded as being from the 'Sakraur Mul'?

- (A) Raghunath
- (B) Mahesh Thakur (founder of the Darbhanga Raj).
- (C) Gunakar Jha (Brahmins), Shankardatt (Karna Kayasthas), and Vijaydatt (Kshatriyas).
- (D) Madai.

६६२. What is the genealogical position known as 'Dauhitra' ?

- (A) Daughters.
- (B) A grandson through one's daughter.
- (C) Chandoga.
- (D) Sutech

६६३. Followers of the Yajurveda branch in Mithila are specifically known as ____.

- (A) A second or subsequent wife or daughter.
- (B) Beginning.
- (C) Maithil
- (D) Vajasaneyi.

६६४. Followers of the Samaveda branch in Mithila are specifically known as ____.

- (A) Pandua
- (B) Daughters.
- (C) Agnyata (Unknown)
- (D) Chandoga.

६६५. Brahmins following the Kauthuma branch of the Samaveda are known as ____

- (A) First
- (B) Genome mapping or chromosome determination.
- (C) Five generations from the mother and seven from the father.
- (D) Chhandogya.

६६६. The 16 specific ancestral positions that must be checked for prohibited matches are called ____

- (A) A grandson through one's daughter.
- (B) Gunidha.
- (C) Pancha-Gauda.
- (D) Chhaidht.

६६७. Maithil Brahmins following the Samaveda are known as ____.

- (A) Vasukinath.
- (B) Panch-Dravida.
- (C) Grandson through a daughter (maternal grandson).
- (D) Chandoga

६६८. Which Veda's followers are called 'Vajasaneyi' ?

- (A) Yajurveda.
- (B) Beginning.
- (C) Records of the Western (Pachhwari) group of Brahmins.
- (D) Granddaughter.

६६९. Maithil Brahmins who follow the Kauthuma branch of the Samaveda are known as ____.

- (A) Matinath, Ratinath, Mathuranath, Kishorenath, and Buddhinath
- (B) Grandson through a daughter (maternal grandson).
- (C) Daughter.
- (D) Chhandogyas.

६७०. What term is used for those who were not formally recorded in the Panji system but belong to the community?

- (A) Jaybar
- (B) Daughters.
- (C) Daughter.
- (D) They are known as the Pancha Gauda.

६७१. The term 'Svarnakarnaka' refers to what practice regarding Panji maintenance?

- (A) Son
- (B) Digital imaging or copying of the Tirhuta script into modern Devanagari/digital formats.
- (C) Wife
- (D) Daughter.

६७२. What defines the 'Jayabar' category of Maithil Brahmins?

- (A) It identifies a daughter.
- (B) Those who were not formally registered in the Panji records.
- (C) Ramanand.
- (D) A person with the highest mastery or 'Sun' of music.

६७३. In the Panji terminology, what is a 'Kula'?

- (A) Daughter
- (B) A lineage or family group sharing common heritage.
- (C) Chandoga.
- (D) Maithil

६७४. What is the collective name for the five southern Brahmin groups?

- (A) Maternal grandfather
- (B) A person appointed to travel and collect genealogical information from families.
- (C) They are known as the Pancha Dravida.
- (D) A grandson through the daughter's side.

६७५. What term is used for Brahmins who are not registered within the formal Panji system?

- (A) Dr Professor Jivanath.
- (B) Jaybar
- (C) Daughter
- (D) Bhavanath

६७६. What scientific term is used in the document's title to describe the function of the Panji system?

- (A) A chronicle or register of names and lineages.
- (B) Sutech
- (C) Grandson through a daughter (maternal grandson).
- (D) Genome Mapping

६७७. Followers of the Samaveda Kauthuma shakha in Mithila are known by which specific term?

- (A) They are known as 'Chandogya'.
- (B) The detailed introduction and verification of 32 ancestral lineages of a person.
- (C) Daughter
- (D) Manujan, Manbodh and Balbodh.

୧୭୮. How does the Panji system define 'Svajana'?

- (A) A person who is a prohibited blood relative according to the Shastric generational rules.
- (B) Purushu (also known as Jagannath).
- (C) Daughter or daughters.
- (D) Those who were not formally registered in the Panji records.

୧୭୯. What is the collective term for the five Northern Brahmin groups, which includes Maithils, Kanyakubjas, and Gaudas?

- (A) Pancha Gauda.
- (B) Core.
- (C) Shishinagar.
- (D) Mother

୧୮୦. Followers of the Kauthuma branch of the Samaveda in Mithila are known as ____.

- (A) Chhandoga.
- (B) Daughter.
- (C) Genome Mapping.
- (D) Daughter's son

୧୮୧. Maithil Brahmins following the 'Samaveda' (Kauthuma Shakha) are commonly known as ____.

- (A) Resident or inhabitant of a specific location.
- (B) Chandoga.
- (C) Wife.
- (D) Vajasaneyi.

୧୮୨. The rule 'Matritah Panchami, Pitritah Saptami' refers to the avoidance of how many generations?

- (A) It refers to the five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
- (B) Five from the mother's side and seven from the father's side.
- (C) Grandson through a daughter (maternal grandson).
- (D) Vaiyakarana (Vaiya.), meaning Grammarian.

୧୮୩. The title of the source material 'Genome Mapping' refers to which historical practice?

- (A) Daughter or daughters.
- (B) Chhaidht.
- (C) Daughter
- (D) The recording of genealogical data in the Panji system over 1,500 years.

୧୮୪. Concept: Samuha Lekhya

- (A) It identifies the individual as the daughter of the preceding person mentioned.
- (B) Definition: A collective written record of lineage used by Brahmins and Kshatriyas to maintain family history and purity.
- (C) Basoulakh.
- (D) Shukla Yajurveda.

୧୮୫. The rule 'Matritah Panchami Tyaktwa Pitritah Saptami Bhajet' refers to avoiding ____ generations on the mother's side and ____ on the father's.

- (A) Panch-Dravida.
- (B) Five; Seven.
- (C) Alias or 'known as'
- (D) Grandson.

६८६. Followers of the Kauthuma branch of the Samaveda in Mithila are called ____.

- (A) Basoulakh.
- (B) Granddaughter.
- (C) Ghurghur.
- (D) Chhandoga.

६८७. The rule 'Matritah Panchami, Pitritah Saptami' refers to avoiding ____ generations on the mother's side and ____ on the father's side.

- (A) Five from the mother's side and seven from the father's side.
- (B) It is used to denote a 'son' in the lineage.
- (C) Bhagwandatta
- (D) Five; Seven.

६८८. What term is used for Maithil Brahmins who follow the Kauthuma branch of the Samaveda?

- (A) Daughter.
- (B) Chandoga.
- (C) Ruchauli Ujan.
- (D) A Main MÅ«l is the ancestral source village, while MÅ«l Gram can refer to the village of residence during the formal establishment of the Panji.

६८९. In the context of Panji preservation, 'Jalat Raksha, Tailat Raksha' refers to protecting the books from ____.

- (A) Yavani (Muslim).
- (B) Daughter.
- (C) Water and oil.
- (D) It refers to a daughter.

६९०. The branch of Samaveda followed by some Maithil Brahmins is called ____.

- (A) A grandson through one's daughter.
- (B) It is an alternative name for the Siddhant Patra, confirming the couple are not related.
- (C) Chhandog.
- (D) Machmatnandan.

६९१. The branch of Yajurveda followed by some Maithil Brahmins is called ____.

- (A) Daughter's son
- (B) Son
- (C) Vajasaneyi.
- (D) Maternal grandfather

६९२. The rule 'Matritah Panchami, Pitritah Saptami' refers to avoiding ____.

- (A) Indian Police Service.
- (B) It identifies the maternal grandfather's lineage or ancestral origin.
- (C) 5 generations from the mother's side and 7 from the father's side.
- (D) Chhandogya.

६९३. What term is used for a Maithil Brahmin who follows the Samaveda?

- (A) Daughter
- (B) It is used to denote a 'son' in the lineage.
- (C) Chandogya.
- (D) Panji Prabandh

६९४. Maithil Brahmins following the Yajurveda are known by what term?

- (A) Vajasaneyi.
- (B) Daughter.
- (C) The maternal grandfather's lineage (Dauhitra relationship).
- (D) Manmohan

६९५. Maithil Brahmins following the Samaveda are known by what term?

- (A) Five; Seven.
- (B) A second or subsequent wife or daughter.
- (C) Sutech
- (D) Chhandogya.

६९६. The rule 'Matritah Panchami, Pitritah Saptami' refers to avoiding ____ generations of relatives.

- (A) Five maternal and seven paternal.
- (B) Vasukinath.
- (C) Babulal.
- (D) It represents the maternal lineage, specifically a grandson through a daughter.

६९७. The rule 'Matritah Panchami, Pitritah Saptami' refers to the exclusion of how many generations from the mother and father respectively?

- (A) Grandson
- (B) Jayabar.
- (C) Five generations from the mother and seven from the father.
- (D) Son

६९८. What is the 'Uti' or 'Up-Teep' in Panji terminology?

- (A) Supplementary or auxiliary notes found in the genealogical records.
- (B) Grandson through a daughter (maternal grandson).
- (C) Lineages established within the last 500 years.
- (D) Swajanita.

६९९. The term 'Vajasaneyi' refers to those following the branch of which Veda?

- (A) Shukla Yajurveda.
- (B) Chhandogya.
- (C) It refers to a 'son' in a lineage.
- (D) It identifies the individual as the daughter of the preceding person mentioned.

७००. In Panji terminology, what does 'Chhavith' represent?

- (A) Daughters.
- (B) Son
- (C) It refers to a 'daughter' in a lineage.
- (D) The sixteen specific genealogical checkpoints (6 generations deep) used to verify that a couple are not related within prohibited degrees.

७०१. What does the presence of an 'Ajnat' (unknown) maternal lineage in the Panji signify?

- (A) Luche (also known as Dharbharan)
- (B) Chhandogya
- (C) A break in the record or an inter-caste/unrecorded ancestral connection.
- (D) A grandson through one's daughter.

७०२. What term is used for Maithil Brahmins who were not included in the official Panji records?

- (A) Shyamnath.
- (B) Jaiwar.
- (C) Daughter.
- (D) Dautra

७०३. Concept: Asvajana Patra

- (A) Machmatnandan.
- (B) Son
- (C) Daughter.
- (D) Definition: A declaration that the two parties are not 'Svajana' (blood relatives) and are eligible to marry.

७०४. Followers of the Kauthuma branch of Samaveda in Mithila are known as ____.

- (A) Bhagwandatta
- (B) Daughter.
- (C) Chhandog.
- (D) It refers to the maternal lineage or the mother's side of the family.

७०५. The five regional divisions of Northern Indian Brahmins are collectively known as ____.

- (A) It is a systematic method of managing and documenting genealogical records for specific communities.
- (B) Panch-Gaur.
- (C) Chhandoga.
- (D) It identifies the individual as the daughter of the preceding person mentioned.

७०६. The term used for a girl from an unknown lineage or one whose mother's family is unrecorded is ____.

- (A) Agnyata (Unknown)
- (B) Followers of the Samaveda.
- (C) Daughter
- (D) Pautra

७०७. The 'Tantra-Varttika' by Kumarila Bhatta refers to records of family virtues and flaws as ____.

- (A) Daughter.
- (B) Samuha-lekhya.
- (C) A document certifying that the parties are not 'Svapinda' (closely related by blood).
- (D) Followers of the Samaveda.

७०८. The text refers to the Panji system as an ancient form of ____ Mapping.

- (A) Genome.
- (B) The maternal grandmother's lineage.
- (C) Abhijeet.
- (D) Shyamsundar (also known as Suresh).

७०९. In the context of Panji preservation, what do the terms 'Jalat Raksha' and 'Tailat Raksha' signify?

- (A) The instruction to protect the manuscripts from water and oil.
- (B) Arvind Kumar.
- (C) Pancha Dravida.
- (D) It identifies a daughter.

७१०. The term used for the 'Genome Mapping' of Mithila in the title refers to the ____.

- (A) Panji Prabandh
- (B) A grandson through one's daughter.
- (C) Sahudi
- (D) Premnarayan and Upendranarayan.

७११. What term describes the followers of the Kauthuma branch of Samaveda in Mithila?

- (A) A genealogical register or chronicle.
- (B) Chhandogya.
- (C) Panch-Dravida.
- (D) It signifies a daughter.

७१२. Which historical figure, known as the 'Maithil Poet', has his lineage meticulously preserved in the Panji records?

- (A) Vidyapati Thakur.
- (B) Daughter
- (C) Matinath, Ratinath, Mathuranath, Kishorenath, and Buddhinath
- (D) The instruction to protect the manuscripts from water and oil.

७१३. What defines the geographical boundary between 'Pancha-Gauda' and 'Pancha-Dravida' Brahmins?

- (A) A structured system for managing and recording genealogical lineages to ensure social and matrimonial regulations.
- (B) The Vindhyachal mountain range.
- (C) Daughter
- (D) Yajurveda.

७१४. In the Chhaidvath calculation, who represents the 'First Chhaidvath' for a girl?

- (A) Her paternal great-great-great grandfather (Vridha-Prapitamaha).
- (B) The identity or lineage of the mother is unknown or not recorded.
- (C) Daughter
- (D) It indicates the specific village or current place of residence for a family branch.

७१५. What is 'Abhuta-purva' in the context of the Sakha Panji?

- (A) Grandson through a daughter (maternal grandson).
- (B) It refers to the unique and unprecedented detail of records spanning over 1,000 years, found only in Mithila.
- (C) Grandson
- (D) Jaybar

७१६. The rule 'Matritah Panchamim Tyaktwa Pitritah Saptamim' refers to avoiding ____ generations on the mother's and ____ on the father's side.

- (A) The management and maintenance of family lineage records.
- (B) Daughter.
- (C) Five; Seven.
- (D) Chhaidht.

७१७. Which Brahmin subgroup is known as 'Chhandog'?

- (A) Followers of the Samaveda.
- (B) Daughter
- (C) Prohibited lineage or family.
- (D) Chhandogya.

୭୧୯. Followers of the Yajurveda in the Panji system are commonly called ____.

- (A) Arvind Kumar.
- (B) Vajasaneyi
- (C) It signifies the maternal grandfather or the lineage of the mother's side.
- (D) Pancha-Dravida.

୭୨୦. In the context of Panji, what is 'Utedh'?

- (A) Ghurghur.
- (B) Daughter or daughters.
- (C) Son.
- (D) The detailed introduction of 32 ancestral lines (paternal and maternal) used to determine marital eligibility.

୭୨୧. Which branch of knowledge is the 'Panji' system compared to in modern terminology within the text?

- (A) The identity or lineage of the mother is unknown or not recorded.
- (B) Hemnath (also known as Babujik).
- (C) Pancha Dravida.
- (D) Genome Mapping.

୭୨୨. In the categorization of Brahmins, what is the 'Panch-Gauda' group?

- (A) It refers to the five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
- (B) Udreh Panji registration.
- (C) Son.
- (D) The grandson of the maternal lineage (daughter's son).

୭୨୩. Define 'Pancha Gauda'.

- (A) Collective written records used to preserve family lineage and quality.
- (B) Daughter.
- (C) Pancha-Dravida.
- (D) The five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.

୭୨୪. The phrase 'Matrik Chakra' refers to the ____ lineage cycle or diagram in genealogical records.

- (A) Daughter.
- (B) Five; Seven.
- (C) Maternal
- (D) The recording of genealogical data in the Panji system over 1,500 years.

୭୨୫. What does the phrase 'Sarva Sodarpur' imply in these records?

- (A) It refers to the maternal lineage or the mother's side of the family.
- (B) It refers to specific reference numbers within the Panji register books (e.g., B 57/1).
- (C) The five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
- (D) It refers to the entire or collective Sodarpur lineage.

୭୨୬. Identify the term for 'grandson' (son's son) often implied in the flow of names like 'X suto Y suto Z'.

- (A) Alok and Ashish
- (B) Daughter.
- (C) Putra (ପୁତ୍ର (ପୁତ୍ରପୁତ୍ର (ପୁତ୍ରପୁତ୍ର)).
- (D) Because they scientifically track genetic lineages to prevent inbreeding and maintain hereditary traits.

୭୨୫. What relationship does the term 'suta' indicate in these genealogical lists?

- (A) The identity or lineage of the mother is unknown or not recorded.
- (B) Son
- (C) Daughter.
- (D) Son.

୭୨୬. The abbreviation 'dau' (short for Dauhitra) represents which specific family relationship?

- (A) Dauhitra (daughter's son or maternal lineage).
- (B) It refers to a daughter.
- (C) Bhagwandatta
- (D) A grandson through the daughter's side.

୭୨୮. In Maithil genealogy, the term 'dau' refers to a descendant linked through which specific line?

- (A) Son.
- (B) The five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
- (C) The daughter's line (maternal descendant).
- (D) It refers to a son.

୭୨୯. In the context of the Maithil Panji records, define the term 'Panji Prabandha'.

- (A) Dolanand, also known as Bhikhya Jha.
- (B) A grandson through one's daughter.
- (C) It is a systematic method of managing and documenting genealogical records for specific communities.
- (D) A document certifying that the parties are not 'Svapinda' (closely related by blood).

୭୩୦. Within a Panji entry, what relationship does the term 'Dau' represent?

- (A) It signifies the maternal grandfather or the lineage of the mother's side.
- (B) Pautra (ପାତ୍ରା (ପାତ୍ରା ପାତ୍ରା ପାତ୍ରା)).
- (C) It identifies a son.
- (D) Gopikant, Vishnukant, Suryakant, Chandrakant and Mayakant.

୭୩୧. What familial relationship is indicated by the term 'Suta' in the source text?

- (A) Pautra (ପାତ୍ରା (ପାତ୍ରା ପାତ୍ରା ପାତ୍ରା)).
- (B) Vabh Tirthishwar Singh.
- (C) Daughter.
- (D) Baidyanath, Jagannath, and Amarnath.

୭୩୨. Which individual is identified as the son of Bhagwan (also known as Chetikanath Singh)?

- (A) Chhandoga
- (B) The sons include Premnath, Meghanath, and Subhash.
- (C) Daughter
- (D) Dolanand, also known as Bhikhya Jha.

୭୩୩. Who is identified as the father of Satchidanand Singh (also known as Sanatan)?

- (A) The father is Kumar Ganganand Singh.
- (B) A genealogical register or record book.
- (C) The first/top category of ancestral roots.
- (D) Daughter.

७३४. In the context of the Panji records, what does the term 'Suto' denote?

- (A) It identifies the individual as the son of the preceding person mentioned.
- (B) It translates to 'the son of' a specific individual.
- (C) Ghurghur.
- (D) Daughter

७३५. In the context of the Panji records, what does the term 'Suta' denote?

- (A) It identifies the individual as the daughter of the preceding person mentioned.
- (B) Babunath (also known as Bhalunath).
- (C) Chandoga
- (D) The recording of genealogical data in the Panji system over 1,500 years.

७३६. What is the common term for a scholar of grammar mentioned frequently in the text (e.g., Harshnath)?

- (A) Putra
- (B) Vyakaran.
- (C) Wife
- (D) Maternal

७३७. What does the term 'Suta' represent in the provided genealogical text?

- (A) Daughter
- (B) It indicates maternal grandfather or lineage descent through a daughter (Dauhitra).
- (C) It refers to a 'daughter' in a lineage.
- (D) Samuh Lekhya

७३८. Who was the father of the literary figure Deepak (Sahityakar)?

- (A) Varun Kumar (also known as Satni).
- (B) Son
- (C) The identity or lineage of the mother is unknown or not recorded.
- (D) Pinakinath (also known as Ganesh).

७३९. In the context of the Panji records, what does the term 'Sut' signify?

- (A) It identifies a son.
- (B) Their father is Vittubh (also known as Raghunath).
- (C) It represents the maternal lineage, specifically a grandson through a daughter.
- (D) Sub-lineage or branch records of a family.

७४०. What is the meaning of the term 'Suta' in Maithil genealogical texts?

- (A) It refers to the five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
- (B) It identifies a daughter.
- (C) Mithila University.
- (D) The father is Kumar Ganganand Singh.

७४१. The title 'Jyotirvid' (or Jyotish) refers to an expert in which field?

- (A) Daughter's son (Dauhitra)
- (B) Sons
- (C) Astrology or Astronomy.
- (D) The sons include Premnath, Meghanath, and Subhash.

७४३. In the context of Maithil genealogy, what does the term 'Suto' denote?

- (A) Daughter.
- (B) Son.
- (C) A 'great sin' or a person who has committed a severe social/religious transgression.
- (D) Chhandogya.

७४३. In the context of Maithil genealogy, what does the term 'Suta' denote?

- (A) Alias or 'known as' (Pramukhnama/Prachalit nama)
- (B) Daughter.
- (C) Baidyanath, Jagannath, and Amarnath.
- (D) Agnyata (Unknown)

७४४. In the genealogical entries, what specific relationship is indicated by the term 'Suta'?

- (A) Chhandoga.
- (B) Progressive
- (C) Daughter.
- (D) Indranand, Parmanand, Krityanand, Ramanand, Shamanand, and Mahanand.

७४५. In Panji terminology, what specific ancestral connection does 'Dau' indicate?

- (A) Alias or secondary name (Pratishtha name)
- (B) Genome mapping or DNA sequencing.
- (C) The grandson of the maternal lineage (daughter's son).
- (D) Son.

७४६. In the Panji system, the term 'Dauhitra' (abbreviated as 'Dau') refers to a ____.

- (A) A lineage or family group sharing common heritage.
- (B) Grandson through a daughter.
- (C) Supplementary or auxiliary notes found in the genealogical records.
- (D) Lineages established within the last 500 years.

७४७. The sons of Nanuk are recorded as Chanchal and ____, also known as Toshnath.

- (A) Ghurghur.
- (B) It refers to a 'daughter' in a lineage.
- (C) Maternal grandfather.
- (D) Collective written records used to preserve family lineage and quality.

७४८. Babu Lokananda's three sons are Gokulananda, Mathurananda, and ____.

- (A) Daughter.
- (B) Mokshananda (also known as Bulin).
- (C) Manujan, Manbodh and Balbodh.
- (D) Son.

७४९. In the Maithil genealogical system, what does the abbreviation 'Dau' (Dauhitra) specifically represent?

- (A) It represents the maternal lineage, specifically a grandson through a daughter.
- (B) The maternal grandfather or the maternal lineage connection.
- (C) A document certifying that the parties are not 'Svapinda' (closely related by blood).
- (D) Vidyapati Thakur.

७५०. In the context of the Mithila Panji Prabandh, what does the term 'Sut' denote?

- (A) Wife
- (B) Son.
- (C) Panji Prabandh.
- (D) Udreh Panji registration.

७५१. What relationship is indicated by the term 'Suta' in these genealogical excerpts?

- (A) Alias or 'Prakrita' (the name by which they were commonly known).
- (B) Satchidanand Singh is also known as Sanatan.
- (C) Genome Mapping.
- (D) Daughter.

७५२. Identify the son of Ray Ramnarayan known as 'Ray Driggopalnarayan'.

- (A) Water; oil.
- (B) Pancha Gauda.
- (C) Ray Driggopalnarayan.
- (D) Daughters.

७५३. In Mithila Panji records, what does the term 'Suta' indicate?

- (A) Daughter.
- (B) Samuh Lekhya
- (C) Pancha-Gauda.
- (D) Records of the Western (Pachhwari) group of Brahmins.

७५४. The term 'Dau' is an abbreviation for 'Dauhitra', which refers to a ____.

- (A) A grandson through one's daughter.
- (B) The Vindhya mountain range.
- (C) Bhavnath.
- (D) Grandson through a daughter (maternal grandson).

७५५. The abbreviation 'Pram' in the text refers to a person's ____, which follows their formal name.

- (A) Alias or common name (Pramukh).
- (B) It identifies a daughter.
- (C) Five generations from the mother and seven from the father.
- (D) It refers to a daughter.

७५६. What does the code like '(B 9/1)' signify in the source material?

- (A) Nilmani (also known as Lali).
- (B) The daughter's line (maternal descendant).
- (C) A reference code for the Panji register volume or page.
- (D) The management and maintenance of family lineage records.

७५७. In Maithil genealogical records (Panji), what is the meaning of the term 'suto'?

- (A) It refers to the entire or collective Sodarpur lineage.
- (B) Son
- (C) Daughter.
- (D) Progressive

୭୫୮. What relationship does the term 'suta' denote in the context of the provided Panji excerpts?

- (A) Jaiwar.
- (B) A grandson through the daughter's side.
- (C) Pancha Gauda.
- (D) Daughter

୭୫୯. In the Parhi lineage, which professional title is held by Kotishwar's son, Bacha?

- (A) Vaiyakarana (Vaiya.), meaning Grammarian.
- (B) Manujan, Manbodh and Balbodh.
- (C) Machmatnandan.
- (D) A grandson through the daughter's side.

୭୬୦. According to the Kakraul branch (295), who is the father of Raghunandan?

- (A) Luche (also known as Dharbharan)
- (B) Daughter.
- (C) It identifies the individual as the son of the preceding person mentioned.
- (D) They are known as the Pancha Gauda.

୭୬୧. In the lineage of Malicham, who is the son of Thakur Chotai?

- (A) Son
- (B) Parmanand (also known as Bacha)
- (C) Punyanand and Kamlanand.
- (D) Daughter or daughters.

୭୬୨. Who was the father of Janakinath (also known as Bhaiyak)?

- (A) Five generations from the mother and seven from the father.
- (B) Daughter
- (C) Pandua
- (D) Sonama.

୭୬୩. Who is identified as the father of Baidyanath (also known as Durvaka)?

- (A) Shrikant
- (B) Core.
- (C) It identifies the individual as the daughter of the preceding person mentioned.
- (D) Bhagwandatta

୭୬୪. In the Ratauli Kikarand lineage, who is the son of Achyutanand?

- (A) Definition: A lineage claiming descent from five sages who composed Rigvedic hymns.
- (B) Daughter
- (C) Manmohan
- (D) Nutankrishna (also known as Nena)

୭୬୫. The term _____ is used in the text to denote the beginning of the records for a specific village.

- (A) Vajasaneyi.
- (B) Gramarambh (ଗ୍ରାମାରମ୍ଭ ଗ୍ରାମାରମ୍ଭ ଗ୍ରାମାରମ୍ଭ ଗ୍ରାମାରମ୍ଭ ଗ୍ରାମାରମ୍ଭ).
- (C) It refers to the entire or collective Sodarpur lineage.
- (D) It refers to a 'daughter' in a lineage.

୭୬୫. Vishnu Datta (also known as Manik) was the son of ____.

- (A) Bhagwandatta
- (B) A document certifying that the parties are not 'Svapinda' (closely related by blood).
- (C) Shyamal Kishor
- (D) Daughter

୭୬୬. Who was the son of Mannu Mishra?

- (A) Chhandoga.
- (B) Babunath (also known as Bhalunath).
- (C) It identifies the individual as the daughter of the preceding person mentioned.
- (D) Son.

୭୬୭. Suryanand (also known as Devchandra) was the son of ____.

- (A) Nilkanth.
- (B) The detailed introduction of 32 ancestral lines (paternal and maternal) used to determine marital eligibility.
- (C) Five generations from the mother and seven from the father.
- (D) Mithila University.

୭୬୮. Devesh (also known as Phota) was the son of ____.

- (A) It signifies a daughter.
- (B) Ramanand.
- (C) Jaldhar, Upendra and Dayanand.
- (D) It refers to the entire or collective Sodarpur lineage.

୭୬୯. List the five sons of Shobhanand (also known as Bhola).

- (A) Five generations from the mother and seven from the father.
- (B) It identifies a daughter.
- (C) Dinesh, Umesh, Kashinath, Arun, and Ashok
- (D) Pandua

୭୭୦. Hanuman Dutt, also known as Bauku, was the son of ____.

- (A) Daughter.
- (B) Kanhai (also known as Ramnatnath).
- (C) Vasukinath.
- (D) Shyamnath.

୭୭୧. Who was the son of Dharmnath (also known as Bharan)?

- (A) A grandson through the daughter's side.
- (B) Father
- (C) Babulal.
- (D) Definition: A collective written record of lineage used by Brahmins and Kshatriyas to maintain family history and purity.

୭୭୨. Who is the son of Mahesh mentioned in the Khoul lineage?

- (A) Maternal
- (B) Panch Gauda.
- (C) Wife.
- (D) Purushu (also known as Jagannath).

७७४. In the Maithil Panji records, the term 'Suta' is used to identify a ____.

- (A) Father
- (B) Chandoga (or Chhandogya).
- (C) It is used to denote a 'son' in the lineage.
- (D) Daughter

७७५. What is the meaning of the abbreviation 'Dau' or 'Dau0' frequently seen in the source material?

- (A) Lakshmikant (also known as Karu).
- (B) It refers to the son of the individual named.
- (C) Dauhitra (daughter's son or maternal lineage).
- (D) Sonama.

७७६. In the provided genealogical text, what does the term 'Sutaashcha' indicate?

- (A) It indicates the inclusion of daughters in the lineage record.
- (B) Daughter.
- (C) Chirananda (also known as Ghaudhi).
- (D) Father

७७७. Who are the two sons of Harekrishna (also known as Gore)?

- (A) Ashok Kumar and Vinod.
- (B) Daughter
- (C) A second or subsequent wife or daughter.
- (D) A gap in the records where a maternal or paternal lineage could not be verified.

७७८. In the text, what is the son of Jhuulanand's daughter called when she marries into Brahmpura?

- (A) Dayaaalal.
- (B) Those who were not formally registered in the Panji records.
- (C) The Panji management system of Mithila.
- (D) Followers of the Samaveda.

७७९. In the context of the Panji records, what is the meaning of the term 'Suta'?

- (A) Son.
- (B) Manmohan
- (C) Daughter.
- (D) Granddaughter.

७८०. The lineage originating from the village Pandua Mahitarpur is known as the ____ lineage.

- (A) The sixteen specific genealogical checkpoints (6 generations deep) used to verify that a couple are not related within prohibited degrees.
- (B) Pandua
- (C) It signifies a daughter.
- (D) Those who were not formally registered in the Panji records.

७८१. In the genealogical entries, what is the significance of the term 'Dau'?

- (A) Daughter
- (B) It indicates maternal grandfather or lineage descent through a daughter (Dauhitra).
- (C) Mohitlal and Shobhitlal.
- (D) Chhandogya.

७८२. The text mentions a 'Sangeet Martand'; what does this title signify?

- (A) Five generations from the mother and seven from the father.
- (B) Parmanand (also known as Bacha)
- (C) Sutech
- (D) A person with the highest mastery or 'Sun' of music.

७८३. What does the term 'Pustak' signify in the context of Choti Jha's work?

- (A) Daughter
- (B) The daughter's line (maternal descendant).
- (C) Son
- (D) A genealogical register or record book.

७८४. In Maithil genealogical terminology, the term 'Suta' is used to denote a ____.

- (A) The Panji management system of Mithila.
- (B) Vajasaneyi.
- (C) Nutankrishna (also known as Nena)
- (D) Daughter

७८५. What relationship does the term 'Dau' signify in the Panji genealogical entries?

- (A) Daughter.
- (B) Maternal grandfather
- (C) Chandoga (or Chhandogya).
- (D) Babunath (also known as Bhalunath).

७८६. In the genealogical entries, the abbreviation 'Pr.' (e.g., Grihinatha Pr. Tengari) often refers to a ____.

- (A) Pancha Gauda.
- (B) Alias or secondary name (Pratishtha name)
- (C) Village.
- (D) A grandson through one's daughter.

७८७. The Panji record '761_BatchLM_merge.pdf' is part of a larger management work called ____.

- (A) Grandson through a daughter (maternal grandson).
- (B) Panji Prabandh.
- (C) Baidyanath, Jagannath, and Amarnath.
- (D) Son

७८८. In the context of the Panji genealogical records, what does the term 'Sut' mean?

- (A) Maternal grandfather.
- (B) It denotes a son.
- (C) The daughter's line (maternal descendant).
- (D) Son

७८९. In the context of the Panji genealogical records, what does the term 'Suta' mean?

- (A) Daughter
- (B) Shyam Sundar (also known as Bambhola).
- (C) It refers to the entire or collective Sodarpur lineage.
- (D) The Kauthuma shakha of the Samaveda.

୭୯୦. In the Panji system, what does the abbreviation 'pr.' (as in 'pr. Nunu') typically denote?

- (A) Alias or 'known as' (Pramukhnama/Prachalit nama)
- (B) Gopikant, Vishnukant, Suryakant, Chandrakant and Mayakant.
- (C) A document certifying that the parties are not 'Svapinda' (closely related by blood).
- (D) A grandson through the daughter's side.

୭୯୧. In the Panji records, which term is used for a daughter's husband or the branch she married into?

- (A) Gramarambh (ଗ୍ରାମରାମଭ).
- (B) Patni
- (C) Chandoga
- (D) Kanhai (also known as Ramnatnath).

୭୯୨. In the genealogical records provided, what does the term 'Sut' denote?

- (A) Budhinath
- (B) Son.
- (C) The maternal grandfather's lineage (Dauhitra relationship).
- (D) It signifies the maternal grandfather or the lineage of the mother's side.

୭୯୩. In the genealogical records provided, what does the term 'Suta' denote?

- (A) Jayabar.
- (B) It denotes a resident or inhabitant of that specific village.
- (C) Daughter.
- (D) Abhijeet.

୭୯୪. In the context of names like 'Virendranath pr. Biru', what does the abbreviation 'pr.' signify?

- (A) Collective written records used to preserve family lineage and quality.
- (B) Dharu.
- (C) Daughter.
- (D) An alias or a commonly used name.

୭୯୫. Virendranath, also known as Biru, served as the chief librarian for which university?

- (A) Daughter.
- (B) Daughter
- (C) Daughter's son
- (D) Mithila University.

୭୯୬. In the context of the genealogical records provided, what does the term 'Suta' denote?

- (A) Kripanath.
- (B) Bhaureshwar in Sultanpur Deshe.
- (C) It signifies a daughter.
- (D) Supplementary or auxiliary notes found in the genealogical records.

୭୯୭. What does the term 'Suta' indicate in these genealogical mappings?

- (A) Sodarpur
- (B) Vajasaneyi
- (C) Father
- (D) Daughter.

७९८. What does the term 'Apara' signify when used before a name in these records?

- (A) A second or subsequent wife or daughter.
- (B) Chandoga
- (C) Shyamnath.
- (D) A gap in the records where a maternal or paternal lineage could not be verified.

७९९. Name the son of Divakar mentioned in the lineage of Rama.

- (A) It refers to a son.
- (B) 5 generations from the mother's side and 7 from the father's side.
- (C) Bahora (also known as Harisharma).
- (D) A lineage or family group sharing common heritage.

८००. Name the son of Indranand (also known as Bhutai).

- (A) The village or place of residence associated with that lineage.
- (B) Daughter
- (C) It identifies the individual as the son of the preceding person mentioned.
- (D) Shrikant.

८०१. Name the son of Ramlal Thakur who was a member of the IPS and served in the CBI.

- (A) Vajasaneyi.
- (B) Vajasaneyi
- (C) Five from the mother's side and seven from the father's side.
- (D) Krishna Kumar (also known as Bachcha Babu).

८०२. Which son of Vidyanarayan holds an MBA and is also known as 'Munna'?

- (A) Daughter's son (Dauhitra)
- (B) Daughters.
- (C) Arvind Kumar.
- (D) Pautra

८०३. In Panji records, what is the meaning of the kinship term 'Suta'?

- (A) Grandson through a daughter.
- (B) Daughter.
- (C) Inference.
- (D) A break in the record or an inter-caste/unrecorded ancestral connection.

८०४. What family relationship is represented by the term 'Patni'?

- (A) Wife.
- (B) Five; Seven.
- (C) Daughter
- (D) It identifies the maternal grandfather's lineage or ancestral origin.

८०५. In Panji terminology, what does the term 'Du Dau' indicate?

- (A) Pancha Dravida.
- (B) The maternal grandfather of one's mother.
- (C) Village.
- (D) Vajasaneyi

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

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

८०७. The term 'Pautra' refers to which specific relative?

- (A) Daughters.
- (B) Grandson.
- (C) Chandoga
- (D) Sons

८०८. Which relative is represented by the term 'Pautri' in the lineage?

- (A) Lineages established within the last 500 years.
- (B) Bahora (also known as Harisharma).
- (C) Granddaughter.
- (D) A gap in the records where a maternal or paternal lineage could not be verified.

८०९. The term 'Sutech' in the Panji records refers to which group of relatives?

- (A) Attribute: They are the followers of the Yajurveda and are also called Vajasaneyis.
- (B) Daughters.
- (C) The maternal grandmother's lineage.
- (D) First

८१०. Identify the three sons of Sheelanath (also known as Biru).

- (A) Daughter.
- (B) It signifies a daughter.
- (C) It indicates the 'son of' relationship.
- (D) Jaldev, Vishnudev and Lakshman.

८११. What is the specific meaning of the term 'Suta' in genealogical records?

- (A) Son.
- (B) Bhaureshwar in Sultanpur Deshe.
- (C) It refers to a daughter.
- (D) Babunath (also known as Bhalunath).

८१२. The term _____ is used in these records to refer to multiple daughters of an individual.

- (A) The management or arrangement of genealogical registers.
- (B) Maternal grandfather.
- (C) Sutech
- (D) Hemnath (also known as Babujik).

८१३. The term 'Patni' is consistently used in the text to signify the _____ of an individual.

- (A) Jaldev, Vishnudev and Lakshman.
- (B) Wife
- (C) The maternal grandfather's lineage.
- (D) Daughter or daughters.

୯୧୪. The daughters of Vishnukant are designated by the term _____ in the text.

- (A) Pancha Gauda.
- (B) Sutech
- (C) It signifies a son.
- (D) Son

୯୧୫. What relationship is denoted by the term 'Suta' in the provided source material?

- (A) Maternal great-grandfather
- (B) Daughter
- (C) Chandoga.
- (D) Five maternal and seven paternal.

୯୧୬. The term 'Patni' is used in the text to identify which family member?

- (A) Pancha-Gauda.
- (B) Maternal
- (C) Wife
- (D) Grandson through a daughter.

୯୧୭. In the context of the Panji records, what does the abbreviation 'Dau' (Dauhitra) signify?

- (A) Daughter's son
- (B) Son
- (C) The detailed introduction and verification of 32 specific ancestral lines.
- (D) They are known as the Pancha Gauda.

୯୧୮. The term _____ is used in the text to indicate the family or village where a daughter was married.

- (A) Five from the mother's side and seven from the father's side.
- (B) Genome
- (C) Dau
- (D) Dauhitra (daughter's son or maternal lineage).

୯୧୯. Under which scholar did Panji Bhikhya Jha undergo his long-term training in genealogy?

- (A) It indicates maternal grandfather or lineage descent through a daughter (Dauhitra).
- (B) The detailed introduction of 32 ancestral lines (paternal and maternal) used to determine marital eligibility.
- (C) A specific settlement or group within the Keutiram branch.
- (D) Shrikant, also known as Babue Mishra.

୯୨୦. Who was the father of the genealogist Harshanand Jha?

- (A) Dolanand, also known as Bhikhya Jha.
- (B) It signifies a daughter.
- (C) Maternal
- (D) Shyam Sundar (also known as Bambhola).

୯୨୧. Which village served as the ancestral home of the genealogist Vidhyanand, also known as Mohanji?

- (A) Shishinagar.
- (B) Definition: The five northern Brahmin groups, including Utkal, Kanyakubja, Gaur, Maithil, and Saraswat.
- (C) The daughter's line (maternal descendant).
- (D) Alias or 'Prakrita' (the name by which they were commonly known).

८२३. Who is the father of Amit (also known as Sonu)?

- (A) Ashok Kumar
- (B) Sukavikairavakananenduh.
- (C) It identifies the individual as the daughter of the preceding person mentioned.
- (D) Grandson through a daughter (maternal grandson).

८२३. What is the meaning of the term 'Suta' in Maithil lineage descriptions?

- (A) Shyam Sundar (also known as Bambhola).
- (B) The identity or lineage of the mother is unknown or not recorded.
- (C) Daughter.
- (D) Chhandoga.

८२४. What does the term 'Vasi' indicate when following a person's name in the text?

- (A) It indicates the presence of exactly two sons.
- (B) A resident of a specific village or location.
- (C) Daughter.
- (D) Vabh Tirthishwar Singh.

८२५. The term 'Du Dau' in Panji records refers to which relative's lineage?

- (A) Definition: A collective written record of lineage used by Brahmins and Kshatriyas to maintain family history and purity.
- (B) Daughter.
- (C) Son.
- (D) The maternal grandmother's lineage.

८२६. What is the English meaning of the relationship term 'Sut' used throughout the source material?

- (A) Wife
- (B) Krishnamani.
- (C) Son
- (D) Ghurghur.

८२७. What is the English meaning of the relationship term 'Suta' used in the Panji records?

- (A) Chhaidht.
- (B) Premnarayan and Upendranarayan.
- (C) It identifies a son.
- (D) Daughter

८२८. In these genealogical entries, what does the term 'Patni' indicate?

- (A) Dharu.
- (B) Wife
- (C) It identifies a son.
- (D) Bahora (also known as Harisharma).

८२९. The term 'Gram' identifies which specific piece of information about a family branch?

- (A) Daughter
- (B) The village or place of residence associated with that lineage.
- (C) Genome Mapping
- (D) The sons include Premnath, Meghanath, and Subhash.

८३०. Identify the sons of Nityanand (also known as Kailu) in the Hanskosha lineage.

- (A) Dharu.
- (B) Daughter.
- (C) Indranand, Parmanand, Krityanand, Ramanand, Shamanand, and Mahanand.
- (D) Vajasaneyi

८३१. Who is the son of Pashupatinath, also known as Chhotu?

- (A) Genome Mapping
- (B) Daughter.
- (C) Ruchauli Ujan.
- (D) Pankaj Kumar (also known as Sonu).

८३२. In the context of the genealogical records provided, what does the term 'Suta' mean?

- (A) Mohitlal and Shobhitlal.
- (B) It indicates the inclusion of daughters in the lineage record.
- (C) Son
- (D) Vajasaneyi.

८३३. In Maithil genealogical terminology, what does the term 'Suteish' or 'Suta' (used for females) refer to?

- (A) Purnatah Shuddha.
- (B) It refers to the unique and unprecedented detail of records spanning over 1,000 years, found only in Mithila.
- (C) Daughter
- (D) Genome mapping or DNA sequencing.

८३४. Vijaynath, also known as 'Lalbabu', is the father of which two engineers?

- (A) It refers to the son of the individual named.
- (B) The daughter's line (maternal descendant).
- (C) Luche (also known as Dharbharan)
- (D) Alok and Ashish

८३५. What is the meaning of the term 'Suta' in the context of family lineages?

- (A) Original ancestral lineage or root.
- (B) Daughter
- (C) Bahora (also known as Harisharma).
- (D) Alias or 'known as' (Pramukhnama/Prachalit nama)

८३६. The genealogical abbreviation 'Dau' refers to which specific relative?

- (A) Nutankrishna (also known as Nena)
- (B) First
- (C) Panji Prabandh.
- (D) Daughter's son (Dauhitra)

८३७. In Maithil genealogical shorthand, what does the term 'Dau' indicate?

- (A) It identifies the maternal grandfather's lineage or ancestral origin.
- (B) Ramanand.
- (C) It signifies a daughter.
- (D) Sub-lineage or branch records of a family.

८३८. Who was the father of the sons Sachidanand and Shivanand (also known as Lalan)?

- (A) Daughter.
- (B) Ashok Kumar and Vinod.
- (C) Lakshminarayan
- (D) Kauthuma (or Chhandoga).

८३९. Who is the father of Nikant (also known as Ramakant) in the Mander branch?

- (A) It signifies a daughter.
- (B) Premnarayan and Upendranarayan.
- (C) Manmohan
- (D) Chhandogya

८४०. Who are the five sons of Umanath (also known as Umesh) in the Narsam branch?

- (A) The Panji Prabandh (Maithil genealogical records).
- (B) Chhandoga
- (C) Gopikant, Vishnukant, Suryakant, Chandrakant and Mayakant.
- (D) Wife

८४१. In the records, what does the term 'Dau' (Dauhitra) typically signify regarding family connections?

- (A) It identifies a son.
- (B) Punyanand and Kamlanand.
- (C) The maternal grandfather's lineage or the connection via a daughter.
- (D) The recording of genealogical data in the Panji system over 1,500 years.

८४२. In the context of these genealogical records, what does the term 'Suta' signify?

- (A) Wife
- (B) Vabh Tirthishwar Singh.
- (C) Panji Prabandh
- (D) Son

८४३. Who are the sons of Ramchandra (also known as Nakchedi)?

- (A) The maternal grandfather's lineage or the connection via a daughter.
- (B) Shyamal Kishor
- (C) Vajasaneyi
- (D) Umesh, Dinesh, Udes, and Jageshwar.

८४४. In genealogical terminology, the term 'Suta' refers to a ____.

- (A) Dinesh, Umesh, Kashinath, Arun, and Ashok
- (B) The Vindhyachal mountain range.
- (C) Chandoga
- (D) Daughter.

८४५. In Maithil Panji terminology, what does the term 'Sut' or 'Sutau' denote?

- (A) Son or sons.
- (B) Daughter.
- (C) Shyam Sundar (also known as Bambhola).
- (D) Genome Mapping or Chromosome identification.

८४६. In Maithil Panji terminology, what does the term 'Suta' or 'Sutai' denote?

- (A) Kari, also known as Vidyantath (अ०•अ०३४अ०अ०अ० अ०अ० अ०० अ०अ०अ०अ०अ०अ० अ०अ०अ०अ०अ०अ०अ०).
- (B) Chandoga.
- (C) Daughter or daughters.
- (D) Maithil

८४७. In the context of the Panji records, what does the term 'Matruka' denote?

- (A) Prohibited lineage or family.
- (B) Shakha Panji.
- (C) It refers to the maternal lineage or the mother's side of the family.
- (D) Chandoga.

८४८. The term 'Nishiddha Kula', found in entries like 35 and 36, translates to ____.

- (A) A specific settlement or group within the Keutiram branch.
- (B) Ramakant, Bhimshankar, Mahendra, and Premkant.
- (C) Prohibited lineage or family.
- (D) It signifies a daughter.

८४९. The term 'Agyat' often appears in the mother's column in the Panji; what does this indicate?

- (A) Dr Professor Jivanath.
- (B) The identity or lineage of the mother is unknown or not recorded.
- (C) It refers to specific reference numbers within the Panji register books (e.g., B 57/1).
- (D) Daughter.

८५०. In Maithil Brahmin genealogy, what does the term 'suto' (or 'sut') typically signify?

- (A) Five; Seven.
- (B) Son.
- (C) Chandoga
- (D) Wife.

८५१. What is the meaning of the abbreviation 'Pr.' often found next to names like 'Harshanin Pr. Heera'?

- (A) A reference code for the Panji register volume or page.
- (B) Wife
- (C) It refers to a 'son' in a lineage.
- (D) Alias or 'Prakrita' (the name by which they were commonly known).

८५२. What is the meaning of 'Pitri Parokshe' in the context of Gangeshaa's birth record?

- (A) It refers to the entire or collective Sodarpur lineage.
- (B) It refers to a 'daughter' in a lineage.
- (C) Alias or secondary name (Pratishtha name)
- (D) In the absence (after the death) of the father.

८५३. In the verification process, 'Svamata' refers to the ____.

- (A) Panch Gauda.
- (B) Son.
- (C) Inference.
- (D) Mother

८५४. In Panji terminology, what is a 'Paricheta'?

- (A) Dayan.
- (B) It identifies the individual as the daughter of the preceding person mentioned.
- (C) A person appointed to travel and collect genealogical information from families.
- (D) Kauthuma (or Chhandoga).

८५५. In the context of the genealogical records provided, what does the term 'Sut' denote?

- (A) It signifies a daughter.
- (B) It signifies a son.
- (C) Genome Mapping or Chromosome identification.
- (D) Daughter.

८५६. In the context of the Panji records, what does the term 'Sut' signify?

- (A) Panji Devanand Jha (also known as Choti Jha).
- (B) Son.
- (C) Daughter.
- (D) Shrikant (also known as Kailu).

८५७. 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.

८५८. 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

८५९. The prohibition of marrying the daughter of a mother's brother or a father's sister is a core rule of the _____ system.

- (A) Manohar
- (B) Panji
- (C) Chhattu (alias Vishnukant).
- (D) Gaurik

८६०. According to the Panji theory, a man should not marry the daughter of his ____.

- (A) Patha Panji.
- (B) Maternal uncle (Matul).
- (C) Shambhunath and Vishwanath.
- (D) Section 196.

८६१. 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.

८६२. Which Panji classification documents the presence of female names in the lineage?

- (A) Kaniklal
- (B) Makaranda-Amaria Panji (within Udteh).
- (C) Mitthu.
- (D) Visphi

८६३. 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

८६४. In Panji records, what is a 'Daurhit'?

- (A) Prannath and Baidyanath.
- (B) A daughter's son, used to track maternal lineage connections.
- (C) Rameshwar.
- (D) Ratanu.

८६५. The daughter of Yashu was given to a lineage in which village?

- (A) Dalu
- (B) Ekmma Khandwala.
- (C) Vikal
- (D) Vijay Kishore

८६६. The daughters of Vishau are associated with which village in section (57)?

- (A) Bhavanandan.
- (B) Shubhankar.
- (C) Kapileshwar.
- (D) Sodarpur.

८६७. Raghunath's daughter's sons are identified as whom in section (58)?

- (A) Ratauli Darirahra.
- (B) Dharu and Sanso Vidu.
- (C) Harendra Kishore, Shivendra Kishore, and Mahendra Kishore.
- (D) Taranand Jha

८६८. The daughters of Supan (Nathu, Panthu, and Santhu) are linked to which village?

- (A) Sushil Kumar and Arun Kumar.
- (B) Uttar.
- (C) Bank Manager (Bank of India).
- (D) Khauval

८६९. Raghupati's daughters (Gnanapati, Vibhupati, and Pragya-pati) are associated with which village?

- (A) Mahai.
- (B) Kashi from Ekyara.
- (C) Mukund.
- (D) Sodarpur.

८७०. According to the records of Bhagatu, Pirtu's daughter was married into which village?

- (A) Sakrarhi.
- (B) Baldev and Vijay.
- (C) Gopinath
- (D) Babureiya.

८७१. Who were the four daughters of Rama mentioned in the lineage records?

- (A) Hridayram, Hareram, Shivram, and Kalaram
- (B) Pemu.
- (C) Bhavasharma, Vishwanath, Harinath, and Someshwara.
- (D) They are Pramod, Premchandra, Hemchandra, and Dilipchandra.

८७२. The daughter of Lakhu, from the lineage of Surapati, was married to whom?

- (A) Mangu.
- (B) Dharu and Krishnapati.
- (C) Keshav and Monmohan
- (D) Shobha from the Sarisab clan.

८७३. Who was the son of Haridev whose daughter married Someshwara?

- (A) Bachkan
- (B) Devnath.
- (C) Both systems track hereditary traits and genetic lineages to ensure healthy and lawful progeny.
- (D) Damodar

८७४. Mishra Jagdish's daughters, including Indra-pati and Shubh-pati, were associated with which village?

- (A) Sakuna.
- (B) Ramkar.
- (C) Jagatanand
- (D) Kujauli

८७५. Ramchandra's daughter was married to which family in Hariam?

- (A) Mahai.
- (B) Udaykar.
- (C) Bhaiyo.
- (D) Harshanath and Munika.

८७६. The daughter of Bhoge married which individual from the Khandabala lineage?

- (A) Bavuka.
- (B) Vishnu Singh
- (C) Surapati.
- (D) Khude and Lakhuk.

८७७. Pitambar's daughter, Bhano, married into which lineage?

- (A) Baherarhi.
- (B) Mangaldutt
- (C) Bammak is the son of Chhotkan.
- (D) The sons are Govinddatt, Ishwardatt, and Ganeshdatt.

८७८. In the 'Rohini Matrika Chakra' (excerpt 163), who is listed as the daughter of 'Rohini'?

- (A) Bhikshuk (alias Prandhan).
- (B) Lakshminath.
- (C) Yashodhar
- (D) Nakchedi and Manmohan.

८७९. Who is the son of Jivanath whose daughter married into the Mandar lineage?

- (A) Shubhankar
- (B) Hemkar.
- (C) Kulanand and Krishnamani
- (D) Leelanath.

८८०. According to the text, 'Gorgon' is the lineage associated with which individual's daughter?

- (A) Babulalchand.
- (B) Shankara.
- (C) Prabhunath
- (D) Chintamani and Jaymani.

८८१. Which ancestral lineage is associated with the daughter of 'Mahesh Datta' in section (295)?

- (A) Ramapati
- (B) His sons are Barju and Hari.
- (C) Ananalpur Karmaha.
- (D) Kailash Bihari and Bharesh.

८८२. From which village did Kashinath originate according to the entry regarding Vishweshwar's daughter?

- (A) Raghudev and Yashodhara.
- (B) Pavanchobh.
- (C) Bhaylal.
- (D) Ambuj

८८३. Who is recorded as the son of Jasai from the Budhwal village?

- (A) Harihar.
- (B) Mohan.
- (C) Maternal great-grandson (grand-daughter's son).
- (D) Pramod Kumar

८८४. The daughter of Purushottam was married to the son of _____ from the Pabouli lineage.

- (A) Fekan.
- (B) Kamal
- (C) Anandi
- (D) Thakurdatta.

८८५. Identify the daughters' names associated with the lineage of Pratap Singh.

- (A) Kalidash.
- (B) The names include Gulab Singh, Gola Nath Singh, and Jasmanth Singh.
- (C) Sandeep and Sagar
- (D) Vavunandan

੮੮੬. Identify the daughter of Thakur Chiranjiv Singh.

- (A) Pyarelal.
- (B) Baidyanath, Vasukinath, and Kedarnath
- (C) Sodarpur.
- (D) Her name is Kua.

੮੮੭. Identify the father of the daughter who originated from the lineage of Shivanandan Singh.

- (A) Thakur Phakchi.
- (B) Shivanandan
- (C) Chandan Singh.
- (D) Dineshwar.

੮੮੮. Giridhar Singh's daughter was from which village?

- (A) Vaidyanath
- (B) MSc
- (C) Halayudh and Chakrayudh.
- (D) Tati Pali.

੮੮੯. The daughter of Pitambar originated from which location?

- (A) The son is MM Krishna Singh.
- (B) Udaykant and Sudhakant.
- (C) Poshan.
- (D) Diha Sakuna.

੮੯੦. The daughter of Dinbandhu originated from which location?

- (A) Bateshwar, Jateshwar, and Gopeshwar
- (B) Belaunch.
- (C) Kamalnayan
- (D) Jibach.

੮੯੧. The daughter of Vabh Hemeshwar Singh was married into which lineage?

- (A) Jaykanth, Mayakanth, Dayakanth, and Ravikanth.
- (B) Karmiha.
- (C) Ramnagar.
- (D) Lawyer (Vakil).

੮੯੨. Identify the daughter of Vabhi Damru-pati Singh's husband.

- (A) The son is Timinath.
- (B) Kashinath, the son of Neelkanth from the Mandar lineage.
- (C) Devkrishna and Harikrishna.
- (D) Bhaskar (Bank Manager) and Pankaj.

੮੯੩. The daughter of Vabhi Chhatrapati Singh married _____ from the Tisaunt lineage.

- (A) Raghupati.
- (B) Devnath.
- (C) Giridhari
- (D) Nishikant from the Behat Khandwala clan.

८९४. Who was the daughter of Vabhi Vishnupati Singh married to?

- (A) Acharya.
- (B) Prof. Govind.
- (C) Chudamani.
- (D) Chanak from the Sakrarhi lineage.

८९५. To whom was the daughter of Vabhi Gopi-nandan Singh married?

- (A) Navaranga.
- (B) Digambar and Bhavesh
- (C) Lakshminarayan, the son of Vedanarayan from Luam-surgan.
- (D) Lawyer (Vakil).

८९६. Who was the husband of the daughter of Jaya-shankar Singh?

- (A) They are Purushottam, Mahottam, Narottam, Kumar Jee, and Kusheshwar.
- (B) Jatanandan, the son of Jivanand from Daridra.
- (C) Brahmins, Kayasthas, and Kshatriyas.
- (D) Krishnakant.

८९७. Who was the husband of the daughter of Vabhi Rama Singh?

- (A) Amarnath
- (B) Babulal
- (C) Bulinath
- (D) Chhotakani from the Pali lineage.

८९८. The daughter of Vabhi Dola-pati Singh married Punyanath, the son of ____.

- (A) Chhandoga.
- (B) Parashuram
- (C) Anil Kumar and Ashok Kumar.
- (D) Sachidanand and Ramanand

८९९. Who was the daughter of Vabhi Bhavani-pati Singh married to?

- (A) Gopinath.
- (B) Harkhik
- (C) Phanilal
- (D) Jagdish

९००. The daughter of Vabhi Gopi-pati Singh married ____ from the Karmiha lineage.

- (A) Gosain
- (B) Baukku.
- (C) Sahebram, Bholanath, and Baidyanath
- (D) Kohvara (Hati Sodarpur).

९०१. Who was the father of the daughter of Vabhi Damru-pati Singh?

- (A) Baburaiya
- (B) His sons are Nanu and Mannu.
- (C) Damru-pati Singh.
- (D) Harinarayan and Jagatnarayan.

१०२. Who was the son of 'Rurdatta' in the Kujauli lineage?

- (A) Gopinath.
- (B) Kukru
- (C) A daughter's son, used to track maternal lineage connections.
- (D) Hemnath.

१०३. Dharmanath's daughters are recorded as Nandan and ____.

- (A) Pashupati, Bhagirath, Dashrath, and Dharu.
- (B) Bhushi.
- (C) Kundana.
- (D) Sakuna.

१०४. Who were the four daughters of Raghunandan mentioned in section 50?

- (A) Upendra, Virendra, Uday, and Ashok.
- (B) Chaturbhuj.
- (C) Mathuranand, Bholanand, and Krishnanand.
- (D) Mahavir, Motinandan, Devkinandan, and Mayanandana.

१०५. Identify the two sons of Chandi-datt mentioned in section 52.

- (A) Lekhdatt and Anantanand.
- (B) Arvind, Navin, and Arun.
- (C) Umakant
- (D) Rani Chataravati (wife of Kumar Chatranand Singh).

१०६. Who is listed as the son of Manbodh's daughter in the Sodipur lineage (ref 100//4)?

- (A) Haritrashva.
- (B) Jayakant and Vijayakant alias Sukumar.
- (C) Finance Service (Vitta Seva)
- (D) Anugrah and Devendra.

१०७. The daughter of Gureshwar Singh in the Khandavala lineage married ____.

- (A) Ashok Kumar, Anil Kumar, and Vakil Kumar.
- (B) Haldhar
- (C) Bhaveshwar Singh.
- (D) It contains the earliest mention of 'Samuha Lekhya' (group records) used for preserving lineage purity.

१०८. In the Behat branch, who was the father of the daughter married to Bharat and Shatrughna?

- (A) Bhayan.
- (B) Raghav.
- (C) Bhagwandutt
- (D) Bhairavdutt.

१०९. The daughter of Kavi Venidatta in the Behat lineage was married into the ____ village.

- (A) Anand.
- (B) Sarisab.
- (C) Devkrishna and Harikrishna.
- (D) Artinath.

११०. In the Behat lineage, who is listed as the son of Venidatta's daughter Pyarelal?

- (A) Lilanand and Prabhakar.
- (B) Gopal.
- (C) Vivekanand, Vijayanand, and Ajayanand.
- (D) Laturi (or Bachchu).

१११. Who are the four daughters of Bachru mentioned in the Budhwal section?

- (A) Khauval.
- (B) Lulli, Chunni, Visani, and a fourth implied by the group.
- (C) Chandoga
- (D) Hridaychandani

११२. According to the Ratauli Upatip (2.60), who are the three sons of Bandhu's daughter?

- (A) Vikram and Dukharan
- (B) Devendra
- (C) Punyanand.
- (D) Bhupnarayan, Yugnarayan, and Yajnanarayan.

११३. According to section 2.60, Bhupnarayan's daughter married into which family in Ghosaut?

- (A) The family of Ram, son of Thakur Hari.
- (B) Brahmapura.
- (C) Dharampur.
- (D) Rahul and Nitin.

११४. In the record for 'Ananda' (149), who are his three daughters?

- (A) Vidyanaath.
- (B) Ratnananda, Hirananda, and Medhananda.
- (C) Itarshekhar.
- (D) It identifies the ancestral village from which the family line originated.

११५. Mahinath's four daughters are named Wareshwari, Machireswari, Dharmeshwari, and ____.

- (A) Yogmani
- (B) Vedanand
- (C) Purandhar.
- (D) Narayani.

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

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

११७. The daughter of Mahavir, named Tantrapati, is recorded as married into which village?

- (A) Aniruddh.
- (B) Meghnath.
- (C) Irauri.
- (D) Vishram and Vauri.

११८. Which village is the daughter of Chandreshwar, Ganganath, linked to in Uptip 180?

- (A) Sodarpur.
- (B) Suryakant (Pr. Dilip) and Subhash (Pr. Santosh).
- (C) Chartered Accountant (CA)
- (D) Kalanand

११९. In the lineage of Phuchi, who is the father of the daughter named Kalikeshwar?

- (A) Bheem.
- (B) Bhola Nath, Khagpati, Ganesh, Mahesh, Shavesh, and Batesh.
- (C) Sahityakar
- (D) Modapati.

१२०. In the lineage records of Sulhani (Uptip 183), who are the three daughters of Sone?

- (A) Rampal and Babulal.
- (B) Bhangi.
- (C) Kalar.
- (D) Bhairavdatta, Chintamani, and Chhotkani.

१२१. Under the record for Hanu's daughter, Bhavanidatta is the son of whom?

- (A) Vidyanidhi and Ramanidhi.
- (B) He held an MA degree.
- (C) Kamlanand and Chandranand
- (D) Harinath.

१२२. Kapileshwar's daughter is recorded as being married to the son of _____ from Khandabala.

- (A) Haritnandan.
- (B) Gondu
- (C) Vishnu Singh's son Chandreshwar Singh.
- (D) Urvinath.

१२३. Who is the wife of Shri Narayan as mentioned in the Sandahpur to Katka lineage?

- (A) Lakshmikanth
- (B) Anita.
- (C) Yashodhar
- (D) Jayprakash and Ravindranath.

१२४. The daughters of Sarvanarayan include Bhaiya Lal and Naubat Lal; who was their father?

- (A) Sarvanarayan.
- (B) Amoldatt.
- (C) Vidyanidhi
- (D) Kailash Bihari and Bharesh.

१२५. From which village did Lakshmi Dutt's daughter obtain her 'Dau' (maternal link) via Bhanu Dutt's son Shyamlal?

- (A) Ratnanand.
- (B) Shyamsundar Jha.
- (C) Baliyas.
- (D) Ramnarayan.

- ୧୧୬. To which village is Suvansh's daughter's maternal grandfather, Gopal's son Nikchedi, linked?**
- (A) Mahanaura Khauul.
 - (B) Bholanath
 - (C) Sakrarhi.
 - (D) Prandhan, Tulsidatt, and Tufani.
- ୧୧୭. According to the 'Mahia' records, which village did the family of Bhavani Datta's wife come from?**
- (A) Pali.
 - (B) Paali.
 - (C) Harinath.
 - (D) Dayanand and Gajanand
- ୧୧୮. In the Nagaram branch, who was the daughter of Neha who married into the Belunch lineage?**
- (A) Dhothi
 - (B) Amarnath and Vishwambhar.
 - (C) Chamaklall
 - (D) Govind Lal
- ୧୧୯. In the Raiyam branch, who was the father of the daughter Ravaharikas?**
- (A) Babunath
 - (B) Jivanand
 - (C) Kothia (Jhanjharpur).
 - (D) Vabhlal and Bhaylal.
- ୧୨୦. Who are the four sons of Nagin mentioned in the Phuldaha Pali records?**
- (A) Mahesh, Harikesh, Ganesha, and Kashinath.
 - (B) Kamlanand and Balkrishna
 - (C) The daughter of Gudar
 - (D) Shaktinath.
- ୧୨୧. In the Phuldaha records, who is the father of the daughter (or child) named Neena?**
- (A) Dharanidhar
 - (B) Jagannath and Shivrath.
 - (C) Nas Khoul
 - (D) Bhikari.
- ୧୨୨. In the Haripur lineage, who are the three offspring of Hemkar?**
- (A) Bachran, Purna, and an unnamed daughter.
 - (B) Babuni.
 - (C) Arun, Varun, Ashok, Dilip, Sushil and Subodh
 - (D) Kulman.
- ୧୨୩. Who is the father of Bhuvanandan as mentioned in the marital record of Govinda's daughter?**
- (A) Balbodh, Subodh, Abhiyanta, and Manbodh.
 - (B) Babu.
 - (C) Ghora.
 - (D) Umapati from the Sodarpur origin.

१३४. Dayanath's daughter was given to Revatinath, the son of whom?

- (A) Krishnavat from the Mander origin.
- (B) Pt. Punyanand.
- (C) Umanand Narayan.
- (D) His sons are Dinesh, Mahesh, Ramesh, Dhanesh, and Naresh.

१३५. Which individual from Khandbala is mentioned as the son of Devakinandan in the context of Raghunath's daughter?

- (A) Chanda.
- (B) Bhavanand.
- (C) Shankar is the son of Devakinandan.
- (D) The Kauthuma Shakha (Chhandogya).

१३६. 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

१३७. Identify the daughter's sons (Dau) of Ugreshwar as mentioned in section 262.

- (A) Narendra Mohan, Devendra Mohan, and Virendra Kumar.
- (B) Raghunath
- (C) They are Pramod, Premchandra, Hemchandra, and Dilipchandra.
- (D) Chandoga

१३८. Who is the daughter's son of Devanath from the village of Satlakha?

- (A) Narayidutta (son of Ramjiv)
- (B) Kare
- (C) Shivnath, Ruranath, and Devnath
- (D) Bhavanath and Naresh

१३९. In the Majhaura lineage, Chintamani is the daughter of which individual?

- (A) Horil
- (B) Janardan
- (C) Devidutt, Gauridutt, Shambhudutt, and Ishwaridutt
- (D) Bambam.

१४०. In the Mahishi section (344), who are the daughters of Ch. Jungle?

- (A) Jagannath.
- (B) Ankhi, Nidhi, Buddhi, Jhotan, Ghanshyam, and Aniruddha
- (C) Sundar.
- (D) Krishnanand.

१४१. Who are the two sons of Narsingh mentioned in the Hariyam Kailakh section?

- (A) Babuan and Harikant
- (B) Bhimnath
- (C) Irauri.
- (D) The daughter of Gudar

१४२. In the Nagaram section, the daughter of Sasinankar is from which village?

- (A) Parmanand
- (B) Brahmapur Mandar.
- (C) Naraun
- (D) Krishnamohan.

१४३. Who are the two sons of Digambar mentioned in section 433?

- (A) Umanand Narayan.
- (B) One hundred and sixty-seven.
- (C) Prince and Jiya (daughter).
- (D) Dullahe and Chatrapati.

१४४. Who is the father of Kartik in the genealogical records?

- (A) Raghav
- (B) Prince and Jiya (daughter).
- (C) Ghusout is cited as the village of origin for Lakshamana.
- (D) Vishwanath.

१४५. According to the record (555), Dheernath's daughter married the son of Eknath from which village?

- (A) Sarisab.
- (B) Jivanath.
- (C) Dinesh, Umesh and Suresh.
- (D) Shrikrishna and Jaikrishna.

१४६. According to the Shaktiraipur Narun records, who are the three daughters of Bhairavdatt?

- (A) Anhi, Mushai, and Machali.
- (B) Mrityunjay and Sanjay
- (C) Ghusout is cited as the village of origin for Lakshamana.
- (D) Lal

१४७. In the Malangiya section, who is the son of Singhishwar from Budhwal?

- (A) It identifies the maternal grandfather (mother's father).
- (B) Jangal.
- (C) Vidyapati Thakur.
- (D) Shivam.

१४८. The daughters of Gokulnath are listed as Mannu, Bachhu, and ____.

- (A) Devnath.
- (B) Raghav.
- (C) Parameshwaridatta.
- (D) He mentioned 'Samuh Lekhya' in his work 'Tantra Varttika' as a means of preserving lineage purity.

१४९. In section 583, who are the three daughters of Pranapati?

- (A) Chromosomal and genetic inheritance patterns.
- (B) Ghanghi
- (C) Jivanath, Janakinath, and Motinatha.
- (D) 167

१५०. Who are the four daughters of Nike mentioned in section 586?

- (A) Jivanath.
- (B) Sanful, Nirful, Kamal, and Manika.
- (C) Indrakant, Virendra, and Aniruddh.
- (D) Raghav.

१५१. Who are the five daughters of Damodar mentioned in section 586?

- (A) Loknath, Prannath, Bhoranath, Jagannath, and Jivanatha.
- (B) Bhaiya Jamahir
- (C) Shridhar and Mohan
- (D) Nityanand.

१५२. Mishra Surendra's daughter is linked to an alliance with Muktinath from which village?

- (A) Gokul and Ratnapat.
- (B) Ajit and Sanjit.
- (C) Naraun.
- (D) Gopal and Nepal.

१५३. In section (654), from which village did the wife of Mishra Ramanand originate?

- (A) Alay.
- (B) Pan Panji.
- (C) Th. Ekanath
- (D) Ruranand

१५४. Mishra Mani's daughter was married into the family of Vibhakar from which village?

- (A) Panichobh
- (B) Tirthanand, Jaleshwar, Shardanand and Ramananda
- (C) Pratyaksha (Perception), Anumana (Inference), Upamana (Comparison), and Shabda (Verbal Testimony).
- (D) Shivnarayan, Devkinandan, Yashodanandan, and Parmanand.

१५५. The daughters of Devendra include Ranjana, Manjula, Poonam, and ____.

- (A) Nutan
- (B) Lattau and Raghu.
- (C) Abhishek
- (D) Indian Engineering Services officer (IES).

१५६. To whom was the daughter of Meghnath from Paklaliya married?

- (A) Bhanu.
- (B) Vikram
- (C) Nath
- (D) Taranath.

१५७. In the Meghnath lineage, Vishwanath's daughter married Shilanath, who was the son of ____.

- (A) Shivkant, Shashikant, and Devkant.
- (B) Eklal.
- (C) Mahesh
- (D) Aniruddha.

१५८. Vishwanath Mishra's daughter married Shilanath, a resident of which village?

- (A) Dr Nashira.
- (B) Hridayphool and Kulmsh.
- (C) Bejoli Khual.
- (D) Budhai

१५९. The daughter of Hiralal Mishra married Shishnath, who was the son of ____.

- (A) Shrikrishna and Balkrishna
- (B) Bakanath.
- (C) Manmohan, Mahanand, Suryanand, Jhulanand and Durganand.
- (D) Vivekanand alias Bablu.

१६०. Viklal Mishra's daughter, Puavati, was married into which family?

- (A) Hemanath Singh.
- (B) Amritnath of Mandar.
- (C) Tuntun and Manoj.
- (D) Hiranya and Gopal

१६१. Jappu's daughter was married to Vishwanath's son, whose name was ____.

- (A) Jaldhar.
- (B) Ajablal.
- (C) Ganesh and Mahesh
- (D) Ghanshyam, Dukharan, and Maniram.

१६२. Motilal's son, Manmohan, was married to the daughter of ____.

- (A) Pokhnath, Keshavnath, Lilanth, Ugranath, Vidyanath, and Kedarnath.
- (B) Bachruk.
- (C) Nenu.
- (D) Nandkumar.

१६३. Bhavani Datt's son, Bhaynath, was married to the daughter of ____.

- (A) Lal.
- (B) Dr Mrinal.
- (C) Jivanath.
- (D) Vishnukant.

१६४. Who were the two daughters of Damodar mentioned in the Sultanpur section?

- (A) Sharda and Sandhya
- (B) Tinkauri and Vinanand
- (C) Devnath.
- (D) Shrinath.

१६५. Name the three daughters of Vaidyanath listed in the text.

- (A) Ekanath
- (B) Kashinath, Shamanand, Subodh, Vinod, and Pramod.
- (C) Ranjana, Kalpana, and Rekha
- (D) Neha

१६६. Who were the two daughters of Professor Narayan Mishra?

- (A) Shivnath, Ganesh, and Maheshnath.
- (B) Medha and Vibha.
- (C) Raiyaram.
- (D) Upendra Nath.

१६७. The text mentions daughters of Indranand named Pragya, Bharti, Nanni, and ____.

- (A) Punyanath and Kamalanath.
- (B) Dharanand
- (C) Matinath.
- (D) Chhoti.

१६८. From which village did the wife of Ghnanand (mother of Chaban/Bachau) originate?

- (A) B.A. (Bachelor of Arts).
- (B) Manmohan.
- (C) Mahavir, Motinandan, Devkinandan, and Mayanandana.
- (D) Budhwal (descendant of Jagannath).

१६९. Name the five daughters of Gauri Kant mentioned in the text.

- (A) Chandrakant.
- (B) Manoj and Mantu.
- (C) Pyareka.
- (D) Leela, Veena, Hema, Meera and Shyama.

१७०. Who are the three sons of the daughter associated with Dehual Khandwala (Dauhitra of Bhaiya)?

- (A) Chandan Singh.
- (B) Loknath.
- (C) Durganath, Dayanath and Dwarikanath.
- (D) Ramanand and Shobhanath.

१७१. Girijanath's two sons were Umanath (Chiranjiv) and ____.

- (A) MM Raghupati
- (B) Rani Chataravati (wife of Kumar Chatranand Singh).
- (C) Durganath.
- (D) Dr Mohan Rai.

१७२. Which individual's daughter is noted as the wife of Dinanath, son of Bhivlal?

- (A) Ranglal
- (B) Bhagwati
- (C) Ganeshdatt is the son of Nilambar.
- (D) Vijay-shankar Singh.

१७३. Vishwanath's daughter, who resides in Chanpura, is the wife of which individual?

- (A) Venidutt
- (B) Ratighar.
- (C) Rishu Kashyap
- (D) Kailakh.

୧୭୪. What is the name of the daughter of Nashira mentioned in the text?

- (A) Chandogya
- (B) Govinda
- (C) Mandar Pachahi.
- (D) Ganmanti

୧୭୫. Who is the father of the daughter named Shweta?

- (A) Gana
- (B) Gudar.
- (C) Tri-purari Mohan
- (D) Vidyapati Thakur.

୧୭୬. Which daughter of Haridatta is mentioned as the sister of Amritlal?

- (A) Mahesh, Ganesh, Naresh, and Suresh.
- (B) Shyamsundar.
- (C) Triptinath.
- (D) Jajayalaal

୧୭୭. According to the Pokhariya lineage, who was the son of Narhari?

- (A) Shankara.
- (B) It identifies the maternal grandfather (mother's father).
- (C) Manbodh and Garib
- (D) Sushilkant.

୧୭୮. Mishra Pratap is the father of Bhivananda and which other individual?

- (A) Bachran, Purna, and an unnamed daughter.
- (B) Kalikant.
- (C) Sudhananda, Sarvananda, Suryananda, Ashok, and Panchananda.
- (D) Reve.

୧୭୯. Which member of the family is noted for building a Sanskrit Pathshala in Kashi (Varanasi)?

- (A) Krishnanand.
- (B) Bhailal and Shrilal
- (C) Harshamani.
- (D) Rani Chataravati (wife of Kumar Chatranand Singh).

୧୮୦. Who is listed as the daughter of Mahant Jha and a resident of Jamua?

- (A) Sarbacchidanand
- (B) Vishakar.
- (C) Manjula.
- (D) Balin

୧୮୧. The daughters of Shyambodh are listed as Sweetty, Rani, Supriya, and ____.

- (A) Santlal
- (B) Khokha
- (C) Kajal.
- (D) Khauul.

১৮২. Identify the daughter of Bechan who is a resident of Silha.

- (A) Kalikant, Gaurikant, Nikant, and Vijaykant.
- (B) Devpati.
- (C) Narayan.
- (D) Manorama.

১৮৩. The daughters of Jhapat in the Phulbari region were Jaymukhi, Suryamukhi, and ____.

- (A) Karmiyan
- (B) Sarla
- (C) Kamalanand.
- (D) Bhuvan, Darpanarayan, and Chandan.

১৮৪. In the lineage of Mangaldutt, who was the father of Ramakant?

- (A) Chhandog.
- (B) Lakshmikant and Shri Dev.
- (C) Mangaldutt
- (D) Maternal grandson (daughter's son).

১৮৫. In the Panji system records, what does the suffix 'Dau' indicate about a person's parentage?

- (A) Lilanand.
- (B) Vishnupati.
- (C) It identifies the maternal grandfather (mother's father).
- (D) Ananalpur Karmaha.

১৮৬. To which village was the daughter of Bhoganand married according to the records?

- (A) Jagatpur (Mahi-shi Budhwar).
- (B) Pashupati and Kulapati.
- (C) Isahpur Pali.
- (D) Prabhunath

১৮৭. Which daughter of Baidyanath married Maheshwar (son of Bindu Prakash)?

- (A) Saraswati.
- (B) Lakshminath.
- (C) Budhwal.
- (D) Mahavir

১৮৮. Who is identified as the husband of Supatni Gangoli, daughter of Babeji?

- (A) Devidatta, Gauridatta, Shambhudatta, and Ishwaridatta.
- (B) Jaikrishna.
- (C) Arun, Anil, Manoj, and Sushil.
- (D) Lilamohan.

১৮৯. Who were the five daughters of Lakshminath mentioned in the genealogy?

- (A) Bhavani, Annapurna, Durga, Mahamaya, and Bhuvane-shwari.
- (B) Jayakant, Babekant and Navakant.
- (C) Dukhan and Vishwanath.
- (D) Lala.

११०. Who was the wife of Kirtyanand (1902–1985), a well-known 'Karmakanda' expert?

- (A) Digaundh.
- (B) His nickname was Mithu.
- (C) Laxmikant is from the village of Gangauli.
- (D) Vishweshwari.

१११. Which daughter of Kirtyanand married an individual from Jahanpur?

- (A) Chhoti.
- (B) Baiku.
- (C) Bulanand and Giranand.
- (D) Shashikala.

११२. Name the daughter of Drishtinarayan Thakur who married Ganganand Mishra.

- (A) Manmohan.
- (B) Kamala and Manmohan.
- (C) Chetnath Singh.
- (D) Sudha.

११३. Who is the wife of Shailesh Kumar residing in Shripur?

- (A) Paran.
- (B) Chandna.
- (C) Mayakanth
- (D) Kothia (Jhanjharpur).

११४. In the Harinandana lineage, who are the daughters mentioned?

- (A) Manbodh.
- (B) Anjali, Moti, Hema, and Bhagirathi.
- (C) Dulli and Totanath.
- (D) It provides a detailed branch-wise genealogy including titles, education, and migrations.

११५. Which daughter of Vasudev was an MBBS doctor in Nepal?

- (A) Rameshwar, Ganesh and Suresh
- (B) Page 134.
- (C) Bankhandi.
- (D) Dr Rani.

११६. The individuals Dhir, Jivan, and Horila were the sons of which daughter of Chotkavan?

- (A) Vishwanath.
- (B) Shankaracharya and Bhanu.
- (C) Mayanavati
- (D) Subhash Kumar and Abhash Kumar.

११७. The daughter Savita, mentioned in the lineage of Vaidyanath, was the wife of which individual?

- (A) Vishnukant.
- (B) Shukdev and Jagannath.
- (C) B.Sc. (Bachelor of Science).
- (D) Vinod.

१९८. 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.

१९९. Identify the daughters of Bhogananda in the Belunche Kako lineage.

- (A) Ganeshdatt is the son of Nilambar.
- (B) Rudranath.
- (C) Indra Kant, Tuchikant, Amikant, and Shivkant
- (D) Lakshmi and Lakhmamani.

१००. Which son of Ajablal is associated with the lineage in Jamua through the daughter of Dhirnath?

- (A) Vasudeva.
- (B) Baidyanath.
- (C) Santoshmani himself is the son of Hariram.
- (D) Khaua.

१०१. Identify the daughters of Kamalanand in the Jamua branch.

- (A) Jagannath.
- (B) Kashinath
- (C) Chandrakala, Suryakala, Pavankala, Subhara, Shubhakala, and Shashikala.
- (D) Bhukhika.

१०२. Manohar's three daughters were named Ghanshyam, Menu, and ____.

- (A) Veni
- (B) Khangur.
- (C) Harinandana
- (D) Jyotishi Shivrandan

१०३. In the Sarvanand lineage, who are the two sons of Prakash?

- (A) Batuknath
- (B) Bhikh-khu.
- (C) Jeevan.
- (D) Prince and Jiya (daughter).

१०४. Name the two sons of Panji Choti Jha's daughter Ambika, who married into the Baghwans branch.

- (A) Bachchu
- (B) Ratinpati, Chatrapati, and Sangram
- (C) Jaykrishna and Choti.
- (D) Vishwanath

१०५. Identify the son of Lakshmikant who is described as an engineer in America.

- (A) Ghanghi
- (B) Balram
- (C) Ravinath.
- (D) It identifies the maternal grandfather (mother's father).

१००६. Which daughter of Nandamohan is associated with Basantlal from Mangrauni Pali?

- (A) Because it tracks hereditary traits, lineages, and genetic purity over more than a millennium.
- (B) Manbodh and Garibo
- (C) Aparā Yogamaya.
- (D) Chhandoga (Samaveda) and Vajasaneyi (Yajurveda).

१००७. To which village is the wife of Shrikant, daughter of Manmohan, associated?

- (A) Daridra (दरिद्र).
- (B) Analpur Karmaha.
- (C) Sudhakar and Chatardevi.
- (D) Suryakar.

१००८. Identify the daughter of Dharmapur associated with the son of Bhagwan Ji.

- (A) Baukai
- (B) Satlakha.
- (C) Girijanand, Suryanand, Chandranand, and Mathuranand.
- (D) Daiya.

१००९. Identify the daughters of Bhola Nath mentioned in the Rahikpur lineage.

- (A) Gusaut
- (B) Paramananda.
- (C) Kanhai, Ratinath (alias Nena), Shashinath, and Yoganath.
- (D) Kaushalya, Sushila, Amina, and Nirmala.

१०१०. Which daughter of Panchu married the son of Krishnaballabh in Satbedh?

- (A) Santosh and Paritosh
- (B) Babuday.
- (C) Narayan
- (D) Jayaram.

१०११. Who are the three sons of Maheshnath (MSc) from Prabhat Colony, Purnia?

- (A) Bhavesh, Shailesh, and an unnamed third son (or daughters are mentioned).
- (B) Rauchauri Ekharā.
- (C) Gyanendra and Uttamnath.
- (D) Trilochan.

१०१२. Name the five daughters of Punitalal, son of Shrilal.

- (A) Vudhaval.
- (B) Justice Vaidyanath
- (C) Shringarmoni, Neeramoni, Gita, Sita, and Dularmoni
- (D) Ravinath, Raghunath, and Lakshminath.

१०१३. Manindranath's daughters married into a family in Shaktiraypur Naraun; who was the father-in-law?

- (A) His nickname was Mithu.
- (B) Harivansh.
- (C) 167
- (D) Bodhnarayan.

१०१४. Savitri, Pavitri, Gayatri, and Dharitri are the daughters of which Brahmapura individual?

- (A) Bhairavdutt.
- (B) Vishnudev.
- (C) Kashinath.
- (D) Jaykanth, Mayakanth, Dayakanth, and Ravikanth.

१०१५. Who is the husband of Gayatri, the daughter of Kashinath?

- (A) Balendu, Tarunendu, and Shakendu.
- (B) Naresh, Suresh, and Ramesh.
- (C) Shaktinath, son of Nandkishore.
- (D) Parashuram.

१०१६. Munilal's sons are named Devdhar, Purandar, and ____.

- (A) Bhaynath.
- (B) Sushilnath, Bhaktinath, Ashoknath, Vijaynath, and Jitunath.
- (C) The daughter of Raghupani.
- (D) Ravindra

१०१७. Who is the wife of Baidyanath in the Bachhran lineage, originating from Shaktiraipur Naraun?

- (A) Hari, Purushottam, and Shripat.
- (B) The daughter of Gudar
- (C) 7 generations prior to him.
- (D) Narayandatta.

१०१८. In the Sodarpur Sarisab branch, who is the wife of Shobhakar (son of Parmeshwar)?

- (A) Subhara
- (B) Uttamlal
- (C) Narayan
- (D) Vidyanath

१०१९. In the Jalay branch, who is the wife of Mahavir (son of Shrikant)?

- (A) Kunsam Mander
- (B) Pokhnath, Keshavnath, Lilanth, Ugranath, Vidyanath, and Kedarnath.
- (C) Devnath.
- (D) Umesh, Sushil, Bindunath, and Yoganath.

१०२०. In the 'Thariya' lineage, which son of Manohar is associated with the daughters Kheda and Vedakan?

- (A) Jai Lal.
- (B) Manohar (himself).
- (C) Suryaman.
- (D) He was an Engineer (Abhiyanta).

१०२१. In the kinship system described, what specific relationship does 'Dau' represent?

- (A) Maternal grandson (daughter's son).
- (B) Dulhai and Bhola.
- (C) Ramanand, Suryanand, Chandranand, Taranand, and Jhulanand
- (D) Bhairavdatta

१०२२. What does the abbreviation 'Du Dau' indicate regarding a lineage connection?

- (A) Maternal great-grandson (grand-daughter's son).
- (B) Abhash and Subhash.
- (C) Bhangi.
- (D) The temple of the village deity, Nrisingha (Nrisingha-sthan).

१०२३. The wife of Chandra Kishore is from which village?

- (A) Uchanand, Harishchandra, Sudhakar, and Vindhyavasi.
- (B) Vira
- (C) Harinarayana.
- (D) Udayakar and Priyankar

१०२४. In the genealogy of Ramchandra from the Nikhuti branch, who is his son with wife Neelam?

- (A) Kashi (Varanasi).
- (B) Naharful
- (C) Tetarihar.
- (D) Ajeet.

१०२५. Who was the mother of Vidyanath in the Jagatpur lineage?

- (A) Shambhunandan, Ritunandan, Shankaranandan, Shekharanandan, and Vasantanandan.
- (B) Mata Tekvati
- (C) Harikar
- (D) Chandoga.

१०२६. Who are the daughters of Soni in the Baliyas Narsam line?

- (A) Ugrasen
- (B) Ravinath, Raghunath, and Lakshminath.
- (C) Bataha, Ishwaridatt, and Giridharika.
- (D) After several generations (usually six), the lineage is often considered purified and accepted into society.

१०२७. Which daughter of Atmaram is mentioned in the Shivrinar line?

- (A) His sons are Basudev, Roma, and Umika.
- (B) Saryan, Tulsidatt, and Lakshmidatta.
- (C) Achyuta, Narayan, Maho Harikrishna, and Maho Ramkrishna.
- (D) Ranjit and Sunit.

१०२८. Which novelist, known by the name 'Yashaswini', is the daughter of Dr Ganpati?

- (A) Mahesh.
- (B) Umapati and Mukund
- (C) Kamlakant.
- (D) Asha.

१०२९. The Sodarpur branch records mention that Sakma, daughter of Gajanand, lived in which village?

- (A) Sijhuar
- (B) Manik
- (C) Bahu Bhashavid (Polyglot) and Sahityakar (Litterateur).
- (D) Paramgarh.

१०३०. Identify the daughter of Gajanand who is described as a resident of the village Alay.

- (A) Ravinath.
- (B) Shivnath.
- (C) Tarananda and Ambikananda.
- (D) Sakma.

१०३१. Who were the three sons of Dolgovind in the Pachyob lineage?

- (A) Ramsena
- (B) Maternal great-grandson (grand-daughter's son).
- (C) Bhuvan, Darpanarayan, and Chandan.
- (D) Kamalapati.

१०३२. Identify the daughter of Mahinarayan mentioned in the context of the Naraun lineage.

- (A) Parshuram.
- (B) Subuli.
- (C) Ajaykant
- (D) Haldhar

१०३३. Which village is linked to the 'Belauch' lineage in entry 57?

- (A) Bhajanlal.
- (B) Kishorenath and Lilanath.
- (C) Bachran, Purna, and an unnamed daughter.
- (D) Sodarpur.

१०३४. In entry 66, the wife of Shakti is noted to be from the _____ community.

- (A) Gyanpati
- (B) Section (12)
- (C) Matinath, Yoganath, and Amritnath.
- (D) Champo Yavani.

१०३५. Which village is linked to the 'Khauval' lineage in entry 79?

- (A) Balkrishna
- (B) The text mentions his daughter as being from Khauval and another from Beluanch.
- (C) Darihara.
- (D) Vishnukant.

१०३६. What marker or sign ('Chinha') is used in the Panji to denote a 'Param Brahmin' (Maha-pataka) daughter's offspring?

- (A) Suryanand and Girjanand.
- (B) Premkant
- (C) A specific symbol or 'Chinha' is placed in the records to identify them as descendants of a 'great sinner'.
- (D) Devpati

१०३७. In Table 14, who is identified as the 'Godhimata' (mother of the lineage)?

- (A) Haripani.
- (B) The daughter of Raghupani.
- (C) Motilal.
- (D) Ganesh

१०३८. The lineage of Shrinarayan in the Katka branch mentions his wife as ____.

- (A) Sakraudhi Pali.
- (B) Anita.
- (C) Bodhnarayan
- (D) Charmkar (tanner/leather worker)

१०३९. What was the occupation or group associated with Gangesha's wife, Medha?

- (A) Satlakha.
- (B) Aniruddha
- (C) Charmkar (tanner/leather worker)
- (D) Ramnagar

१०४०. 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).

१०४१. What was the name of the son born to Rud (Rudra) and the daughter of Kanhu in the Darihara lineage example?

- (A) Bhavanath and Naresh
- (B) Samouli Pali.
- (C) Bhaskar, Manish and Dhoona.
- (D) Chand.

१०४२. Q126. Through what language did they bring realities before their people?

- (A) A. Mother tongue / Maithili
- (B) B. Latin
- (C) C. Greek
- (D) D. Portuguese

१०४३. Q130. What is the author's assessment of the trio?

- (A) A. They made Maithili rich, cultured and expressive in the modern age
- (B) B. They ended Maithili literature
- (C) C. They wrote only in English
- (D) D. They opposed mother-tongue writing

१०४४. Kamal's collection includes songs in the 'Nachhari' tradition. What is unique about the Nachhari genre?

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

१०४५. Nachiketa's play 'No Entry: Mā Pravish' uses the bilingual title to critique:

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

१०४६. According to the chapter, what is the significance of the anthology 'Ijoriyak Angaithi-Mor' (The Fireplace of Light That Is Mine), edited by Mala Jha and Vibha Jha, in which Ilarani Singh's poetry appears?

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

१०४७. The chapter cites Susie Tharu and K. Lalita's 'Women Writing in India' as a parallel to which editorial project?

- (A) Premshankar Singh's literary history
- (B) Ilarani Singh's play translation
- (C) The anthology 'Ijoriyak Angaithi-Mor' as a feminist literary recovery in Maithili
- (D) Videha eJournal

१०४८. Which one-act play by Rajdeo Mandal (2015) addresses dowry system and the exploitation of lower-caste girls by upper-caste landlords, with the title meaning 'Shame'?

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

१०४९. 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

१०५०. Kashyap's short story 'Giraith Dewal' (The Falling Wall) centres on Baitha, a washerman whose daughter elopes. How does Baitha respond to the village's outrage?

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

१०५१. Which of the following songs by Ravindra Nath Thakur became an anthem of Maithili identity, affirming pride in Mithila?

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

१०५२. What was the significance of the 'Utedh' rules in determining marriage eligibility, as explained in Chapter 8?

- (A) It was a simple declaration of gotra only
- (B) It required mapping 32 Mools (ancestral roots) across paternal (6 gen.) and maternal (5 gen.) sides to compute the 16 Chhathi for prohibition
- (C) It was a ritual chant performed during weddings
- (D) It only listed the groom's property

१०५३. How does the Panji system define the prohibition of 'Same Gotra' marriage?

- (A) Allowed if the couple belongs to the same village
- (B) Members of the same Gotra are considered blood-related (Rakta Sambandha) and marriage is strictly forbidden
- (C) Only Pravara matters; Gotra is irrelevant
- (D) Same Gotra marriage is permitted after 3 generations

१०५४. 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

१०५५. Which prominent philosopher's entry in the Dooshan Panji records that he was born five years after his father's death and married a Charmakarini (leather-worker caste woman)?

- (A) Vidyapati Thakur
- (B) Aryabhata
- (C) Gangesha Upadhyaya (founder of Navya-Nyaya)
- (D) Pakshadhara Mishra

१०५६. 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

१०५७. Explain the 'Kathmama' (or step-mother's brother) rule in the Panji's matrimonial prohibitions.

- (A) A man may marry his step-mother's daughter
- (B) A bride must not be the offspring of the groom's stepmother's brother
- (C) Allowed if the step-mother approves
- (D) Only applies to Kshatriyas

१०५८. What does the term 'Bikaua' refer to in the context of Maithil social history (Chapter 8)?

- (A) A type of genealogical manuscript
- (B) High-ranking men who married multiple lower-status women for money, often abandoning the wives in their natal homes
- (C) A purification ritual after 6 generations
- (D) The official title of a Panjika

१०५९. What evidence does Chapter 8 provide about cash-based status upgradation in the Panji hierarchy?

- (A) It mentions Lakshmiapati Mishra gave a donation (1.5 lakh Takas) to Maharaja Rameshwar Singh to acquire official Panji status (Kodariye Mool, Shandilya Gotra)
- (B) All status changes were free
- (C) No monetary transactions ever occurred
- (D) Only Nepal had paid upgrades

१०६०. What unique archival exception exists regarding the recording of women's names in the Panji?

- (A) Only the Rasarh-Araria Panji contains women's personal names due to colonial property rights (land settlement in women's names)
- (B) Women's names are never recorded anywhere
- (C) Only Nepal Panjis record women
- (D) All Panjis record women's names fully

१०६१. Who was Thakurain Lakhima, and what role did she play according to Chapter 8's historical account?

- (A) A queen who banned the Panji
- (B) A female scholar/jurist who corrected the legal interpretation in the Harinath Upadhyaya fire ordeal case, and contributed to Panji's structural framework
- (C) The first female Panjikaar
- (D) A poet in Vidyapati's court

१०६२. What is the name of Bechan Thakur's play that directly confronts female foeticide and the misuse of ultrasound technology in Mithila?

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

१०६३. Which Bechan Thakur play deals with superstition, witch-hunting, and the persecution of women as 'dain' (witch) in rural society?

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

१०६४. The play 'Oonch-Neech' (High-Low) directly attacks caste hierarchy. What does the title's ambiguity signify?

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

१०६५. Which character in 'Betik Apaman' represents the structural trap of the dowry economy – a poor Brahmin father with five daughters?

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

१०६६. Bechan Thakur's play 'Adhikaar' (Rights) deals with:

- (A) Animal rights
- (B) Legal and civic rights of women, Dalits, or marginalised communities – formally granted but practically denied
- (C) Property rights of zamindars
- (D) Copyright issues

१०६७. In Videha Sadeha 15, Shanti Lakshmi Chaudhary's triptych 'Lesbian Continuum', 'Mātṛtva' (Motherhood), and 'Netāḥ' critiques three patriarchal institutions. Which of the following is NOT one of those three?

- (A) Compulsory heterosexual family
- (B) Idealised motherhood
- (C) Male political authority
- (D) The institution of caste hierarchy

१०६८. Which practitioner of the parallel theatre is described as a 'director-educator' who frequently directs 'all-female' productions to subvert traditional gender roles?

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

१०६९. The play 'Ulkamukha', written by Gajendra Thakur and directed by Bechan Thakur, is noted for its use of 'magic realism' and an all-female cast. What mythological story does it reinterpret?

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

१०७०. Jagdish Prasad Mandal's five-act social epic 'Mithilak Beti' critiques the systemic devaluation of women's labour and the impact of global capitalism. According to the chapter, what does the play argue is the only effective weapon against caste and dowry?

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

१०७१. Vibha Rani's one-act play 'Balchanda' tackles female foeticide. It highlights the complicity of which domestic figure in patriarchal violence?

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

१०७२. Which play by Vibha Rani is a mono-drama performed by a single actress, addressing female foeticide and the suppression of the feminine, and uses the mime of sequential amputation?

- (A) Bhāg Rau
- (B) Balchandā
- (C) Madad Karu Santoṣī Mātā
- (D) Chhinardevi

१०७३. 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

१०७४. Q43. In “After 1960: The Formative Years” (around page 54), 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 passage presents a purely urban, courtly story with no connection to common people or social change.
- (C) C. Does Mithila have only three-and-a-half cubits of human body, with a stomach alone, or does it also have two hands, two feet, and a motherland?
- (D) D. The author says the issue is only a matter of foreign literary fashion and has no local foundation.

१०७५. Q125. In “Rampatti Jail” (around page 142), which statement is supported by the book?

- (A) A. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (B) B. The passage presents a purely urban, courtly story with no connection to common people or social change.
- (C) C. His mother’s marital home was in Berma; her elder sister’s marital home, whose son was Narsingh Mandal, was in Deep; and her eldest sister, the eldest among seven...
- (D) D. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.

१०७६. Q172. In “Survey of Books, Plays, Stories, Verse and Epilogue” (around page 225), which statement is supported by the book?

- (A) A. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (B) B. The passage presents a purely urban, courtly story with no connection to common people or social change.
- (C) C. There are many forms of discrimination, the author has chosen the deformation of relations after the marriage of the female.
- (D) D. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.

१०७७. Q88. In “Rajdeo Mandal: The Fiction Writer and Hamar Tol” (around page 35), which statement is supported by the book?

- (A) A. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (B) B. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.
- (C) C. A discussion ensues between Fekan and his wife, his wife accuses him of not fulfilling his responsibility even towards his son.
- (D) D. The passage presents a purely urban, courtly story with no connection to common people or social change.

१०७८. Q97. In “Five Short Stories by Rajdeo Mandal” (around page 36), 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. His son gives a spear to his wife (Musba's daughter-in-law) and instructs her to pierce the body of Musba in case Musba quarrels
- (C) C. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (D) D. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.

१०७९. What does this section most clearly suggest about Internet?

- (A) In 2008, in America, Barack Obama also managed his election campaign on social media and won
- (B) Through the help of the internet we can now also avail facilities for ticket booking, banking work, education, shopping, employment, and more
- (C) Other organisations too are trending various issues on Twitter, which will be good for Mithila- Maithili in the future
- (D) Sri Govind Jha - By placing Videha on the internet waves, you have awakened a wave of mother language Maithili worldwide

१०८०. What does this section most clearly suggest about So the?

- (A) Then it seems to me that such people either do not understand the definition of journalism, or they are eager to define it according to their own convenience
- (B) So the general knowledge of today's youth is also declining
- (C) Even the first Hindi blog was from 2002-2003
- (D) Sri Govind Jha - By placing Videha on the internet waves, you have awakened a wave of mother language Maithili worldwide

१०८१. According to “Introduction to the Internet”, which statement is accurate?

- (A) 1980 - Bill Gates finalised a deal to put a Microsoft operating system on IBM company's computers
- (B) Sri Govind Jha - By placing Videha on the internet waves, you have awakened a wave of mother language Maithili worldwide
- (C) Sri Subhash Chandra Yadav - Learning about the e-journal "Videha" I felt pleased
- (D) Self-Conscious You may have had the experience that things you searched on Google appear before you on Facebook or YouTube

१०८२. In “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is supported by the discussion of Tirhuta?

- (A) Today's women, without worrying about anything, are spreading their emotions on Facebook
- (B) But it is simply a misconception that whoever sees your profile secretly will appear in "People You May Know." 2
- (C) Giving more than this would just be increasing pages
- (D) Most Indian languages' fonts came through printing press, typewriter, then computer, but Tirhuta's font came directly from printing press to computer

१०८३. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) Raut (Chandrakant Raut) is currently a young leader of Nepal, and through this book I extend good wishes for him to become Nepal's Prime Minister
- (B) Though I have no hesitation in accepting that Maithili teaching in schools and colleges has its own separate importance
- (C) Number of women writers in Maithili - This is very good for Maithili that Facebook became such a medium for Maithili women whose voice this society had been suppressing by trapping it in many complexities
- (D) Two Facebook Features and Two Misconceptions There are many misconceptions in Maithili, and among those almost 99% misconceptions are personal misconceptions

१०८४. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

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

१०८५. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) English to Maithili Dictionary (XW infotech) Released Date - 20 Nov 2016 13
- (B) Vinay Kumar Kasaju's Nepali book The Power of Information Technology and Its Use in Nepal, published in September 2003, contains mention of Pallav Mithila
- (C) Today's women, without worrying about anything, are spreading their emotions on Facebook
- (D) Social media came to Maithili but the misconceptions related to it also came, and people started spreading them as personal misconceptions

१०८६. Which point best matches the argument of “Maithili on the Internet - From GeoCities Sites to Social Media”?

- (A) The reason for their annoyance is that people do not pay attention to their supposedly serious compositions and are more active on useless photos and talk
- (B) If we start counting Maithili YouTube channels after 2010, all other work would have to be abandoned
- (C) Videha Natya Utsav (76426547/?ref=group_browse_new) - Admin: Bechan Thakur
- (D) Sri Ramanand Renu - Thank you for running this e-journal "Videha" fortnightly and promoting your mother language

१०८७. 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

१०८८. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji
- (B) Bahura Godhin and Natua Dalal are folk tales from Begusarai
- (C) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife
- (D) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'

१०८९. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

- (A) 7.121) His poetic language is extremely expanded and wide, which he has used
- (B) Some fortunate female writers do get some space, but not comprehensively
- (C) If due to my oversight, an article mentions only Gajendra ji's name, please read it as the trio of editors
- (D) 'See' because this book is a picture story, meaning the author has illustrated sixteen stories compiled through the medium of pictures

१०९०. 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

१०९१. What does this section most clearly suggest about Videha?

- (A) This special issue was published in Videha issue 189, on 1st November 2015
- (B) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged
- (C) Those who cannot control the greed to be first and boast, they must provide proof
- (D) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available

१०९२. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!
- (B) The many texts uploaded through his website are of particular benefit to researchers of Mithila's script, language, literature, history, and culture
- (C) An Interview with Preeti Thakur, the First Maithili Picture Story Writer He broke the mighty bow, O friends, let us go to the bridal chamber
- (D) He himself had given up on portraying the cruel image of General Dyer

१०९३. 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

१०९४. Which creative pair is evaluated together in the book?

- (A) Nagendra Kumar Jha and Vidyanand Jha
- (B) Munnaji and Ashish Anchinhaar
- (C) Kripanand Thakur and Siyaram Jha
- (D) Gajendra Thakur and Preeti Thakur

१०९५. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

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

१०९६. 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) This biographical essay is an attempt to quell the turmoil of many such questions!
- (B) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28
- (C) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (D) Additionally, as many statue inscriptions as there are in Bihar and Jharkhand, whether on Buddhist images or those related to Sanatan Dharma, all bear Tirhuta inscriptions

१०९७. 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 Bhumihar 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?

१०९८. 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

१०९९. What does this section most clearly suggest about Shiva?

- (A) Next to the school was a Shiva temple, and in front, the village's lifeline - a big pond
- (B) Answer- The limited circle of readers-writers will continue there in the same way; there is a flaw in the structure
- (C) Those who are not uploading their books on the internet due to royalty should also create a system like 'Kindle' for Maithili books
- (D) 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

११००. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur
- (B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhane' instead of “Dhumketu” (Comet)
- (C) People from the groom's side and the bride's side would sit together and decide based on their own introductions whether the marriage of a particular boy with a particular girl should happen or not
- (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

११०१. What does this section most clearly suggest about The Village Director Who Turned the Crank?

- (A) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built
- (B) VIDEHA DICTIONARY English-Maithili Dictionary-2012- Gajendra Thakur ISBN NO.978- 93-80538-23-5 96
- (C) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance
- (D) What is the current state of Maithili criticism, and who are all in criticism now?

११०२. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

- (A) Night had not progressed much by the clock, but in this area far from habitation on the Ganges bank, there was complete silence
- (B) The description of some places in Mithila was not found in this list, like: Sati Sthan (village-Shasan, block-Hasanpur, district-Samastipur) and Udayanacharya's birthplace (village-Kariyan, district-Samastipur)
- (C) Being a working person, I would somehow take a day off and go out with great enthusiasm to donate labor for mother Maithili, but what to say of the anguish that used to be in my mind while returning home?
- (D) A standard publisher means one that publishes books without taking payment, and despite that, the copyright remains with the author

११०३. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

- (A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism
- (B) Whatever information and experience I have about Gajendra Thakur is through Videha, and I am sharing that with the readers
- (C) The impact that remains deprived of external communication is communicated through pictures
- (D) 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

११०४. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Kosi River?

- (A) Varnit Ras (Poetry Collection)- Umesh Paswan ISBN NO.978-93-80538-71-6 64
- (B) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction
- (C) 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
- (D) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well

११०५. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

- (A) Videha Sadeha-6 (Maithili Short Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed
- (B) 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
- (C) One is Nagendra Kumar Jha, and the other is Panjekar Vidyanand Jha
- (D) Certainly, whatever facilities have been made available for the reader are commendable, but paying attention to errors is also necessary, isn't it?

११०६. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

- (A) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99
- (B) Videha Sadeha-11 (Selected compositions from issues 101 to 110 of Videha e-magazine) - Ed
- (C) However, some institutions are definitely making efforts to restore them
- (D) I know there is no shortage of such scholarly female writers

११०७. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Kosi River?

- (A) Now, separate branch Panjis (Shakha Panji) started being made for the original (Soti), eligible (Jog), and Panjibaddha
- (B) People keep saying that your mother-father sold you
- (C) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales
- (D) In such a situation, how many bookshelves can one keep at home?

११०८. Which point best matches the argument of “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”?

- (A) Now the question arises: which genre should Galpa-Guccha be considered?
- (B) Inside, an orderly was cooking roti, dal, and vegetables for the Saheb, and the Saheb was in his bedroom, sitting at a table and chair, working on reports and returns
- (C) Some fortunate female writers do get some space, but not comprehensively
- (D) In this process, it is possible that the available Panji, which is now sufficiently available in digital format, will present itself with very meaningful evidence

११०९. According to the section “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

- (A) Shefalika Verma In every language, there are some creators, whether women or men, who, due to their extraordinary talent, stand out distinctly from the rest
- (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here
- (C) 12 generations before Narasimha (Mandar Mul) is Trinayan Bhatta
- (D) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story

१११०. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

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

११११. 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 Urur-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

१११२. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

- (A) Nand's transparent thinking, talking directly with his wife, not addressing in the third person
- (B) So he sent me two copies of 'Sahasrabadhani' prepared in that script - one for that school, one for me
- (C) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness
- (D) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times

१११३. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) How did the idea of starting “Videha Fortnightly e- magazine” come about?
- (B) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)
- (C) In writing, there is no man or woman; the subjects a male author writes about, a female author also writes about, sometimes even better
- (D) I was surprised and amazed: how did a woman from our society get focused on this new subject?

१११४. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr
- (B) The first effort for Maithili Wikipedia was made by Gajendra Thakur in 2008, various translation works continued until 2013, and in 2014, Maithili Wikipedia was approved
- (C) The dialogue is suitable for life and the characters
- (D) In 2009, the first play in Maithili by a female creator was written

१११५. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) The main reason for the incomprehensibility of the thick volumes is the lack of proper formatting
- (B) The first picture story compiled in this book discusses Gonu Jha's intellectual encounter with Mother Durga
- (C) Culture, like the fragrance of a flower, is imperceptible but continuously perfumes the atmosphere with its scent
- (D) Written evidence of personalities considered mythical until now has become available for the first time in this, and by making it available in Devanagari, he has completed a good effort to reach a vast audience

१११६. 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

१११७. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

- (A) Gajendra Thakur has kept 'Sahastrabadhanee' 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

१११८. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

- (A) The special and new positive aspect I saw in this book is the selection of subjects and stories
- (B) But this exercise has been accepted as a necessary part of realist literature-creation
- (C) All stories are associated with the land of Mithila and have been preserved in people's mouths till now
- (D) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife

१११९. 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

११२०. 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

११२१. 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

११२२. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) He would have been honored with many awards and accolades
- (B) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?
- (C) Another reason for its decline was the end of the patronage of the Darbhanga Raj
- (D) If I, an adult, don't understand the compositions written in the excellent language of great authors or poets, how will my sons and daughters understand them?

११२३. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) It used to pain me too because my maternal home is in Begusarai district
- (B) Forbidding, forbidding, all demons are tired, who would not fight in sleep?
- (C) But Bihar is a multilingual state, and Nepali and Bengali speakers can also be seen here in abundance
- (D) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones)

१११४. 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*

१११५. 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”

१११६. In “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is supported by the discussion of Later?

- (A) He is a senior officer in some Government of India undertaking in Delhi
- (B) Every marriage is finalized only when the Panjekar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'
- (C) Some were quite thick - five hundred pages, seven hundred pages
- (D) Later, these cartoons also came to magazines and continued to expand

१११७. 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 Pravara
- (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?

१११८. What does this section most clearly suggest about Aastha?

- (A) Newspaper cartoons usually consisted of one or two pictures, depicting the contemporary situation with a few sentences
- (B) Doing, doing worry, days passed, now the body has become withered
- (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well
- (D) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46

१११९. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

- (A) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur
- (B) In these , this much is here right now
- (C) By bringing out special issues on many such creators who could not get proper respect/prizes, Videha has done wonderful work
- (D) We all remain busy in our own work, both of us, son, daughter

११३०. What does this section most clearly suggest about The Videha Digital Library?

- (A) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir
- (B) Through the medium of picture stories, a glimpse of our forgotten culture is also obtained
- (C) In Mithila, in conversations between groom-bride, mother-in-law-daughter-in-law, brother-in-law, addressing in the third person is mandatory
- (D) Keep increasing your digital book collection, without any cost

११३१. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of Grammar?

- (A) It is in two parts, the first - Grammar, the second - Chrestomathy & Vocabulary
- (B) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (C) From the 10th century AD until the time of India's independence, there was no means of transportation in Mithila
- (D) Roughly, even understanding one aspect, everyone forms feelings according to their own intellect

११३२. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

- (A) This region has undergone many changes and boundary redeterminations
- (B) As far as I know, over 1500 books and magazines have been made available on the Videha site so far
- (C) 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
- (D) The remaining Brahmins are called Pachbari Par

११३३. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

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

११३४. 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

११३५. According to the section “The Founder of Maithili Digital Journalism: Gajendra Thakur”, 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) Both my son (Om) and daughter (Aastha) used to read Twinkle as well
- (C) In the narrative of the novel, the use of this term has been at two important places
- (D) Nevertheless, even now there is a lack of diversity in the writings

११३६. What does this section most clearly suggest about Videha?

- (A) It is a different matter that the critical class often relegates women's writing to a corner of history's pages
- (B) Language editing also seemed good; verbal and grammatical errors are extremely minimal. (From Videha Archive, published on the blog)
- (C) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent
- (D) He called and said, "I speak the truth, I haven't seen a book like this in the last five-six years." It felt very good to hear that

११३७. In "The Internet Man of Maithili: Gajendra Thakur", which statement is supported by the discussion of The Internet Man of Maithili?

- (A) When the concept of a Panjekar did not exist, Dharmashastra scholars used to determine, based on the lineage introduction provided by the person concerned, whether they had the right or not
- (B) Official receipts were printed, and donations in cash kept coming from as far as Kolkata and Patna, with which electricity connection, patia mats, and two wooden almirahs, etc. were arranged
- (C) After that, I asked him - Did you find women's names anywhere?
- (D) 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

११३८. What does this section most clearly suggest about Gajendra Thakur?

- (A) While depicting the subject matter of a royal family, has the author attempted to question the love of a stepmother?
- (B) Even now, the serial publication of his novel is happening serially in Videha
- (C) We do not run away from competition, from hard work
- (D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work

११३९. 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

११४०. What does this section most clearly suggest about Simple?

- (A) In the review of the story collection 'Banait- Bigadait' by Subhash Chandra Yadav, a meaningful effort has been made by you
- (B) clove bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back
- (C) The price of its first volume was kept at 5000 and the second volume at 12500
- (D) Simple electronic and digital electronic are two types

११४१. In "Gajendra Thakur's Contribution to Panji Literature", which statement is supported by the discussion of Trilogan?

- (A) It cannot be called a 'composition' in the strict sense, because there is no literary creation in it; it discusses folk tales and legends that have been heard in Mithila for a long time, accompanied by pictures
- (B) The name at the fourth position in the above list is Trilogan, for which the name in Genome Mapping (at the fifth position) is Sulogan (Sunayan)
- (C) People will interpret it according to their own thinking
- (D) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

११४२. 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'

११४३. What does this section most clearly suggest about Shivai?

- (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta
- (B) There are some gross differences in their sacraments
- (C) Naturally, the articles included in this book are based on this division
- (D) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy

११४४. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

- (A) Therefore, the first step of marriage must have been the decision of right
- (B) According to the present author, the name Sripujati (serial no
- (C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!
- (D) Francis Buchanan, in his Bhagalpur Report, states that the Pandits of Mithila use Devanagari texts

११४५. 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

११४६. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Utedh?

- (A) In this way, after reading both picture storybooks, it felt that these stories gain historical importance
- (B) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture - Dr
- (C) How necessary it was for women's names to be in the Panji - today's sociologists know this
- (D) 242), the genealogy (Utedh) was provided by Vidyanand Jha

११४७. What does this section most clearly suggest about Panji?

- (A) But you, apart from this, give space to everyone-what thought does this express?
- (B) A total of two hundred copies each were printed, and 150-150 copies were given to Panjekar Vidyanand Jha ji, which he could sell himself, and he did sell them
- (C) 51 3) For Yognath Jha 'Sindhu' edited Panji Prabandh, Part-1 (Ankit Prakashan, Darbhanga, 2010 AD, p
- (D) But in this, it also has to be seen that the groom and girl are not of the same Gotra and same Pravar

११४८. According to the section “What is Panji-Prabandha?”, which statement is accurate?

- (A) 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
- (B) I will come again to this world, to the rule of the distant land of in-laws
- (C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1
- (D) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals

११४९. According to the section “What is Panji-Prabandha?”, which statement is accurate?

- (A) Maharashtriyas Maithil Brahmins are primarily followers of two Vedas: 1
- (B) In conclusion: Preeti ji's new experiment, novel thinking, and presentation of multi-dimensional subject matter are commendable
- (C) Seeing the reviews of Subhash ji's stories 'Kaniya-Putra', 'Banait-Bigadait', and 'Drishti', the incessant conflict of the condition of the times becomes present
- (D) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction

११५०. According to the section “What is Panji-Prabandha?”, which statement is accurate?

- (A) Brahmins, Kayasthas, and Kshatriyas were all equally included in their respective Panjis
- (B) In my opinion, this is not a matter of dispute but a subject for research
- (C) 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
- (D) For example, in the picture story from Moti Sayar to Mira Saheb, the storyline changes abruptly, which seemed like a summary

११५१. What does this section most clearly suggest about Mul?

- (A) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (B) To understand the facts, however, reading the entire book is necessary
- (C) Any Maithili magazine or institution that has contacted Videha for website creation, magazine registration, etc., and it has not been provided to them, has not happened
- (D) The Brahmins' original language was Sanskrit, but in colloquial speech, everyone's language was Maithili

११५२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) After 2016, many translations by Preeti Thakur have come, and along with that, many women have become involved in translating picture stories
- (B) In what forms the dowry-greedy person is hidden in society today, and what deceitful tricks they are playing, is understood from this story
- (C) Videha Sadeha-10 (Maithili Essay, Article and Criticism) (Selected from issues 51 to 100 of Videha e-magazine) - Ed
- (D) Based on this kind of information, the period of various scholar Brahmins can also be determined

११५३. What does this section most clearly suggest about Ninth Chhathi?

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

११५४. What does this section most clearly suggest about Chhathi?

- (A) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones)
- (B) Seven Gotras are well-organized, well-known, and in majority
- (C) So please understand the same rule applies to this book as well
- (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p

११५५. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) 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
- (B) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)
- (C) Seeing this scheme of Videha and the articles, stories, poems, etc., of various kinds of writers published in its new issues, I also got inspiration, and it happened that I should also write something in Maithili
- (D) This experience of mine got a place in an issue of 'Mithila Darshan', whose title was - 'Sakhi Ki Poochhasi Anubhav Mor?' Some people had read it and had also encouraged me

११५६. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) In “Vachaspatya” Kosha, eleven meanings are given for Gotra - mountain, name, knowledge, forest, field, Kshatra, group, wealth, path, increase, and lineage of sages
- (B) This book seemed very good at places and very technical at many others
- (C) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12
- (D) Gajendra Thakur Ji, who is continuously engaged with life and soul for the preservation and enrichment of his mother tongue Maithili

११५७. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of No Chhathi?

- (A) No Chhathi has special privileges from the words of scripture
- (B) If the skin of the feet rots, then new ones will come
- (C) This village is home to the late Gopalji Jha 'Gopesh' and his wife, the late Prabhavati Jha
- (D) The story seems like a mirror of today's society

११५८. 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

११५९. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Despite great care, somewhere or other, conjunct consonants might appear in their original form (like the halant remaining in the initial and middle characters)
- (B) There are some people who are very afraid of Dushan Panji, its discussion, and research
- (C) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur
- (D) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers

११६०. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Smritis?

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

११६१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Go on, get out!... “ Saying this much, the Saheb started walking towards the phone placed on the table in the other corner of the room, but just then, a third person also entered the room. -”Sir, Sir!
- (B) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance
- (C) That is, democracy fails to provide security to honest people
- (D) 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

११६२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Before knowing about the Creative Commons License, one should know about Copyright
- (B) Chamru's own marriage was with an unknown girl
- (C) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work
- (D) The Peepal Leaf Sways in the Sky, the Cool Breeze of the Monsoon Arrives

११६३. What does this section most clearly suggest about Twelfth Chhathi?

- (A) A long time ago, Videha used to come out in print form as well (sadeha)
- (B) The author is given some money in exchange for the book, but the copyright remains with the publisher
- (C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13
- (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'

११६४. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Dushan Panji?

- (A) Although old people all want to read books, even those of the print medium
- (B) Like Madhushravani or Kojagara, Sama- Chakeba is not a festival of any particular caste; rather, it represents the entire Mithila
- (C) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement
- (D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4

११६५. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) In place of these all words, the use of our own words could have been done, but it was not done
- (B) The girl's father's maternal grandfather's maternal grandfather - Sixth Chhathi 7
- (C) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another
- (D) Some books by other authors too, like Shri Jagdish Prasad Mandal ji, but most were self-written

११६६. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) These were divided into 20 types of Gotras, 167 types of Muls, and many types of Mulgrams
- (B) Under the sway of son, wife, etc., objects, the mind never got rest
- (C) Her third book, 'Folk Deities of Mithila', was published in 2010 courtesy of Shruti Publication
- (D) Behind the publication of a felicitation volume, personal devotion and the efforts of the felicitators themselves are often visible, but magazine special issues are mostly free from these things

११६७. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Therefore, by giving book form to the stories prevalent in our Mithila, Preeti Thakur ji has done commendable work
- (B) Along with the readers' perspective, the need for this detail was also there from a social viewpoint
- (C) How satisfied are you with the current young litterateurs of Maithili?
- (D) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl

११६८. What does this section most clearly suggest about Fifteenth Chhathi?

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

११६९. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Garh-gram?

- (A) The story, giving a memory of that terrible period, gives goosebumps
- (B) There is some truth in this misconception, but Gajendra ji solved this problem and took help from Vidyanand Jha Panjiar - for that, he deserves congratulations
- (C) One of Mangrauni village and the other of Garh-gram
- (D) How necessary it was for women's names to be in the Panji - today's sociologists know this

११७०. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Gandhavariya, Pamar, Vishevar, Kanchiwal, Chauhan etc. are among the important Rajputs of Mithila
- (B) How much pathos is hidden in this statement of Banveer: "Mother, father!
- (C) Gonu Jha Aaur Aan Maithili Chitra-Katha- Preeti Thakur 2008 100 ISBN NO.978-81-907729-9- 03
- (D) And I have already said that Gajendra ji, like Hanuman, has uprooted and brought the Sanjeevani mountain

११७१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) 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
- (B) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode
- (C) One line: "What concern was bigger than mother, O son?
- (D) The use of the internet for the internet, felt good

११७२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) In the story reflecting 'Gharak Marammati', if there had been some flow of juice, the story could have been even better
- (B) The biggest thing is that the entire book is available for free on Videha's website
- (C) 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
- (D) This novel very minutely exposes the corrupt conduct going on inside the government system

११७३. What does this section most clearly suggest about Tenth Chhathi?

- (A) From the beginning to the end of the story, a poignant experience is felt
- (B) The girl's great-maternal grandfather's maternal grandfather - Tenth Chhathi 11
- (C) Shabdashastram (Story-Tale Collection) Gajendra Thakur ISBN NO.978-93-80538-52-5 42
- (D) Incidentally, it is also appropriate to know that based on the 'book publication year', Preeti Thakur is a senior creator compared to Gajendra Thakur

११७४. 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

११७५. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) The Utedh is done only according to the Mul; they are called middle-class householders
- (B) Many things that are not written down, people preserve in various ways in their memory
- (C) A story analyzing caste and the caste system is 'Doma, Budhan and..'
- (D) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16

११७६. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) For a story that penetrates to the layer of social inequality, commendation and hearty congratulations to the author
- (B) The girl's paternal grandmother's great- maternal grandfather - Seventh Chhathi 8
- (C) The total expenditure in the publication of both parts of Panji management was 11-12 lakhs (between 2009 and 2012)
- (D) Registering a domain and continuously publishing a journal on a server at that time must certainly have been a big task

११७७. 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

११७८. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1
- (B) Many manuscripts are preserved in the National Archives of Nepal
- (C) Gamak Jinegi (Story Collection) Jagdish Prasad Mandal 2009 200 ISBN NO.978-81-907729-4-5 08
- (D) Later also, we used to go to the village twice a year with father, once during Holi and the second time during Durga Puja

११७१. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!
- (B) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs
- (C) Some only had knowledge of two or three ancestors
- (D) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas

११८०. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr
- (B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector
- (C) Manipadma ji's writing on the Naika Banijara story flourished in Maithili in 1973, so people are certainly familiar with this story
- (D) Every marriage would be finalized only when the appointed Pandit (Panjekar), after checking the rights, would write that a particular girl and a particular boy are not 'Svajana'

११८१. What does this section most clearly suggest about Gangetic?

- (A) Answer- Ethics does not determine truth- untruth, or false-truth; it is about taking your own decision, making your own choice within the available choices
- (B) Even now in the Gangetic diara, 'Banaut' (exchange of girls in marriage) happens between Rajputs and Yadavs, and there is much closeness between the two
- (C) In the Maithili novel, this is almost the first experiment of its kind
- (D) Gamak Jinegi (Story Collection) Jagdish Prasad Mandal 2009 200 ISBN NO.978-81-907729-4-5 08

११८२. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

- (A) The groom and girl must not have the same Gotra
- (B) This book has been divided into three sections
- (C) Now our task is to make it as useful as possible and to search for further material
- (D) The notions that there are no readers in Maithili, no good writers, no young writers, no Maithil Brahmin-Karn Kayastha writers, no upper-caste writers at all-Videha broke all these notions

११८३. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

- (A) The other two lists give one name each from these
- (B) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1
- (C) 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
- (D) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript

११८४. What does this section most clearly suggest about Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation?

- (A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya
- (B) It is said that the cutting of pure gold jewelry should not be questioned
- (C) In Maithili, picture stories arrived through translation, and after that, original Maithili picture stories were also printed
- (D) It also has to be seen that the girl is not a descendant of the brother of the groom's stepmother

११८५. Which point best matches the argument of “The Embodiment of Courtesy, Shri Gajendra Babu”?

- (A) I wrote down the names of all three daughters
- (B) And second, having gone there, why did it sleep?
- (C) In 'Sahastrabadhanee', although Gajendra Thakur's craftsmanship does not come into the excellent category, his craft skill is certainly praiseworthy
- (D) The first presence on the internet in Maithili was the blog “Bhalsarik Gaachh” run by Gajendra Thakur, which was from the year 2000

११८६. What does this section most clearly suggest about The Embodiment of Courtesy, Shri Gajendra Babu?

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

११८७. What does this section most clearly suggest about Delhi?

- (A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism
- (B) But this point is not worth considering here
- (C) In 1993-94, the magazine 'Dhaar' was published in three separate issues focused on Mantreshwar Jha, Mahaprakash, and Upendra Doshi
- (D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal

११८८. Which point best matches the argument of “Gajendra Thakur: Preserver of Mithila's Heritage”?

- (A) Has it ever happened that you got stuck somewhere in a comic and received help from your husband?
- (B) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages
- (C) We all are somewhat intolerant in accepting people with a physical condition different from ours
- (D) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1

११८९. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

- (A) 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
- (B) When we see the population figures taken at ten-year intervals concerning the number of Maithili speakers, there is a great deal of variation
- (C) His concern from the very beginning was to do something concrete for his mother tongue Maithili, something that the contemporary society and literary figures were not aware of
- (D) In this direction, one should be grateful for Gajendra ji's effort

११९०. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

- (A) Any girl or boy is in the sixth position from 16 individuals in the maternal or paternal ancestral line
- (B) It is true that Maithili lexicography developed very late, long after the efforts of M.M
- (C) With this effort of yours, the stories that were becoming extinct have come alive again
- (D) This means that the notification asking readers for suggestions concludes by April-May every year

११११. In “Gajendra Thakur’s Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Dictionaries?

- (A) According to ancient consensus, the entire Brahmin society of India was divided into ten classes
- (B) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc
- (C) The arrangement of imaginary pictures in between these stories proves the authenticity of the stories
- (D) Panjibaddha people, also called descendants, married after renouncing five generations on the mother's side and six generations on the father's side

१११२. What does this section most clearly suggest about Although?

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

१११३. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

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

१११४. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Gajendra Thakur?

- (A) People who follow the Maithili literary scene never see Shri Gajendra Thakur on platforms organizing literary events, etc
- (B) Only in the Rasadh-Arariya Panji are women's names mentioned in the Panji
- (C) As they say, 'We kept coming, and the caravan kept growing'!
- (D) Articles on some topics could not be included, such as 'Videha and Diversity', 'Videha and New Writers', 'Research Articles Published in Videha', 'Videha's Pro-People Stance', etc., but their indications appear in various articles

१११५. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Gajendra Thakur?

- (A) Occasionally, some book is still given even now
- (B) I know there is no shortage of such scholarly female writers
- (C) Later, these cartoons also came to magazines and continued to expand
- (D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji

१११६. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

- (A) Certainly, even if it is a modest contribution, the credit for giving birth to the creativity within me to write in Maithili also goes to the Videha team and Gajendra Thakur
- (B) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students
- (C) Thakur ji writes: 'While transcribing and transliterating the ancient Panji in 2000 AD, it was realized how high Mithila's sense of history was
- (D) Mrityudanda- Through the story, it has been shown how the girl Arya gets the death sentence, who had no fault

११९७. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Videha?

- (A) In this regard, it is no exaggeration to say that he is the 'Videha' (one without a body) of the contemporary Maithili literary world, engaged in the service of Maithili literature without showing his physical self
- (B) In this web, whether people got trapped voluntarily or to protect their own people, this question is in its place, but the extremist step of dissatisfied people has created a terrible puzzle, this is an unambiguous truth!
- (C) In Utedh, Shrotriyas married after renouncing five generations on the mother's side and seven generations on the father's side
- (D) Not only that, through audio-video media, an ocean of informative as well as entertaining material is also found on the Videha site

११९८. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

- (A) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia
- (B) While depicting the subject matter of a royal family, has the author attempted to question the love of a stepmother?
- (C) Videha also has its own set of rules and methods
- (D) After the birth of my son in 2000, when he started talking, the thought came to my mind

११९९. What does this section most clearly suggest about Videha?

- (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta
- (B) The word 'lexicography' as a term came into use around 1680 CE, while the word 'dictionary' came into use in the English language in 1526 CE, as per the Merriam-Webster Dictionary
- (C) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further
- (D) The font size for headings, subheadings, and text has not been managed well

१२००. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir and Videha Web Magazine?

- (A) As much language as you can learn, that is best, but not by sacrificing your mother tongue
- (B) During that time, we used to talk a lot on the phone
- (C) Mihir had its own standard writing style which contemporary Maithili literary figures adopted, except for Ramanath Jha and Dr
- (D) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other!

१२०१. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

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

१२०२. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

- (A) After that, my practice of typing in Uninagari became so good that later, I went on to write twenty-two books myself directly on the laptop
- (B) 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
- (C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!
- (D) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

११०३. According to the section “Mithila Mihir and Videha Web Magazine”, which statement is accurate?

- (A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya
- (B) The right to marry which girl - the rules for marrying her, the offspring obtained, for the Aryan caste, the marriage rules were first codified in various Smritis
- (C) He called and said, “I speak the truth, I haven't seen a book like this in the last five-six years.” It felt very good to hear that
- (D) College, Kripanand ji secured admission in M.I.T., Muzaffarpur in Civil Engineering (1959-63) with rank number 1 and became an engineer

११०४. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Videha?

- (A) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them
- (B) Gajendra Thakur Ji in the service of mother Maithili is understood to be unimaginable
- (C) If somewhere a question-like thing appears, it would also appear that that question is for the convenience of some previously present/established answer or for renewal
- (D) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins

११०५. Which point best matches the argument of “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”?

- (A) So, regarding education, it was an extraordinary problem in those days
- (B) With the change of time, people's tastes and cultural practices also change
- (C) I myself have benefited greatly from Videha e- journal
- (D) Some fortunate female writers do get some space, but not comprehensively

११०६. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

- (A) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference
- (B) Later, when Mithila Mihir closed down, then a big emptiness came
- (C) The first Maithili book in Braille script is by Gajendra Thakur ji
- (D) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12

११०७. What does this section most clearly suggest about Gajendra Thakur?

- (A) Sometimes due to lack of time or circumstances not favoring within that limited period, people cannot go to the book fair, and then they feel very sorry
- (B) His concern from the very beginning was to do something concrete for his mother tongue Maithili, something that the contemporary society and literary figures were not aware of
- (C) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur
- (D) 7.121) His poetic language is extremely expanded and wide, which he has used

११०८. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Maithili Literature's Seeker-Worshipper?

- (A) Only in the Rasadh-Arariya Panji are women's names mentioned in the Panji
- (B) However, I thanked him for providing it and asked how the payment should be sent?
- (C) Which were once common, now were becoming almost extinct, she reintroduced them
- (D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century

११०९. 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

१११०. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Gajendra Thakur's Kurukshetram Antarmanak?

- (A) In ancient Sanskrit literature, the word Gotra is often used for lineage or father's name
- (B) The most important thing is that for the male and female readers of all subjects, here something or other will definitely be found
- (C) But modern historians keep exposing such tendencies of Maithils from time to time
- (D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century

११११. In “Gajendra Thakur and His Novels”, which statement is supported by the discussion of Arunee?

- (A) Then he said - Now write down the names of the next generation
- (B) After his government tour, Arunee also has an accident, but he survives
- (C) There were two branches of Gahanvar or Gandhavariya Rajputs of Mithila in Mithila, Bhith Bhagwanpur and Panchmahala (Saharsa, Purnia)
- (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

१११२. Which point best matches the argument of “Sahastrabadhanee: In My View”?

- (A) Where Chuarmal was from the Dhudhvanshi Dusadh caste, on the other hand, Reshma was a daughter of the Bhumihaar Brahmin caste
- (B) In this insistence of seeing society with a particular eye, there are many flaws
- (C) In place of these all words, the use of our own words could have been done, but it was not done
- (D) This should be the duty of a litterateur: to instill in the readers' minds the conception of an ideal society and its possibility, and to lay the foundation for social change indirectly

१११३. 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

१११४. 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

१११५. 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

१११६. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

- (A) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story
- (B) As mentioned above, if Uday Bhatt is added at the third position in the first list, the order and number of names become similar to the third list; however, some names still do not match
- (C) One night, the Hindi play 'Sardar Bhagat Singh' was planned, and the next night, the much-discussed Maithili play 'Basat' written by Pt
- (D) We all are very indifferent towards our mother tongue, which is indicative of our inferiority complex

१११७. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

- (A) The girl's (aged paternal grandfather's father- in-law) great-great-grandfather's maternal grandfather - Second Chhathi 3
- (B) Writers whose works were not published by the main Maithili magazines, their works started getting published in Videha
- (C) Satbhainya Pokhari (Short Story Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-80- 76
- (D) How much pathos is hidden in this statement of Banveer: "Mother, father!

१११८. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

- (A) With a new form, novel thinking, and a positive outlook
- (B) 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
- (C) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed
- (D) 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

१११९. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

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

११२०. What does this section most clearly suggest about People?

- (A) Vidyanand ji gave him a printed copy (the original one) of Genome Mapping
- (B) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98
- (C) People keep saying that your mother-father sold you
- (D) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili

१२२१. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Dundabhi?

- (A) The most important thing then is that by doing this work, Maithili books can remain safe for ages to come
- (B) Even today, before marriage, it is considered necessary to check the rights of the boy and girl and obtain a Siddhanta Patra
- (C) The poet himself is a Dundabhi player, so how can there be a clear vision?
- (D) Now our task is to make it as useful as possible and to search for further material

१२२२. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) 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
- (B) The foggy darkness from the Ganges side trying to engulf it!
- (C) He had composed the Padavali, and his Vidyapat Naach was famous in that time
- (D) Some more places may have been missed; enlightened readers can work on this subject

१२२३. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Mahis?

- (A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya
- (B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector
- (C) He was hidden or neglected in the history of Maithili literature
- (D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4

१२२४. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) We will do the work of preparing up to camera-ready copy for free
- (B) There is no morsel of food in the stomach, and books are available for free; questioning such a state of education is natural
- (C) 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
- (D) Whatever it was, after this second book, Subhash Chandra ji's literary activity increased so much that it is before you all

१२२५. 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

१२२६. 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

१२२७. 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

१२२८. What does this section most clearly suggest about Shabdashastram'?

- (A) Hence, it can be said that the name “Aryabhata” 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

१२२९. 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

१२३०. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Mehath?

- (A) His native village is Mehath, under Madhubani district
- (B) In the story 'Navi Mumbai', a description of Mithila's natural social system has been done naturally
- (C) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king
- (D) Meaning there was no trace of Kishai's mother-in-law's lineage

१२३१. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

- (A) The written evidence of personalities considered mythological until today became available for the first time
- (B) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort
- (C) Not a descendant of the Kathamama (mother's sister's husband?)
- (D) The lamp of revolution cannot be lit according to a plan

१२३२. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Videha?

- (A) Based on the theme of 'Letterbox me Aayal Chitthi' is the long story 'Madhubani Module', and in it, the hero's name is Mutalife, who makes his own laws for system change
- (B) Under Videha Samman, Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet-Natak Akademi honors and awards are given, from which persons of the parallel stream get encouraged to do better in their field
- (C) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine
- (D) Even the daughters of those mentioned ten to twelve families, despite the Lower Primary School in the village, could not become properly literate

१२३३. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Kripanand Thakur?

- (A) Contributor Introductions Editor Introduction Dedication To the Creator Today, Janakpur is filled with auspiciousness as all the kings have arrived
- (B) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur
- (C) It may be that by touching all streams, Gajendra ji wants to center a new metaphorical stream in Maithili literature
- (D) Bajanta-Bujhanta (Very Long Story Collection)- Jagdish Prasad Mandal, 2010 100 ISBN NO.978-93- 80538-89-1 34

१२३४. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

- (A) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me
- (B) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46
- (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well
- (D) Following all the procedures, it was to be reported to the state government and also the central government - the very next day

१२३५. What does this section most clearly suggest about A True Servant of Maithili?

- (A) Many manuscripts are preserved in the National Archives of Nepal
- (B) Whatever did get published, that got closed after a few days
- (C) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it
- (D) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct

१२३६. What does this section most clearly suggest about A True Servant of Maithili?

- (A) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37
- (B) If the skin of the feet rots, then new ones will come
- (C) As much language as you can learn, that is best, but not by sacrificing your mother tongue
- (D) The original man of the novel, Jhingur Babu, is a farmer

१२३७. What does this section most clearly suggest about A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha?

- (A) And I thought, why not compile these articles along with new articles and make a book?
- (B) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct
- (C) Bharadwaj - Ekahara, Vilvapanchak (Belaunch), Deyam, Kaligam, Bhutahari, Godhar, Godhuli
- (D) The author is given some money in exchange for the book, but the copyright remains with the publisher

१२३८. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of Nav Anshu?

- (A) The girl's paternal grandfather's maternal grandfather's father-in-law - Fourth Chhathi 5
- (B) It may be a sketch of the society's surroundings, but in my opinion, this is not fiction; it is based on true events
- (C) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84
- (D) But the real thing is that the Akademi did or sponsored that program on Rabindranath Tagore in the 150th birth anniversary year of Rabindranath Tagore

१२३९. According to the section “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is accurate?

- (A) Senior elders used to handle discipline and proper seating arrangements for men and women
- (B) Other Brahmin groups, under specific circumstances, gradually moved away from it
- (C) People call her crazy, but she has the stubbornness to install her son's statue at the gate of the government colony
- (D) Maithili Bhasha Sahitya: 20th Century (Criticism) Prem Shankar Singh - 2009 400 ISBN NO.978-93-80538-12-9 16

१२४०. In “Chit-Chat”, which statement is supported by the discussion of Research?

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

१२४१. 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?

१२४२. What does this section most clearly suggest about Yahoo Geocities?

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

१२४३. 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

१२४४. Which point best matches the argument of “Chit-Chat”?

- (A) You see, he did not flee, but he sent us all to the village
- (B) In Utedh, Shrotriyas married after renouncing five generations on the mother's side and seven generations on the father's side
- (C) These two used to cycle around all the neighbouring villages and became quite popular
- (D) People do not want to remember that day of their ancient history, from which one experiences immense pain

१२४५. 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

१२४६. Which point best matches the argument of “Chit-Chat”?

- (A) Various regional studies, awareness of contemporary needs, and the thought of the criterion of propriety and impropriety form the basis for the creation of standard literature
- (B) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2
- (C) 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
- (D) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism

१२४७. In “Chit-Chat”, which statement is supported by the discussion of Maithili-English Dictionary?

- (A) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen?
- (B) The girl's (aged paternal grandfather's father- in-law) great-great-grandfather's maternal grandfather - Second Chhathi 3
- (C) Some of these volumes were published by the present-day Bihar Research Society, Patna, and the Kashi Prasad Jaiswal Research Institute, Patna
- (D) For Maithili books of Shruti Publication, we also provide technical assistance up to camera-ready copy

१२४८. What does this section most clearly suggest about Chit-Chat?

- (A) Today, there are many established writers who started their writing activities through Videha and have now made a place for themselves in the Maithili literary world
- (B) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism
- (C) If you feel like it, read a novel, and if not, read a long story-very long story
- (D) If this statement is true, then the role of this book cannot be ignored

१२४९. 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

१२५०. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of An Interview with Gajendra Thakur?

- (A) In the mainstream, whatever choices are available, you have to make a decision from among them
- (B) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (C) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed
- (D) Newari script manuscripts are also preserved in other parts of the country and world, including Mithila

१२५१. 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

१२५२. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Introduction to Gajendra Thakur and Preeti Thakur?

- (A) Not a descendant of the Kathamama (mother's sister's husband?)
- (B) And that has also been displayed at international film festivals
- (C) The name Uday Bhatt is not in the author's list but is in the other two lists
- (D) My clear belief is that to reach a grand stature, a person has the support of many people, especially family

१२५३. 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

१२५४. 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

१२५५. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Kripanand Thakur?

- (A) Chamru's own marriage was with an unknown girl
- (B) Although on the same page of the introduction, it is said that there are twelve generations from Narasimha to Trinayan
- (C) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector
- (D) Lakshmi Thakur (Parental home - Haithi Bali, Madhubani) Father: Late Kripanand Thakur (Mother's village - Raje, Madhubani) Wife: Smt

१२५६. What does this section most clearly suggest about Madhulika Mishra?

- (A) Here, this story goes on, opposing wave after wave that status-quoist thinking that is easily accepted in society, which remains unmoved seeing and hearing the marriage of a thirteen- year-old girl with an aged groom
- (B) In those days, the Government of India had a monopoly on the phone, yet phones kept ringing incessantly like bees swarming from a hive for all three days
- (C) Certainly, its lack was felt in Maithili literature for a long time
- (D) 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

१२५७. 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

१२५८. Why is the creator-couple aspect significant in this book?

- (A) It treats the couple as fictional characters only
- (B) It replaces literary criticism with astrology
- (C) It argues that no women wrote in Maithili
- (D) It presents Gajendra Thakur and Preeti Thakur as a rare husband-wife creative pair evaluated together

१२५९. 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

१२६०. 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

१२६१. In “Contributor Introductions”, which statement is supported by the discussion of Contributing Author Introductions?

- (A) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl
- (B) But in this lineage, names from 18- 20 generations prior to 'Narasimha' are also compiled in Panji books
- (C) Contributing Author Introductions I am 'Anchinhaar' (unfamiliar), but the authors who have contributed to this book are not unfamiliar to the reader, so their special introduction has not been given
- (D) This demarcation was made: north of the Vindhyaachal mountains are Pancha Gauda and south of the Vindhyaachal mountains are Pancha Dravida

१२६२. 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

१२६३. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji
- (B) Bahura Godhin and Natua Dalal are folk tales from Begusarai
- (C) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife
- (D) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'

१२६४. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

- (A) 7.121) His poetic language is extremely expanded and wide, which he has used
- (B) Some fortunate female writers do get some space, but not comprehensively
- (C) If due to my oversight, an article mentions only Gajendra ji's name, please read it as the trio of editors
- (D) 'See' because this book is a picture story, meaning the author has illustrated sixteen stories compiled through the medium of pictures

१२६५. 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

१२६६. What does this section most clearly suggest about Videha?

- (A) This special issue was published in Videha issue 189, on 1st November 2015
- (B) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged
- (C) Those who cannot control the greed to be first and boast, they must provide proof
- (D) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available

१२६७. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!
- (B) The many texts uploaded through his website are of particular benefit to researchers of Mithila's script, language, literature, history, and culture
- (C) An Interview with Preeti Thakur, the First Maithili Picture Story Writer He broke the mighty bow, O friends, let us go to the bridal chamber
- (D) He himself had given up on portraying the cruel image of General Dyer

१२६८. 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

१२६९. Which creative pair is evaluated together in the book?

- (A) Nagendra Kumar Jha and Vidyanand Jha
- (B) Munnaji and Ashish Anchinhaar
- (C) Kripanand Thakur and Siyaram Jha
- (D) Gajendra Thakur and Preeti Thakur

१२७०. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

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

१२७१. 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) This biographical essay is an attempt to quell the turmoil of many such questions!
- (B) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28
- (C) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (D) Additionally, as many statue inscriptions as there are in Bihar and Jharkhand, whether on Buddhist images or those related to Sanatan Dharma, all bear Tirhuta inscriptions

११७२. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) Where Chuarmal 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?

११७३. 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

११७४. What does this section most clearly suggest about Shiva?

- (A) Next to the school was a Shiva temple, and in front, the village's lifeline - a big pond
- (B) Answer- The limited circle of readers-writers will continue there in the same way; there is a flaw in the structure
- (C) Those who are not uploading their books on the internet due to royalty should also create a system like 'Kindle' for Maithili books
- (D) 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

११७५. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur
- (B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhane' instead of “Dhumketu” (Comet)
- (C) People from the groom's side and the bride's side would sit together and decide based on their own introductions whether the marriage of a particular boy with a particular girl should happen or not
- (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

११७६. What does this section most clearly suggest about The Village Director Who Turned the Crank?

- (A) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built
- (B) VIDEHA DICTIONARY English-Maithili Dictionary-2012- Gajendra Thakur ISBN NO.978- 93-80538-23-5 96
- (C) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance
- (D) What is the current state of Maithili criticism, and who are all in criticism now?

११७७. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

- (A) Night had not progressed much by the clock, but in this area far from habitation on the Ganges bank, there was complete silence
- (B) The description of some places in Mithila was not found in this list, like: Sati Sthan (village-Shasan, block-Hasanpur, district-Samastipur) and Udayanacharya's birthplace (village-Kariyan, district-Samastipur)
- (C) Being a working person, I would somehow take a day off and go out with great enthusiasm to donate labor for mother Maithili, but what to say of the anguish that used to be in my mind while returning home?
- (D) A standard publisher means one that publishes books without taking payment, and despite that, the copyright remains with the author

११७८. In “Preeti Thakur's Gону Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gону Jha and Other Maithili Picture Stories?

- (A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism
- (B) Whatever information and experience I have about Gajendra Thakur is through Videha, and I am sharing that with the readers
- (C) The impact that remains deprived of external communication is communicated through pictures
- (D) 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

११७९. In “Preeti Thakur's Gону Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Kosi River?

- (A) Varnit Ras (Poetry Collection)- Umesh Paswan ISBN NO.978-93-80538-71-6 64
- (B) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction
- (C) 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
- (D) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well

११८०. In “Preeti Thakur's Gону Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gону Jha and Other Maithili Picture Stories?

- (A) Videha Sadeha-6 (Maithili Short Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed
- (B) 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
- (C) One is Nagendra Kumar Jha, and the other is Panjekar Vidyanand Jha
- (D) Certainly, whatever facilities have been made available for the reader are commendable, but paying attention to errors is also necessary, isn't it?

११८१. In “Preeti Thakur's Gону Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gону Jha and Other Maithili Picture Stories?

- (A) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99
- (B) Videha Sadeha-11 (Selected compositions from issues 101 to 110 of Videha e-magazine) - Ed
- (C) However, some institutions are definitely making efforts to restore them
- (D) I know there is no shortage of such scholarly female writers

११८२. In “Preeti Thakur's Gону Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Kosi River?

- (A) Now, separate branch Panjis (Shakha Panji) started being made for the original (Soti), eligible (Jog), and Panjibaddha
- (B) People keep saying that your mother-father sold you
- (C) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales
- (D) In such a situation, how many bookshelves can one keep at home?

११८३. Which point best matches the argument of “Preeti Thakur's Gону Jha and Other Maithili Picture Stories”?

- (A) Now the question arises: which genre should Galpa-Guccha be considered?
- (B) Inside, an orderly was cooking roti, dal, and vegetables for the Saheb, and the Saheb was in his bedroom, sitting at a table and chair, working on reports and returns
- (C) Some fortunate female writers do get some space, but not comprehensively
- (D) In this process, it is possible that the available Panji, which is now sufficiently available in digital format, will present itself with very meaningful evidence

१२८४. According to the section “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

- (A) Shefalika Verma In every language, there are some creators, whether women or men, who, due to their extraordinary talent, stand out distinctly from the rest
- (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here
- (C) 12 generations before Narasimha (Mandar Mul) is Trinayan Bhatta
- (D) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story

१२८५. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

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

१२८६. 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

१२८७. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

- (A) Nand's transparent thinking, talking directly with his wife, not addressing in the third person
- (B) So he sent me two copies of 'Sahasrabadhani' prepared in that script - one for that school, one for me
- (C) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness
- (D) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times

१२८८. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) How did the idea of starting “Videha Fortnightly e- magazine” come about?
- (B) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)
- (C) In writing, there is no man or woman; the subjects a male author writes about, a female author also writes about, sometimes even better
- (D) I was surprised and amazed: how did a woman from our society get focused on this new subject?

१२८९. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr
- (B) The first effort for Maithili Wikipedia was made by Gajendra Thakur in 2008, various translation works continued until 2013, and in 2014, Maithili Wikipedia was approved
- (C) The dialogue is suitable for life and the characters
- (D) In 2009, the first play in Maithili by a female creator was written

१२९०. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) The main reason for the incomprehensibility of the thick volumes is the lack of proper formatting
- (B) The first picture story compiled in this book discusses Gonu Jha's intellectual encounter with Mother Durga
- (C) Culture, like the fragrance of a flower, is imperceptible but continuously perfumes the atmosphere with its scent
- (D) Written evidence of personalities considered mythical until now has become available for the first time in this, and by making it available in Devanagari, he has completed a good effort to reach a vast audience

१२९१. 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

१२९२. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

- (A) Gajendra Thakur has kept 'Sahastrabadhanee' 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

१२९३. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

- (A) The special and new positive aspect I saw in this book is the selection of subjects and stories
- (B) But this exercise has been accepted as a necessary part of realist literature-creation
- (C) All stories are associated with the land of Mithila and have been preserved in people's mouths till now
- (D) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife

१२९४. 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

१२९५. 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

१२९६. 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

१२९७. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) He would have been honored with many awards and accolades
- (B) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?
- (C) Another reason for its decline was the end of the patronage of the Darbhanga Raj
- (D) If I, an adult, don't understand the compositions written in the excellent language of great authors or poets, how will my sons and daughters understand them?

१२९८. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) It used to pain me too because my maternal home is in Begusarai district
- (B) Forbidding, forbidding, all demons are tired, who would not fight in sleep?
- (C) But Bihar is a multilingual state, and Nepali and Bengali speakers can also be seen here in abundance
- (D) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones)

१२९९. 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*

१३००. 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”

१३०१. In “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is supported by the discussion of Later?

- (A) He is a senior officer in some Government of India undertaking in Delhi
- (B) Every marriage is finalized only when the Panjekar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'
- (C) Some were quite thick - five hundred pages, seven hundred pages
- (D) Later, these cartoons also came to magazines and continued to expand

१३०२. 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?

१३०३. What does this section most clearly suggest about Aastha?

- (A) Newspaper cartoons usually consisted of one or two pictures, depicting the contemporary situation with a few sentences
- (B) Doing, doing worry, days passed, now the body has become withered
- (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well
- (D) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46

१३०४. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

- (A) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur
- (B) In these , this much is here right now
- (C) By bringing out special issues on many such creators who could not get proper respect/prizes, Videha has done wonderful work
- (D) We all remain busy in our own work, both of us, son, daughter

१३०५. What does this section most clearly suggest about The Videha Digital Library?

- (A) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir
- (B) Through the medium of picture stories, a glimpse of our forgotten culture is also obtained
- (C) In Mithila, in conversations between groom-bride, mother-in-law-daughter-in-law, brother-in-law, addressing in the third person is mandatory
- (D) Keep increasing your digital book collection, without any cost

१३०६. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of Grammar?

- (A) It is in two parts, the first - Grammar, the second - Chrestomathy & Vocabulary
- (B) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (C) From the 10th century AD until the time of India's independence, there was no means of transportation in Mithila
- (D) Roughly, even understanding one aspect, everyone forms feelings according to their own intellect

१३०७. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

- (A) This region has undergone many changes and boundary redeterminations
- (B) As far as I know, over 1500 books and magazines have been made available on the Videha site so far
- (C) 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
- (D) The remaining Brahmins are called Pachbari Par

१३०८. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

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

१३०९. 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

१३१०. According to the section “The Founder of Maithili Digital Journalism: Gajendra Thakur”, 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) Both my son (Om) and daughter (Aastha) used to read Twinkle as well
- (C) In the narrative of the novel, the use of this term has been at two important places
- (D) Nevertheless, even now there is a lack of diversity in the writings

१३११. What does this section most clearly suggest about Videha?

- (A) It is a different matter that the critical class often relegates women's writing to a corner of history's pages
- (B) Language editing also seemed good; verbal and grammatical errors are extremely minimal. (From Videha Archive, published on the blog)
- (C) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent
- (D) He called and said, “I speak the truth, I haven't seen a book like this in the last five-six years.” It felt very good to hear that

१३१२. In “The Internet Man of Maithili: Gajendra Thakur”, which statement is supported by the discussion of The Internet Man of Maithili?

- (A) When the concept of a Panjkar did not exist, Dharmashastra scholars used to determine, based on the lineage introduction provided by the person concerned, whether they had the right or not
- (B) Official receipts were printed, and donations in cash kept coming from as far as Kolkata and Patna, with which electricity connection, patia mats, and two wooden almirahs, etc. were arranged
- (C) After that, I asked him - Did you find women's names anywhere?
- (D) 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

१३१३. What does this section most clearly suggest about Gajendra Thakur?

- (A) While depicting the subject matter of a royal family, has the author attempted to question the love of a stepmother?
- (B) Even now, the serial publication of his novel is happening serially in Videha
- (C) We do not run away from competition, from hard work
- (D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work

१३१४. 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

१३१५. What does this section most clearly suggest about Simple?

- (A) In the review of the story collection 'Banait- Bigadait' by Subhash Chandra Yadav, a meaningful effort has been made by you
- (B) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back
- (C) The price of its first volume was kept at 5000 and the second volume at 12500
- (D) Simple electronic and digital electronic are two types

१३१६. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Trilocan?

- (A) It cannot be called a 'composition' in the strict sense, because there is no literary creation in it; it discusses folk tales and legends that have been heard in Mithila for a long time, accompanied by pictures
- (B) The name at the fourth position in the above list is Trilocan, for which the name in Genome Mapping (at the fifth position) is Sulocan (Sunayan)
- (C) People will interpret it according to their own thinking
- (D) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

१३१७. 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'

१३१८. What does this section most clearly suggest about Shivai?

- (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta
- (B) There are some gross differences in their sacraments
- (C) Naturally, the articles included in this book are based on this division
- (D) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy

१३१९. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

- (A) Therefore, the first step of marriage must have been the decision of right
- (B) According to the present author, the name Sripujati (serial no
- (C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!
- (D) Francis Buchanan, in his Bhagalpur Report, states that the Pandits of Mithila use Devanagari texts

१३२०. 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

१३२१. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Utedh?

- (A) In this way, after reading both picture storybooks, it felt that these stories gain historical importance
- (B) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture - Dr
- (C) How necessary it was for women's names to be in the Panji - today's sociologists know this
- (D) 242), the genealogy (Utedh) was provided by Vidyanand Jha

१३२२. What does this section most clearly suggest about Panji?

- (A) But you, apart from this, give space to everyone-what thought does this express?
- (B) A total of two hundred copies each were printed, and 150-150 copies were given to Panjekar Vidyanand Jha ji, which he could sell himself, and he did sell them
- (C) 51 3) For Yognath Jha 'Sindhu' edited Panji Prabandh, Part-1 (Ankit Prakashan, Darbhanga, 2010 AD, p
- (D) But in this, it also has to be seen that the groom and girl are not of the same Gotra and same Pravar

१३२३. According to the section “What is Panji-Prabandha?”, which statement is accurate?

- (A) 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
- (B) I will come again to this world, to the rule of the distant land of in-laws
- (C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1
- (D) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals

१३२४. According to the section “What is Panji-Prabandha?”, which statement is accurate?

- (A) Maharashtriyas Maithil Brahmins are primarily followers of two Vedas: 1
- (B) In conclusion: Preeti ji's new experiment, novel thinking, and presentation of multi-dimensional subject matter are commendable
- (C) Seeing the reviews of Subhash ji's stories 'Kaniya-Putra', 'Banait-Bigadait', and 'Drishti', the incessant conflict of the condition of the times becomes present
- (D) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction

१३२५. According to the section “What is Panji-Prabandha?”, which statement is accurate?

- (A) Brahmins, Kayasthas, and Kshatriyas were all equally included in their respective Panjis
- (B) In my opinion, this is not a matter of dispute but a subject for research
- (C) 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
- (D) For example, in the picture story from Moti Sayar to Mira Saheb, the storyline changes abruptly, which seemed like a summary

१३२६. What does this section most clearly suggest about Mul?

- (A) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (B) To understand the facts, however, reading the entire book is necessary
- (C) Any Maithili magazine or institution that has contacted Videha for website creation, magazine registration, etc., and it has not been provided to them, has not happened
- (D) The Brahmins' original language was Sanskrit, but in colloquial speech, everyone's language was Maithili

१३३७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) After 2016, many translations by Preeti Thakur have come, and along with that, many women have become involved in translating picture stories
- (B) In what forms the dowry-greedy person is hidden in society today, and what deceitful tricks they are playing, is understood from this story
- (C) Videha Sadeha-10 (Maithili Essay, Article and Criticism) (Selected from issues 51 to 100 of Videha e-magazine) - Ed
- (D) Based on this kind of information, the period of various scholar Brahmins can also be determined

१३३८. What does this section most clearly suggest about Ninth Chhathi?

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

१३३९. What does this section most clearly suggest about Chhathi?

- (A) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones)
- (B) Seven Gotras are well-organized, well- known, and in majority
- (C) So please understand the same rule applies to this book as well
- (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p

१३३०. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) 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
- (B) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)
- (C) Seeing this scheme of Videha and the articles, stories, poems, etc., of various kinds of writers published in its new issues, I also got inspiration, and it happened that I should also write something in Maithili
- (D) This experience of mine got a place in an issue of 'Mithila Darshan', whose title was - 'Sakhi Ki Poochhasi Anubhav Mor?' Some people had read it and had also encouraged me

१३३१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) In “Vachaspatya” Kosha, eleven meanings are given for Gotra - mountain, name, knowledge, forest, field, Kshatra, group, wealth, path, increase, and lineage of sages
- (B) This book seemed very good at places and very technical at many others
- (C) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12
- (D) Gajendra Thakur Ji, who is continuously engaged with life and soul for the preservation and enrichment of his mother tongue Maithili

१३३२. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of No Chhathi?

- (A) No Chhathi has special privileges from the words of scripture
- (B) If the skin of the feet rots, then new ones will come
- (C) This village is home to the late Gopalji Jha 'Gopesh' and his wife, the late Prabhavati Jha
- (D) The story seems like a mirror of today's society

१३३३. 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

१३३४. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Despite great care, somewhere or other, conjunct consonants might appear in their original form (like the halant remaining in the initial and middle characters)
- (B) There are some people who are very afraid of Dushan Panji, its discussion, and research
- (C) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur
- (D) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers

१३३५. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Smritis?

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

१३३६. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Go on, get out!...“ Saying this much, the Saheb started walking towards the phone placed on the table in the other corner of the room, but just then, a third person also entered the room. -”Sir, Sir!
- (B) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance
- (C) That is, democracy fails to provide security to honest people
- (D) 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

१३३७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Before knowing about the Creative Commons License, one should know about Copyright
- (B) Chamru's own marriage was with an unknown girl
- (C) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work
- (D) The Peepal Leaf Sways in the Sky, the Cool Breeze of the Monsoon Arrives

१३३८. What does this section most clearly suggest about Twelfth Chhathi?

- (A) A long time ago, Videha used to come out in print form as well (sadeha)
- (B) The author is given some money in exchange for the book, but the copyright remains with the publisher
- (C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13
- (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'

१३३९. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Dushan Panji?

- (A) Although old people all want to read books, even those of the print medium
- (B) Like Madhushravani or Kojagara, Sama- Chakeba is not a festival of any particular caste; rather, it represents the entire Mithila
- (C) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement
- (D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4

१३४०. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) In place of these all words, the use of our own words could have been done, but it was not done
- (B) The girl's father's maternal grandfather's maternal grandfather - Sixth Chhathi 7
- (C) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another
- (D) Some books by other authors too, like Shri Jagdish Prasad Mandal ji, but most were self-written

१३४१. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) These were divided into 20 types of Gotras, 167 types of Muls, and many types of Mulgrams
- (B) Under the sway of son, wife, etc., objects, the mind never got rest
- (C) Her third book, 'Folk Deities of Mithila', was published in 2010 courtesy of Shruti Publication
- (D) Behind the publication of a felicitation volume, personal devotion and the efforts of the felicitators themselves are often visible, but magazine special issues are mostly free from these things

१३४२. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Therefore, by giving book form to the stories prevalent in our Mithila, Preeti Thakur ji has done commendable work
- (B) Along with the readers' perspective, the need for this detail was also there from a social viewpoint
- (C) How satisfied are you with the current young litterateurs of Maithili?
- (D) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl

१३४३. What does this section most clearly suggest about Fifteenth Chhathi?

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

१३४४. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Garh-gram?

- (A) The story, giving a memory of that terrible period, gives goosebumps
- (B) There is some truth in this misconception, but Gajendra ji solved this problem and took help from Vidyanand Jha Panjiar - for that, he deserves congratulations
- (C) One of Mangrauni village and the other of Garh-gram
- (D) How necessary it was for women's names to be in the Panji - today's sociologists know this

१३४५. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Gandhavariya, Pamar, Vishevar, Kanchiwal, Chauhan etc. are among the important Rajputs of Mithila
- (B) How much pathos is hidden in this statement of Banveer: "Mother, father!
- (C) Gonu Jha Aaur Aan Maithili Chitra-Katha- Preeti Thakur 2008 100 ISBN NO.978-81-907729-9- 03
- (D) And I have already said that Gajendra ji, like Hanuman, has uprooted and brought the Sanjeevani mountain

१३४६. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) 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
- (B) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode
- (C) One line: "What concern was bigger than mother, O son?
- (D) The use of the internet for the internet, felt good

१३४७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) In the story reflecting 'Gharak Marammati', if there had been some flow of juice, the story could have been even better
- (B) The biggest thing is that the entire book is available for free on Videha's website
- (C) 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
- (D) This novel very minutely exposes the corrupt conduct going on inside the government system

१३४८. What does this section most clearly suggest about Tenth Chhathi?

- (A) From the beginning to the end of the story, a poignant experience is felt
- (B) The girl's great-maternal grandfather's maternal grandfather - Tenth Chhathi 11
- (C) Shabdashastram (Story-Tale Collection) Gajendra Thakur ISBN NO.978-93-80538-52-5 42
- (D) Incidentally, it is also appropriate to know that based on the 'book publication year', Preeti Thakur is a senior creator compared to Gajendra Thakur

१३४९. 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

१३५०. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) The Utedh is done only according to the Mul; they are called middle-class householders
- (B) Many things that are not written down, people preserve in various ways in their memory
- (C) A story analyzing caste and the caste system is 'Doma, Budhan and..'
- (D) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16

१३५१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) For a story that penetrates to the layer of social inequality, commendation and hearty congratulations to the author
- (B) The girl's paternal grandmother's great- maternal grandfather - Seventh Chhathi 8
- (C) The total expenditure in the publication of both parts of Panji management was 11-12 lakhs (between 2009 and 2012)
- (D) Registering a domain and continuously publishing a journal on a server at that time must certainly have been a big task

१३५२. 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

१३५३. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1
- (B) Many manuscripts are preserved in the National Archives of Nepal
- (C) Gamak Jinegi (Story Collection) Jagdish Prasad Mandal 2009 200 ISBN NO.978-81-907729-4-5 08
- (D) Later also, we used to go to the village twice a year with father, once during Holi and the second time during Durga Puja

१३५४. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!
- (B) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs
- (C) Some only had knowledge of two or three ancestors
- (D) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas

१३५५. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr
- (B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector
- (C) Manipadma ji's writing on the Naika Banijara story flourished in Maithili in 1973, so people are certainly familiar with this story
- (D) Every marriage would be finalized only when the appointed Pandit (Panjkar), after checking the rights, would write that a particular girl and a particular boy are not 'Svajana'

१३५६. What does this section most clearly suggest about Gangetic?

- (A) Answer- Ethics does not determine truth- untruth, or false-truth; it is about taking your own decision, making your own choice within the available choices
- (B) Even now in the Gangetic diara, 'Banaut' (exchange of girls in marriage) happens between Rajputs and Yadavs, and there is much closeness between the two
- (C) In the Maithili novel, this is almost the first experiment of its kind
- (D) Gamak Jinegi (Story Collection) Jagdish Prasad Mandal 2009 200 ISBN NO.978-81-907729-4-5 08

१३५७. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

- (A) The groom and girl must not have the same Gotra
- (B) This book has been divided into three sections
- (C) Now our task is to make it as useful as possible and to search for further material
- (D) The notions that there are no readers in Maithili, no good writers, no young writers, no Maithil Brahmin-Karn Kayastha writers, no upper-caste writers at all-Videha broke all these notions

१३५८. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

- (A) The other two lists give one name each from these
- (B) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1
- (C) 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
- (D) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript

१३५९. What does this section most clearly suggest about Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation?

- (A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya
- (B) It is said that the cutting of pure gold jewelry should not be questioned
- (C) In Maithili, picture stories arrived through translation, and after that, original Maithili picture stories were also printed
- (D) It also has to be seen that the girl is not a descendant of the brother of the groom's stepmother

१३६०. Which point best matches the argument of “The Embodiment of Courtesy, Shri Gajendra Babu”?

- (A) I wrote down the names of all three daughters
- (B) And second, having gone there, why did it sleep?
- (C) In 'Sahastrabadhane', although Gajendra Thakur's craftsmanship does not come into the excellent category, his craft skill is certainly praiseworthy
- (D) The first presence on the internet in Maithili was the blog “Bhalsarik Gaachh” run by Gajendra Thakur, which was from the year 2000

१३६१. What does this section most clearly suggest about The Embodiment of Courtesy, Shri Gajendra Babu?

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

१३६२. What does this section most clearly suggest about Delhi?

- (A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism
- (B) But this point is not worth considering here
- (C) In 1993-94, the magazine 'Dhaar' was published in three separate issues focused on Mantreshwar Jha, Mahaprakash, and Upendra Doshi
- (D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal

१३६३. Which point best matches the argument of “Gajendra Thakur: Preserver of Mithila's Heritage”?

- (A) Has it ever happened that you got stuck somewhere in a comic and received help from your husband?
- (B) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages
- (C) We all are somewhat intolerant in accepting people with a physical condition different from ours
- (D) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1

१३६४. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

- (A) 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
- (B) When we see the population figures taken at ten-year intervals concerning the number of Maithili speakers, there is a great deal of variation
- (C) His concern from the very beginning was to do something concrete for his mother tongue Maithili, something that the contemporary society and literary figures were not aware of
- (D) In this direction, one should be grateful for Gajendra ji's effort

१३६५. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

- (A) Any girl or boy is in the sixth position from 16 individuals in the maternal or paternal ancestral line
- (B) It is true that Maithili lexicography developed very late, long after the efforts of M.M
- (C) With this effort of yours, the stories that were becoming extinct have come alive again
- (D) This means that the notification asking readers for suggestions concludes by April-May every year

१३६६. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Dictionaries?

- (A) According to ancient consensus, the entire Brahmin society of India was divided into ten classes
- (B) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc
- (C) The arrangement of imaginary pictures in between these stories proves the authenticity of the stories
- (D) Panjibaddha people, also called descendants, married after renouncing five generations on the mother's side and six generations on the father's side

१३६७. What does this section most clearly suggest about Although?

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

१३६८. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

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

१३६९. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Gajendra Thakur?

- (A) People who follow the Maithili literary scene never see Shri Gajendra Thakur on platforms organizing literary events, etc
- (B) Only in the Rasadh-Arariya Panji are women's names mentioned in the Panji
- (C) As they say, 'We kept coming, and the caravan kept growing'!
- (D) Articles on some topics could not be included, such as 'Videha and Diversity', 'Videha and New Writers', 'Research Articles Published in Videha', 'Videha's Pro-People Stance', etc., but their indications appear in various articles

१३७०. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Gajendra Thakur?

- (A) Occasionally, some book is still given even now
- (B) I know there is no shortage of such scholarly female writers
- (C) Later, these cartoons also came to magazines and continued to expand
- (D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji

१३७१. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

- (A) Certainly, even if it is a modest contribution, the credit for giving birth to the creativity within me to write in Maithili also goes to the Videha team and Gajendra Thakur
- (B) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students
- (C) Thakur ji writes: 'While transcribing and transliterating the ancient Panji in 2000 AD, it was realized how high Mithila's sense of history was
- (D) Mrityudanda- Through the story, it has been shown how the girl Arya gets the death sentence, who had no fault

१३७२. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Videha?

- (A) In this regard, it is no exaggeration to say that he is the 'Videha' (one without a body) of the contemporary Maithili literary world, engaged in the service of Maithili literature without showing his physical self
- (B) In this web, whether people got trapped voluntarily or to protect their own people, this question is in its place, but the extremist step of dissatisfied people has created a terrible puzzle, this is an unambiguous truth!
- (C) In Utedh, Shrotriyas married after renouncing five generations on the mother's side and seven generations on the father's side
- (D) Not only that, through audio-video media, an ocean of informative as well as entertaining material is also found on the Videha site

१३७३. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

- (A) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia
- (B) While depicting the subject matter of a royal family, has the author attempted to question the love of a stepmother?
- (C) Videha also has its own set of rules and methods
- (D) After the birth of my son in 2000, when he started talking, the thought came to my mind

१३७४. What does this section most clearly suggest about Videha?

- (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta
- (B) The word 'lexicography' as a term came into use around 1680 CE, while the word 'dictionary' came into use in the English language in 1526 CE, as per the Merriam-Webster Dictionary
- (C) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further
- (D) The font size for headings, subheadings, and text has not been managed well

१३७५. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir and Videha Web Magazine?

- (A) As much language as you can learn, that is best, but not by sacrificing your mother tongue
- (B) During that time, we used to talk a lot on the phone
- (C) Mihir had its own standard writing style which contemporary Maithili literary figures adopted, except for Ramanath Jha and Dr
- (D) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other!

१३७६. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

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

१३७७. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

- (A) After that, my practice of typing in Uninagari became so good that later, I went on to write twenty-two books myself directly on the laptop
- (B) 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
- (C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!
- (D) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

१३७८. According to the section “Mithila Mihir and Videha Web Magazine”, which statement is accurate?

- (A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya
- (B) The right to marry which girl - the rules for marrying her, the offspring obtained, for the Aryan caste, the marriage rules were first codified in various Smritis
- (C) He called and said, “I speak the truth, I haven't seen a book like this in the last five-six years.” It felt very good to hear that
- (D) College, Kripanand ji secured admission in M.I.T., Muzaffarpur in Civil Engineering (1959-63) with rank number 1 and became an engineer

१३७९. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Videha?

- (A) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them
- (B) Gajendra Thakur Ji in the service of mother Maithili is understood to be unimaginable
- (C) If somewhere a question-like thing appears, it would also appear that that question is for the convenience of some previously present/established answer or for renewal
- (D) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins

१३८०. Which point best matches the argument of “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”?

- (A) So, regarding education, it was an extraordinary problem in those days
- (B) With the change of time, people's tastes and cultural practices also change
- (C) I myself have benefited greatly from Videha e- journal
- (D) Some fortunate female writers do get some space, but not comprehensively

१३८१. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

- (A) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference
- (B) Later, when Mithila Mihir closed down, then a big emptiness came
- (C) The first Maithili book in Braille script is by Gajendra Thakur ji
- (D) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12

१३८२. What does this section most clearly suggest about Gajendra Thakur?

- (A) Sometimes due to lack of time or circumstances not favoring within that limited period, people cannot go to the book fair, and then they feel very sorry
- (B) His concern from the very beginning was to do something concrete for his mother tongue Maithili, something that the contemporary society and literary figures were not aware of
- (C) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur
- (D) 7.121) His poetic language is extremely expanded and wide, which he has used

१३८३. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Maithili Literature's Seeker-Worshipper?

- (A) Only in the Rasadh-Arariya Panji are women's names mentioned in the Panji
- (B) However, I thanked him for providing it and asked how the payment should be sent?
- (C) Which were once common, now were becoming almost extinct, she reintroduced them
- (D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century

१३८४. 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

१३८५. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Gajendra Thakur's Kurukshetram Antarmanak?

- (A) In ancient Sanskrit literature, the word Gotra is often used for lineage or father's name
- (B) The most important thing is that for the male and female readers of all subjects, here something or other will definitely be found
- (C) But modern historians keep exposing such tendencies of Maithils from time to time
- (D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century

१३८६. In “Gajendra Thakur and His Novels”, which statement is supported by the discussion of Arunee?

- (A) Then he said - Now write down the names of the next generation
- (B) After his government tour, Arunee also has an accident, but he survives
- (C) There were two branches of Gahanvar or Gandhavariya Rajputs of Mithila in Mithila, Bhith Bhagwanpur and Panchmahala (Saharsa, Purnia)
- (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

१३८७. Which point best matches the argument of “Sahastrabadhanee: In My View”?

- (A) Where Chuarmal was from the Dhudhvanshi Dusadh caste, on the other hand, Reshma was a daughter of the Bhumihar Brahmin caste
- (B) In this insistence of seeing society with a particular eye, there are many flaws
- (C) In place of these all words, the use of our own words could have been done, but it was not done
- (D) This should be the duty of a litterateur: to instill in the readers' minds the conception of an ideal society and its possibility, and to lay the foundation for social change indirectly

१३८८. 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

१३८९. 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 grandfather - Sixteenth Chhathi All the above Chhathis have equal importance

१३९०. 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

१३९१. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

- (A) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story
- (B) As mentioned above, if Uday Bhatt is added at the third position in the first list, the order and number of names become similar to the third list; however, some names still do not match
- (C) One night, the Hindi play 'Sardar Bhagat Singh' was planned, and the next night, the much-discussed Maithili play 'Basat' written by Pt
- (D) We all are very indifferent towards our mother tongue, which is indicative of our inferiority complex

१३९२. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

- (A) The girl's (aged paternal grandfather's father- in-law) great-great-grandfather's maternal grandfather - Second Chhathi 3
- (B) Writers whose works were not published by the main Maithili magazines, their works started getting published in Videha
- (C) Satbhainya Pokhari (Short Story Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-80- 76
- (D) How much pathos is hidden in this statement of Banveer: "Mother, father!"

१३१३. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

- (A) With a new form, novel thinking, and a positive outlook
- (B) 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
- (C) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed
- (D) 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

१३१४. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

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

१३१५. What does this section most clearly suggest about People?

- (A) Vidyanand ji gave him a printed copy (the original one) of Genome Mapping
- (B) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98
- (C) People keep saying that your mother-father sold you
- (D) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili

१३१६. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Dundabhi?

- (A) The most important thing then is that by doing this work, Maithili books can remain safe for ages to come
- (B) Even today, before marriage, it is considered necessary to check the rights of the boy and girl and obtain a Siddhanta Patra
- (C) The poet himself is a Dundabhi player, so how can there be a clear vision?
- (D) Now our task is to make it as useful as possible and to search for further material

१३१७. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) 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
- (B) The foggy darkness from the Ganges side trying to engulf it!
- (C) He had composed the Padavali, and his Vidyapat Naach was famous in that time
- (D) Some more places may have been missed; enlightened readers can work on this subject

१३१८. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Mahis?

- (A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya
- (B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector
- (C) He was hidden or neglected in the history of Maithili literature
- (D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4

१३९९. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) We will do the work of preparing up to camera-ready copy for free
- (B) There is no morsel of food in the stomach, and books are available for free; questioning such a state of education is natural
- (C) 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
- (D) Whatever it was, after this second book, Subhash Chandra ji's literary activity increased so much that it is before you all

१४००. 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

१४०१. 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

१४०२. 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

१४०३. What does this section most clearly suggest about Shabdashastram'?

- (A) Hence, it can be said that the name “Aryabhata” 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

१४०४. 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

१४०५. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Mehath?

- (A) His native village is Mehath, under Madhubani district
- (B) In the story 'Navi Mumbai', a description of Mithila's natural social system has been done naturally
- (C) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king
- (D) Meaning there was no trace of Kishai's mother-in-law's lineage

१४०६. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

- (A) The written evidence of personalities considered mythological until today became available for the first time
- (B) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort
- (C) Not a descendant of the Kathamama (mother's sister's husband?)
- (D) The lamp of revolution cannot be lit according to a plan

१४०७. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Videha?

- (A) Based on the theme of 'Letterbox me Aayal Chitthi' is the long story 'Madhubani Module', and in it, the hero's name is Mutalife, who makes his own laws for system change
- (B) Under Videha Samman, Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet-Natak Akademi honors and awards are given, from which persons of the parallel stream get encouraged to do better in their field
- (C) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine
- (D) Even the daughters of those mentioned ten to twelve families, despite the Lower Primary School in the village, could not become properly literate

१४०८. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Kripanand Thakur?

- (A) Contributor Introductions Editor Introduction Dedication To the Creator Today, Janakpur is filled with auspiciousness as all the kings have arrived
- (B) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur
- (C) It may be that by touching all streams, Gajendra ji wants to center a new metaphorical stream in Maithili literature
- (D) Bajanta-Bujhanta (Very Long Story Collection)- Jagdish Prasad Mandal, 2010 100 ISBN NO.978-93- 80538-89-1 34

१४०९. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

- (A) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me
- (B) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46
- (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well
- (D) Following all the procedures, it was to be reported to the state government and also the central government - the very next day

१४१०. What does this section most clearly suggest about A True Servant of Maithili?

- (A) Many manuscripts are preserved in the National Archives of Nepal
- (B) Whatever did get published, that got closed after a few days
- (C) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it
- (D) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct

१४११. What does this section most clearly suggest about A True Servant of Maithili?

- (A) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 ISBN NO.978-93-80538-26-6 37
- (B) If the skin of the feet rots, then new ones will come
- (C) As much language as you can learn, that is best, but not by sacrificing your mother tongue
- (D) The original man of the novel, Jhingur Babu, is a farmer

१४१२. What does this section most clearly suggest about A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha?

- (A) And I thought, why not compile these articles along with new articles and make a book?
- (B) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct
- (C) Bharadwaj - Ekahara, Vilvapanchak (Belaunch), Deyam, Kaligam, Bhutahari, Godhar, Godhuli
- (D) The author is given some money in exchange for the book, but the copyright remains with the publisher

१४१३. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of Nav Anshu?

- (A) The girl's paternal grandfather's maternal grandfather's father-in-law - Fourth Chhathi 5
- (B) It may be a sketch of the society's surroundings, but in my opinion, this is not fiction; it is based on true events
- (C) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84
- (D) But the real thing is that the Akademi did or sponsored that program on Rabindranath Tagore in the 150th birth anniversary year of Rabindranath Tagore

१४१४. According to the section “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is accurate?

- (A) Senior elders used to handle discipline and proper seating arrangements for men and women
- (B) Other Brahmin groups, under specific circumstances, gradually moved away from it
- (C) People call her crazy, but she has the stubbornness to install her son's statue at the gate of the government colony
- (D) Maithili Bhasha Sahitya: 20th Century (Criticism) Prem Shankar Singh - 2009 400 ISBN NO.978-93-80538-12-9 16

१४१५. In “Chit-Chat”, which statement is supported by the discussion of Research?

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

१४१६. 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?

१४१७. What does this section most clearly suggest about Yahoo Geocities?

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

१४१८. 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

१४१९. Which point best matches the argument of “Chit-Chat”?

- (A) You see, he did not flee, but he sent us all to the village
- (B) In Utedh, Shrotriyas married after renouncing five generations on the mother's side and seven generations on the father's side
- (C) These two used to cycle around all the neighbouring villages and became quite popular
- (D) People do not want to remember that day of their ancient history, from which one experiences immense pain

१४२०. 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

१४२१. Which point best matches the argument of “Chit-Chat”?

- (A) Various regional studies, awareness of contemporary needs, and the thought of the criterion of propriety and impropriety form the basis for the creation of standard literature
- (B) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2
- (C) 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
- (D) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism

१४२२. In “Chit-Chat”, which statement is supported by the discussion of Maithili-English Dictionary?

- (A) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen?
- (B) The girl's (aged paternal grandfather's father- in-law) great-great-grandfather's maternal grandfather - Second Chhathi 3
- (C) Some of these volumes were published by the present-day Bihar Research Society, Patna, and the Kashi Prasad Jaiswal Research Institute, Patna
- (D) For Maithili books of Shruti Publication, we also provide technical assistance up to camera-ready copy

१४२३. What does this section most clearly suggest about Chit-Chat?

- (A) Today, there are many established writers who started their writing activities through Videha and have now made a place for themselves in the Maithili literary world
- (B) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism
- (C) If you feel like it, read a novel, and if not, read a long story-very long story
- (D) If this statement is true, then the role of this book cannot be ignored

१४२४. 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

१४२५. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of An Interview with Gajendra Thakur?

- (A) In the mainstream, whatever choices are available, you have to make a decision from among them
- (B) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected
- (C) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed
- (D) Newari script manuscripts are also preserved in other parts of the country and world, including Mithila

१४२६. 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

१४२७. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Introduction to Gajendra Thakur and Preeti Thakur?

- (A) Not a descendant of the Kathamama (mother's sister's husband?)
- (B) And that has also been displayed at international film festivals
- (C) The name Uday Bhatt is not in the author's list but is in the other two lists
- (D) My clear belief is that to reach a grand stature, a person has the support of many people, especially family

१४२८. 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

१४२९. 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

१४३०. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Kripanand Thakur?

- (A) Chamru's own marriage was with an unknown girl
- (B) Although on the same page of the introduction, it is said that there are twelve generations from Narasimha to Trinayan
- (C) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector
- (D) Lakshmi Thakur (Parental home - Haithi Bali, Madhubani) Father: Late Kripanand Thakur (Mother's village - Raje, Madhubani) Wife: Smt

१४३१. What does this section most clearly suggest about Madhulika Mishra?

- (A) Here, this story goes on, opposing wave after wave that status-quoist thinking that is easily accepted in society, which remains unmoved seeing and hearing the marriage of a thirteen- year-old girl with an aged groom
- (B) In those days, the Government of India had a monopoly on the phone, yet phones kept ringing incessantly like bees swarming from a hive for all three days
- (C) Certainly, its lack was felt in Maithili literature for a long time
- (D) 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

१४३२. 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

१४३३. Why is the creator-couple aspect significant in this book?

- (A) It treats the couple as fictional characters only
- (B) It replaces literary criticism with astrology
- (C) It argues that no women wrote in Maithili
- (D) It presents Gajendra Thakur and Preeti Thakur as a rare husband-wife creative pair evaluated together

१४३४. 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

१४३५. 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

१४३६. In “Contributor Introductions”, which statement is supported by the discussion of Contributing Author Introductions?

- (A) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl
- (B) But in this lineage, names from 18- 20 generations prior to 'Narasimha' are also compiled in Panji books
- (C) Contributing Author Introductions I am 'Anchinhaar' (unfamiliar), but the authors who have contributed to this book are not unfamiliar to the reader, so their special introduction has not been given
- (D) This demarcation was made: north of the Vindhyachal mountains are Pancha Gauda and south of the Vindhyachal mountains are Pancha Dravida

१४३७. In “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is supported by the discussion of Panji?

- (A) In addition, connecting countless youths with their mother tongue is also unparalleled
- (B) Shiv Kumar Prasad Seeing the time, situation, and lineage, people bestow honor
- (C) Through his various books and articles, he has given a new definition to the Panji system by connecting it with modern linguistics and sociology
- (D) This is the first attempt since the beginning of the Panji to make it public

१४३८. In “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is supported by the discussion of Folk Language?

- (A) The 18 picture stories included in it are very attractive
- (B) As a creator, he has one book, 'Nishtuki', published in 2009 by Shruti Publication
- (C) In Maithili literature, very few such couples are seen who are completely dedicated to their mother tongue
- (D) Since the singing of the Samaveda was inspired by folk language, it had to adopt many elements from it, which is why the then Rigvedic scholars also opposed it

१४३९. 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

१४४०. 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

१४४१. Which point best matches the argument of “Preeti Thakur's Contribution to Maithili Picture Stories”?

- (A) As a historian, Gajendra Thakur's contribution is especially worthy of discussion
- (B) He was very sad that the Panjekar's Panjis of his village had been eaten by rats and silverfish, and finally, the leaves of the Panji turned into pulp
- (C) Preeti Thakur's Contribution to Maithili Picture Stories Ira Mallick The world of Maithili literature is enriched with scholars and learned women
- (D) Editor Introduction Ashish Anchinhaar Founder and editor of the internet magazine (in blog form) "Anchinhar Akhar" focused on Maithili ghazals and sher-o- shayari

१४४२. 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

१४४३. In “The Creator of the Digital Era for Maithili: Gajendra Thakur”, which statement is supported by the discussion of Gajendra Thakur?

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

१४४४. Which point best matches the argument of “The Creator of the Digital Era for Maithili: Gajendra Thakur”?

- (A) In filmi language, what is called 'zigra' (guts), they have that 'zigra'
- (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) Bal Mandali/ Kishor Jagat This series is considered one of the most extensive and ambitious literary undertakings in modern Maithili literature, in which seven genres are included in a single book
- (D) In essence, Gajendra Thakur's entire life is a story of dedication - dedication to the mother tongue, dedication to culture, and dedication to the pursuit of knowledge

१४४५. Which point best matches the argument of “The Creator of the Digital Era for Maithili: Gajendra Thakur”?

- (A) The noteworthy thing here is that by boosting the morale of a newcomer creator, the Videha team is not only benefiting that creator but also their mother tongue
- (B) 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
- (C) For this, the conscious people of Mithila are always grateful, directly or indirectly
- (D) I only have this much to say on this matter: a one-sided vision is destructive for literature and society

१४४६. In “The Creator of the Digital Era for Maithili: Gajendra Thakur”, which statement is supported by the discussion of Videha?

- (A) His entire body of work appears like a continuous sadhana - the sadhana of saving, preserving, and enriching the mother tongue
- (B) Gajendra ji, through 'Videha', prepared data of millions of Maithili sentences and also, at a personal level and through various forums, encouraged people in the Google community to check the accuracy of Maithili translation
- (C) Therefore, only 'Videha Award' would have been sufficient, but still, this should also be understood as an indicator of Videha's pro-people stance
- (D) In Maithili literature, firstly, there was a scarcity of women creators, and secondly, those who did exist remained hidden in corners

१४४७. What does this section most clearly suggest about Videha?

- (A) In fact, in the modern scenario, whatever 'Digital Presence' is discussed as necessary, Videha, in many senses, realizes that importance for Maithili
- (B) Gajendra Thakur and Ashish Anchinhaar have in their hearts not just the greed to benefit (economically/socially/literarily) by holding the plow of mother tongue Maithili, but the desire to do some quality work for the mother tongue
- (C) Remarkable litterateurs, novelists, story writers, poets, critics, and reviewers have been enriching Maithili literature by giving their invaluable contributions
- (D) And in the remaining ones, Reshma Chudharmal, Naika-Banijara, Mahua Ghatwarin, Raja Salhes, Chhechhan Maharaj, Bhagata Jyoti Panjiyar, and Kalidasa - all these characters are representative characters of Mithila culture

१४४८. In “Maithili in the Digital Age: Videha and Gajendra Thakur”, which statement is supported by the discussion of Gajendra Thakur?

- (A) Another historical work done by Gajendra Thakur is the digitization and transliteration of the Panji- Prabandha
- (B) 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
- (C) At night, there was a quarrel with mother, he slept hungry, hasn't woken up yet." (14) "
- (D) The Videha team indeed properly welcomes those newly holding the pen

१४४९. In “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”, which statement is supported by the discussion of Panji?

- (A) The second example of misuse of Panji management is seen in the Panji of Karna Kayasthas
- (B) He presents a beautiful synthesis of creation and organization, research and editing, tradition and technology
- (C) Maithili language and literature are the legacy of the people living in the entire Mithila
- (D) Gajendra Thakur ji has proven that an individual, based on his vision and determination, can respectfully establish his mother tongue alongside other developed and global languages

१४५०. What does this section most clearly suggest about Panjekar?

- (A) Panji management became the management of the Panjekar
- (B) A simple housewife could never have developed so much confidence that she could write something worthy of being included in any important book
- (C) It should be made clear here that even before this, there certainly were occasional litterateurs who created from the perspective of their own ideas
- (D) Videha built a bridge between various groups of society, such as rural and urban, old and new, men and women, domestic and foreign writers and readers

१४५१. What does this section most clearly suggest about Panji?

- (A) Later, it came to light that in 1989 AD, during a digitization drive of the Panji in Mithila, the Panjekar had suffered a lot financially, and they were again gripped by the fear of that financial loss
- (B) As an editor, I invite the participating writers just as the rishi was invoking Indra in the Rigveda
- (C) When someone wants to do a PhD on Mithila's culture, their first destination should be the video library of www.videha.co.in
- (D) Gajendra Thakur and Ashish Anchinhaar have in their hearts not just the greed to benefit (economically/socially/literarily) by holding the plow of mother tongue Maithili, but the desire to do some quality work for the mother tongue

१४५२. What does this section most clearly suggest about Panji?

- (A) So much work shows his knowledge, ability, and dedication towards his mother tongue Maithili, and along with that, it also involves both time and money
- (B) The Videha team, meaning editor Gajendra Thakur or Ashish Anchinhaar, it's all the same thing
- (C) It is possible that for this very reason, institutions might not consider Gajendra Thakur or the entire Videha team worthy of honor
- (D) The Panji is considered a primary source for the social study of Mithila's Brahmins and Karna Kayasthas

१४५३. According to “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”, which statement is accurate?

- (A) Some dominant class did not consider it appropriate to keep themselves in this discipline and, by marrying their sons and daughters in other regions, in a way, they broke the discipline of the Panji
- (B) There is mention of some such instances in Genome Mapping where those who were not Brahmins earlier were given a Panji basis and they became mixed in the Brahmin class
- (C) Gajendra ji's birth - March 30, 1971 (Bhagalpur), now at the young age of about 54 years, to have so many achievements is very rarely seen in the world
- (D) The biggest challenge for Maithili on Wikipedia was script and standardization

१४५४. In “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”, which statement is supported by the discussion of Panji?

- (A) Most of the stories collected in this collection are related to social concerns
- (B) The critic should see how excellent the work is and what has been missed in it
- (C) Cooperation of the Panjikars is not being received in this work because the Panjikars fear that if the entire Panji is digitized once, their livelihood will be finished
- (D) His entire body of work appears like a continuous sadhana - the sadhana of saving, preserving, and enriching the mother tongue

१४५५. 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

१४५६. Which point best matches the argument of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”?

- (A) In that same sequence, for the first time in another genre, the picture story writing style, Mrs
- (B) In Maithili literature, firstly, there was a scarcity of women creators, and secondly, those who did exist remained hidden in corners
- (C) He emphasizes that the concept of "Mool-Gram" and "Shakha" in the Panji is very useful for the study of genetics and social migration
- (D) Gajendra Thakur's Contribution to the Preservation of Mithila's Panji Bhairav Lal Das The study of Mithila's Panji system has been the focus of attention of domestic and foreign scholars

१४५७. 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

१४५८. 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

१४५९. According to “Diversity and Videha”, which statement is accurate?

- (A) Preeti Thakur's Contribution to Maithili Picture Stories Ira Mallick The world of Maithili literature is enriched with scholars and learned women
- (B) Due to lack of resources, the house started leaking, and water kept falling on that bundle
- (C) I cannot guess what the reason behind this could be, but Ashish Anchinhaar, in one of his Facebook posts, revealed the reason in this way: "The old creators of Maithili do not want to take risks
- (D) Along with the publication of 'Videha e- magazine', a special class of litterateurs emerged in Maithili literature

१४६०. 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

१४६१. According to “Diversity and Videha”, which statement is accurate?

- (A) Since 2008, there is also a blog for Maithili Haiku/Tanka/Senryu/Haibun, where Haiku have been collected from Videha's Facebook version
- (B) Living in Delhi, I also keep realizing that here, the main goal of litterateurs is to reach the stage in programs organized by the Sahitya Akademi, the Maithili-Bhojpuri Akademi, and other institutions
- (C) His scholarly suggestions also played an important role in the Unicode standardization of the Tirhuta script
- (D) In Maithili literature, firstly, there was a scarcity of women creators, and secondly, those who did exist remained hidden in corners

१४६२. 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

१४६३. In “Videha and New Writers”, which statement is supported by the discussion of Videha?

- (A) At that time, typing Maithili in Devanagari script and using Unicode correctly was very difficult for common people
- (B) 'Pait' (one-act play collection), 'Mon Padae' (memoirs), and 'Asal Puja' (story collection)
- (C) In fact, there is a scarcity of true servants like the Videha team for Mother Maithili
- (D) These obstacles are Anger, Greed, Disbelief, and Untruth (Falsehood)

१४६४. What does this section most clearly suggest about Videha?

- (A) Accomplishing so many achievements through personal effort clearly stands out as a distinct achievement
- (B) If any creator has gone astray, the Videha team has also done/does the work of showing them the right path
- (C) The noteworthy thing here is that by boosting the morale of a newcomer creator, the Videha team is not only benefiting that creator but also their mother tongue
- (D) To fulfill his work or vision, two such people came forward with whose help the entire history of Maithili literature changed

१४६५. Which point best matches the argument of “Videha and New Writers”?

- (A) Despite the mention of Brahmin ancestors in Mithila's Panji, the system of Dogamiya (bigamy) started
- (B) Upon close observation, a state of anarchy is also visible in contemporary Maithili literature, technically speaking, spelling- wise, region-wise, and class- division-wise
- (C) But people silently admit that the Videha team is definitely doing something for Mother Maithili that is solid, factual, and will prove very useful for future generations
- (D) Not only in personal life, but Gajendra Thakur has also crossed obstacles in literature by building bridges

१४६६. In “Videha and New Writers”, which statement is supported by the discussion of Social Media?

- (A) In essence, Gajendra Thakur's entire life is a story of dedication - dedication to the mother tongue, dedication to culture, and dedication to the pursuit of knowledge
- (B) In the Panji, no consideration of high- low, small-big has been made
- (C) Nowadays, everyone is writing their heart out on social media in large numbers
- (D) This book contains within itself 18 picture stories and 6 folk-prevalent anecdotes

१४६७. According to “Videha and New Writers”, which statement is accurate?

- (A) Gajendra Thakur is the first Aruji of Maithili (Aruji means one knowledgeable about the prosody of Ghazals and its pioneer)
- (B) When the 'Kedarnath Choudhary Special Issue' was announced by the Videha team, I was told, "We estimate that you can write criticism." Along with that, Ashish ji also sent PDFs of two or four books by Kedarnath Choudhary on WhatsApp
- (C) His entire body of work appears like a continuous sadhana - the sadhana of saving, preserving, and enriching the mother tongue
- (D) When the origin of script had not occurred, the origin of listening emerged to express the meaning of the story through language

१४६८. According to “Videha and New Writers”, which statement is accurate?

- (A) Possibly many offspring of Mithila- Maithili understand this, but no institution or individual has come forward to take the necessary steps in this direction
- (B) This has opened new dimensions in the development of Maithili language and literature, which cannot be considered ordinary
- (C) Gajendra Thakur and Ashish Anchinhaar have in their hearts not just the greed to benefit (economically/socially/literarily) by holding the plow of mother tongue Maithili, but the desire to do some quality work for the mother tongue
- (D) After the marriage was finalized, the groom's and bride's sides would come to the Panjekar's door to get the 'Siddhant' written

१४६९. Which point best matches the argument of “Videha and New Writers”?

- (A) Along with vignette stories, short stories, novels, and plays, most of his books of poetry literature have been published
- (B) Nand Vilas Ray has been associated with this magazine for years
- (C) One should not give prestige to the new generation of Maithili just based on age if they are not progressive
- (D) No one is born great from their mother's womb as a great litterateur or a capable editor

१४७०. 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

१४७१. Which point best matches the argument of “The Scarcity of Non-Forward Caste Writers in Maithili and Mr. Gajendra Thakur”?

- (A) In this work, he has compiled, critically edited, and published approximately 11,000 palm-leaf Panji manuscripts
- (B) Just as 'Videha' magazine, accepting this diversity, gave space to all kinds of creators, it is not seen in other Maithili magazines
- (C) No one is born great from their mother's womb as a great litterateur or a capable editor
- (D) Scarcity of Non-Forward Caste Writers in Maithili and Gajendra Thakur Munnaji The litterateurs sitting on the literary power in Maithili sometimes issue decrees, sometimes narratives

१४७२. 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

१४७३. According to “The Pro-People Stance of Videha Magazine”, which statement is accurate?

- (A) The credit for translating Japanese poetry forms Tanka/Senryu/Haibun into Maithili goes to Gajendra Thakur ji
- (B) As long as the voices of young men and women are not included in academic discourse, it will remain a victim of inertia
- (C) This was a different perspective of Videha's pro-people stance that saved this magazine from becoming fanatical
- (D) For the List of Works- Rijuneeti no Varuno Mitro - The wise gods Mitra and Varuna lead us all on the path of straightforward policy

१४७४. According to “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is accurate?

- (A) For the work Gajendra Thakur did for the language, I could not collect any articles for this book either
- (B) The sari that Naichara (grandfather?) gave in the wedding, mother-father, that very sari, we manage with half a blouse."
- (15) It seems I don't need to say much about his narrative and emotion
- (C) That is, it is neither possible nor necessary that all the information contained in it can now come into a second or third book
- (D) Today, I am discussing a book of criticism by that very person, published in 2022 by Pallavi Publication - 'Maithili Samikshashastra' (The Discipline of Maithili Criticism), and the critic is Shri Gajendra Thakur

१४७५. According to “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is accurate?

- (A) Actually, it would be important to publish his thoughts and perspectives in this regard
- (B) This is due to his equal perspective towards narrative and action, and due to the superiority of his personal and social life
- (C) In addition, connecting countless youths with their mother tongue is also unparalleled
- (D) Whatever the condition of Hindi literature is, the same will happen to Maithili

१४७६. Which point best matches the argument of “Gajendra Thakur and the Discipline of Maithili Criticism”?

- (A) 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
- (B) In 'Postmortem', 'Kukarma', 'Jehan Karni Tehan Bharni', where subjects related to moral degradation are there, similarly many stories are didactic, like 'Paaras', 'Asli Heera', etc
- (C) The credit for translating Japanese poetry forms Tanka/Senryu/Haibun into Maithili goes to Gajendra Thakur ji
- (D) 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

१४७७. What does this section most clearly suggest about An Incomparable and Unique Contribution?

- (A) He, in collaboration with the Panjikars, collected genealogies written on ancient palm leaves and papers
- (B) Its most revolutionary aspect is multi- script publication
- (C) And that should also happen, respect is for work, not for age or oldness
- (D) In addition, connecting countless youths with their mother tongue is also unparalleled

१४७८. 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

१४७९. 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

१४८०. According to “Contribution of Mr. Gajendra Thakur to Maithili Literature”, which statement is accurate?

- (A) And its lack is visible within other editorial groups
- (B) So much work shows his knowledge, ability, and dedication towards his mother tongue Maithili, and along with that, it also involves both time and money
- (C) The matter should not stop here; what is right going forward should also be said
- (D) Along with this, his work in Braille script cannot be praised enough

१४८१. 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

१४८२. Which point best matches the argument of “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”?

- (A) His work shows that even one person, with strong determination, can change the history of language and literature
- (B) Preeti Thakur Munni Kamat For any creation, the first churning, the first foundation, and the first brick standing on it are of great importance
- (C) I know many such people who write their composition the night before or on the way in the metro
- (D) In Maithili literature, very few such couples are seen who are completely dedicated to their mother tongue

१४८३. In “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is supported by the discussion of Gajendra Thakur?

- (A) Under Videha, many collections and texts on various subjects have been published
- (B) About four hundred years ago, he wrote and told this fact that people bestow honor (respect) on others seeing their time, situation, lineage, etc
- (C) Or whether Videha or Gajendra Thakur will do something in return for your honor or not
- (D) In Maithili literature, very few such couples are seen who are completely dedicated to their mother tongue

१४८४. According to “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is accurate?

- (A) This was the first time in Maithili literature where "the age, place, status, and caste identity of the writer" did not become an obstacle
- (B) Here, criticism, language research, history, folk discourse, technology and society, along with all other subjects, gained entry
- (C) The sari that Naichara (grandfather?) gave in the wedding, mother-father, that very sari, we manage with half a blouse."
- (15) It seems I don't need to say much about his narrative and emotion
- (D) In the situation of migration from Mithila that happened in the past, the internet and social media have a very big contribution in staying connected to one's roots and knowing them

१४८५. What does this section most clearly suggest about Salutations?

- (A) They guide the writer so that their writing can become clear, coherent, and effective
- (B) But people silently admit that the Videha team is definitely doing something for Mother Maithili that is solid, factual, and will prove very useful for future generations
- (C) Harimohan Jha, what was the purpose of Bechan ji taking up his pen again after so many days?
- (D) Salutations to the wise (Gritsas) and lords of the wise (Gritsapatis), to you, salutations

१४८६. According to Chapter 1, which statement best fits the discussion of Gajendra Thakur?

- (A) And on a third level, it speaks to the movement's constituency: poets and readers who are "new" to the ghazal's formal vocabulary, who approach it as unknown letters whose meaning must be learned.
- (B) Theatre, as a form of cognitive experience, engages all four Pramanas simultaneously and in distinctive configurations.
- (C) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100).
- (D) Her stories published in Issue 31 of Videha represent a range of social situations drawn from Mithila's village life, with particular attention to women's experiences, the pressures of the marital household, the economics of domestic labor, and the small...

१४८७. What does Chapter 1 most clearly emphasize about Parallel History?

- (A) The chapter notes that final Assessment Ram Vilas Sahu is a writer of the village, writing from the village and for the village, not as an ethnographer looking in but as an insider speaking out.
- (B) The chapter notes that Gajendra Thakur- A Parallel History of Mithila & Maithili Literature (Part 1-100) Issue No.
- (C) The real Maithili women who have migrated, or waited for migrants, are replaced by a literary construct, the virahini (woman in separation) of Sanskritized poetics.
- (D) The chapter notes that Dhvani Theory: The Resonant Unsaid Ānandavardhana's Dhvanyāloka (9th century) holds that the highest poetry achieves its effect by way of Dhvani, resonance, the unstated meaning that vibrates beyond the literal.

१४८८. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The "Foul-Smelling" Body "Your body was fouled from your ancestors who crushed Dalit women" -this line is extraordinarily complex. "Fouled" -the Dalit caste is generally called "impure" and "foul-smelling." Vadel inverts this pollution-stigma: the...
- (B) The chapter notes that bhavnath Jha's field methodology, examining manuscripts in private collections (such as his 1998 work cataloguing Pt.
- (C) The aadi kavi (first poet) in the democratic line of inheritance pre-dates Jyotirishwar Thakur.
- (D) The chapter notes that (Referenced in Videha critical writings.) Mishra, Jayakant.

१४८९. What does Chapter 1 most clearly emphasize about Gangesh Upadhyaya?

- (A) The chapter notes that Gangesh Upadhyaya (Parallel recovery): Gangesh Upadhyaya, author of Tattvachintamani.
- (B) The potential hetvabhasa (fallacy) would arise if Maithili's grammatical structures cannot accommodate Avadhi's devotional idioms without semantic distortion.
- (C) The chapter notes that Gajendra Thakur, editor of Videha: First Maithili Fortnightly eJournal (ISSN 2229-547X, est.
- (D) 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...

१४९०. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) Instead, it seeks to reintegrate the "missing portions" of society, Dalits, the third gender, and marginalized women, into the literary record.
- (B) His novel Kanyadan and works like Antika remain among the most widely read Maithili texts.
- (C) The chapter notes that Mumbai: Mithila Darpan Prakashan, 2008. 3.
- (D) The chapter notes that critical Analysis: Gaam Gel Chhalahun by way of Multiple Lenses 3.3.1 Social Realism and the Lukacs critical frame Georg Lukacs' concept of "typical character in typical circumstances" is the most directly applicable critical frame...

१४९१. Which point is consistent with Chapter 1's treatment of Radhakrishna Chaudhary?

- (A) The chapter notes that overview of the Text The selection of Maithili poems by Mala Jha, a contemporary poet from the Mithila region.
- (B) The chapter notes that parallel scholarship recovers roots: Radhakrishna Chaudhary (1921-1985), A Survey of Maithili Literature, Mithila ka Itihas.
- (C) The chapter notes that bhavanath Jha Ka Pandu-Lipi Se Sampadit Pothi Ka Adyatan Suchana'.
- (D) The story "Revāj" (Custom) is paradigmatic: the surface narrative concerns a widow asserting her daughter's right to light the funeral pyre.

१४९२. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The 'Chuppi Nahi Sohaye' poem refuses silence as intellectual comfort; the critical essays refuse false neutrality; the editorial work refuses the passivity of the observer.
- (B) In the world-travel-exposure, the 'flightspeed' of women's society has increased.
- (C) The vaṃśāvalī (genealogical poem) composed for the Videha special issue by Bhīmānāth Jhā traces the family lineage by way of twenty-nine generations back to the ancient scholar Vācaspati, underscoring the deep rootedness of the family in the Maithilī brahmin...
- (D) The Parallel Stage: Bechan Thakur & Dalit Theatre 1970s-present; Videha recognises three writers as the true living masters of Maithilī, all ignored by the Sahitya Akademi advisory board until 2021.

१४९३. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that created a parallel Maithilī stage that confronts caste violence directly, a "slap" on existing slapstick Maithilī theatre.
- (B) The chapter notes that ecocriticism Ecocriticism, developed in the 1990s by way of the work of Lawrence Buell, Cheryl Glotfelty, and Indian ecocritics like Ranjan Ghosh, looks closely at the representation of the natural world in literature and the ethical...
- (C) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Bharata's Nāṭyaśāstra: Rasa in the Jhārū Poems Bharata Muni's Nāṭyaśāstra (c.
- (D) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance.

१४९४. In the context of Gajendra Thakur, which statement is accurate?

- (A) The chapter notes that this is the epistemological foundation of social realism as a literary mode: the writer who observes a specific (the vishesa) and by way of precise representation makes visible the general social conditions (the samanya) that produce it.
- (B) The chapter notes that russian formalist thinkers consider literature merely a specific use of language.
- (C) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Bharata's Nāṭyaśāstra: Rasa in the Jhārū Poems Bharata Muni's Nāṭyaśāstra (c.
- (D) The chapter notes that wOMEN'S WRITING: THE SUPPRESSED CANON 18TH CENT.-PRESENT Mainstream silence: Virtually absent from official anthologies.

१४९५. Which option correctly summarizes a point from Chapter 1?

- (A) Jha's explicit call for audio-visual documentation and publication of endangered folk songs was, at the time of its 2009 Videha publication, ahead of mainstream institutional practice in India.
- (B) The chapter notes that women writers excluded from Sahitya Akademi assignments entirely.
- (C) The book covers seventeen chapters that together constitute a social, cultural, ecological, economic, and spiritual biography of Arer village, a village in the Benipatti Block of Madhubani district, Bihar, situated along the Madhubani-Benipatti state road...
- (D) The chapter notes that from a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā, insufficient precision in delimiting the scope of his narratives.

१४९६. What is the best reading of the chapter's discussion of Vibha Rani?

- (A) Theory of Inference (Anumāna) Invariable Concomitance (Vyāpti) Gaṅgeśa's greatest achievement in the theory of inference is his conclusive definition of vyāpti.
- (B) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.
- (C) The chapter notes that parallel women line of inheritance: Vibha Rani, playwright.
- (D) The chapter notes that 'Pati Parmeshwar'; 'Ekta Patra: Ekta Samiksha, Kist Kist Jivan'; 'Beti'.

१४९७. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that marx's accumulated labor is in poetic dialogue with Solanki's "freezing": if labor "freezes" -that is, strikes -the system collapses that rests on this labor.
- (B) Arundhati Devi, Mithilaak Vidushi Mahila (women scholars of Mithila).
- (C) The chapter notes that goharaganesh Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp.
- (D) And the entire Mithila began to stir as if a drought had broken.

१४९८. Which point is consistent with Chapter 1's treatment of Ijoriyak Angaithi-Mor?

- (A) The chapter notes that bharata Muni recognises eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth.
- (B) The chapter notes that prasad are documented in the Videha archives: Poetry (Kavita) Khebaiyan (खेबैया); Maay Hamar Nav Kumbh Naheli (माय हमर नव कुम्भ नहेली); Dekh Elaun Ham Patna (देख एलौं हम पटना); Shahar O Gel (शहर ओ गेल); Bauwa Ker Ubtan (बौआ केर उबटन)...
- (C) The chapter notes that he writes from inside a line of inheritance (Maithili), from inside a geography (Madhubani-Mithila), and from inside a social world (rural Brahmin-Kayastha Maithil society), and he does so with the ethnographic fidelity that only...
- (D) The chapter notes that first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed).

१४९९. What is the best reading of the chapter's discussion of Bihari Language?

- (A) The chapter notes that key features of the Parallel History critical frame include: Historical continuity: Tracing Maithili literature from the Charyapada (9th-11th centuries), by way of Jyotirishwar Thakur's Varnaratnakar (c.
- (B) The chapter notes that he has also published extensively in journals, magazines, and memorials.
- (C) The chapter notes that women's society understands and will understand the importance of family life.
- (D) The chapter notes that successfully opposed "Bihari Language" misclassification.

१५००. According to Chapter 1, which statement best fits the discussion of Parallel Sahitya Akademi?

- (A) The chapter notes that but his best passages reach toward the nirvikalpaka: the smell of rain in the journey story, the precise body language of Lalbihhari huddled by the fire, the specific quality of Thakur's handshake at their final meeting.
- (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 parallel awards & institutions: Parallel Sahitya Akademi prizes and Kavi Sammelans.
- (D) The Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions.

१५०१. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon.
- (B) His exhaustive output includes the Ghajalsastram (the first Maithili-language theoretical manual of the ghazal) and various instructional texts like Learn Mithilakshar and Learn Maithili Sign Language.
- (C) The chapter notes that nAGENDRA KUMAR Sasarphani, a collection of Maithili short stories (Maithili Galpa) written by Shri Nagendra Kumar, a member of the Bihar Civil Service.
- (D) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud...

१५०२. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that its discussion connects Kalpana Jha, Patna with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that Rajdeo Mandal, Maithili Writer: A dedicated study of Rajdeo Mandal, a poet and novelist who represents the subaltern voice in modern Maithili fiction.
- (C) The chapter notes that outside these avacchedakas (limiters), the vyāpti may not hold, third-generation diaspora in the US or UK may have a completely different relationship to the origin-village.
- (D) The most urgent gap identified by Safi's text is the absence of Maithili Dalit women's writing.

१५०३. What does Chapter 1 most clearly emphasize about Panaklal Mandal?

- (A) The movement uses a logo based on a sketch by Panaklal Mandal (a Videha Samman recipient), which depicts a "subaltern Vidyapati".
- (B) The chapter notes that first Sahitya Akademi Award for Maithili poetry in the 21st century (2017): Jahalak Diary represents the culmination of a sixty-year poetic career and marks Maithili poetry's recognition at the national institutional level.
- (C) The chapter notes that its etymology, bihani meaning 'dawn' or 'first thing/very small', positions it as the smallest functional unit of narrative fiction.
- (D) His poetry insists on the subaltern's speech: the 'gareeb', the female foetus, the aged parent, the unemployed youth all speak in the first person or are given direct voice.

१५०४. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that bhramar's entire literary project can be read as an act of cultural decolonisation, the systematic construction of an infrastructure for Maithili literary life in Nepal.
- (B) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premalata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya...
- (C) The chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary.
- (D) The chapter notes that however, an examination of the parallel history-as curated by contemporary digital movements and alternative archives-reveals a profound divergence in the interpretation of key figures, the evolution of scripts, and the...

१५०५. Which answer matches the critical direction of Chapter 1?

- (A) His stated commitment to portraying 'the exploitation of women, the downtrodden and the poor' in Fasaad suggests a conscious engagement with this ethical dimension of the literary act.
- (B) A parallel history, therefore, is not merely an alternative list of books but a radical re-reading of the Maithili past, emphasizing the role of Buddhist mysticism, trans-regional diaspora, and the digital subversion of caste hierarchies.
- (C) The Sahitya Akademi (India's National Academy of Letters) had recognised Maithili in 1965, but it was not until 2003 that Maithili was included in the Eighth Schedule of the Indian Constitution as one of India's recognised scheduled languages.
- (D) The chapter notes that gāmbālī (Novel) (1982) Everyone's eyesore, Gāmbālī, is gone, and the thorns too!

१५०६. According to Chapter 1, which statement best fits the discussion of Rahul Sankrityayan?

- (A) The chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance.
- (B) The chapter notes that scholars in the parallel line of inheritance, such as Rahul Sankrityayan and Subhadra Jha, have provided evidence that the linguistic features of these occult songs are fundamentally proto-Maithili, reflecting the lived experience of...
- (C) The chapter notes that so, women should not be seen as objects of inference and knowledge.
- (D) His work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X).

१५०७. Which point is consistent with Chapter 1's treatment of Comparative Periodization?

- (A) Amidst the current plight of the Maithili migrants (Bidesiya), this offering is presented with deep respect to the great poet, Vidyapati", reveals the tension Bharucha recognises.
- (B) The chapter notes that table: Comparative Periodization of Maithili Literary Eras Period Timeline Traditional Perspective Parallel/Alternative Perspective Proto-Maithili 700-1300 AD Shared Eastern Indo-Aryan roots; Buddhist mysticism.
- (C) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.
- (D) The essay's most theoretically sophisticated moment is its analysis of the play 'Karn' by Kanchinath Jha 'Kiran', in which the author uses the mythological figures of Surya and Kunti to allegorise the sexual exploitation of lower-caste women by upper-caste...

१५०८. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

- (A) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women's poetry.
- (B) The result is a form of śabdapramāṇa that serves as genuine knowledge: the interviews produce valid cognition (pramā) about the state of Maithili literature that could not be obtained by any other pramāṇa (neither perception nor inference alone).
- (C) Jha repeatedly invokes longevity of commitment as a criterion: Rajanandan Lal Das worked for Maithili for thirty-five years; Ravindra Thakur composed Maithili songs across five decades; Ram Bhorosa Padi 'Bhramar' has served Maithili for nearly five decades...
- (D) The chapter notes that origins of subaltern linguistic resistance; mobility over sedentary caste order.

१५०९. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The Tattvacintamani remains an unparalleled masterclass in logical precision, yet the true "thought-jewel" is understanding the human reality of its author, a man born outside conventional legitimacy, married outside his caste, who nevertheless conquered...
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism.

१५१०. In the context of Gajendra Thakur, which statement is accurate?

- (A) The story 'Daag' is the collection's most explicit engagement with female agency.
- (B) The issue represents the mature phase of Videha's 'Living Writer Special Issue' programme, a practice pioneered since 2015 of publishing appreciative-critical volumes on living scholars, writers, and cultural workers while they can still read and respond.
- (C) The chapter notes that subaltern Rebel No figure in Maithili literature is more key or more contested than Vidyapati Thakur (1350-1450).
- (D) The chapter notes that by way of the particular story of Garib Jha's family, five daughters, twelve katthas of land, no savings, the play accumulates dramatic evidence (Vyabhichari counter-instances) against this Vyapti: Prabha's devotion, intelligence...

१५११. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that linguistic Rebellion: Vidyapati is celebrated for explicitly choosing the "language of the people" (Desila Vayana) over the official Sanskrit of the court.
- (B) The chapter notes that suli Par Ijot (Light on the Gallows) works by way of the Veer (heroic) and Adbhuta (wondrous) rasas: the gallows become a symbol of sacrificial heroism, and the light upon them, rather than darkness generates aesthetic wonder.
- (C) The vyāpti between 'major Maithili parallel literature' and 'exclusion from the Sahitya Akademi mainstream' holds for Manu as it has held for a century of democratic Maithili writers before him.
- (D) The chapter notes that this resonates with what Ngugi wa Thiong'o calls "decolonising the mind" by way of the mother tongue: the grammar becomes a counter-archive against the Hindi-dominant educational system.

१५१२. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

- (A) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.
- (B) The chapter notes that unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural line of inheritance (Sanskrit learning, agricultural...)
- (C) The play's most powerful sequences generate both eleos (pity for those excluded from their mother tongue) and phobos (fear about the future of Maithili itself), which map precisely onto karuṇā rasa and bhayānaka rasa in the Indian critical frame.
- (D) A visual symbol of this parallel movement is a specific sketch of Vidyapati created by Sh.

१५१३. Which option correctly summarizes a point from Chapter 1?

- (A) The Navya-Nyāya insistence on explicit articulation of the hetu (reason) and vyāpti (invariable concomitance) demands that the critic show their logical workings, a demand that Hitnath Jhā's most rigorous pāṭhakīyas do in fact meet, even when the...
- (B) The Great Diaspora: Maithili Literature in the Courts of Nepal While the Oinwar dynasty in Mithila (India) eventually grew weaker, literary activity shifted to the Malla dynasty of Nepal (1201-1779), where Maithili flourished as a language of the court and...
- (C) The chapter notes that post-structuralism said that in literature, structure operates between culture and theory, where some feelings and thoughts are excluded, which oppose continuity.
- (D) 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.

१५१४. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (B) Theoretical Frameworks (Applied to Viyogi) o Indian Poetics (Rasa, Dhvani, Vakrokti) o Western Theory (Tragedy, Postcolonial, Marxist) o Navya-Nyāya Epistemology (Gaṅgeśa) o Videha Parallel History critical frame o The Bahar-Based Ghazal Debate o The...
- (C) The chapter notes that folk-knowledge systems, like Mithila's omen-reading, operate on this principle: the crow-interpretation is valid not because any single grandmother says so but because generations of Maithili experience have established the omen's...
- (D) The chapter notes that this phase of Maithili literature, often overlooked in Indian-centric institutional histories, is a vital component of the parallel line of inheritance.

१५१५. Which answer matches the critical direction of Chapter 2?

- (A) 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').
- (B) The Navya-Nyāya critical frame is peculiarly appropriate for the evaluation of Maun's work: both Gaṅgeśa and Maun are products of the same soil.
- (C) The chapter notes that vakrokti and Bhavnath Jha's Literary Voice In his Maithili creative writing, particularly the Bihani Kathas (ultra-short stories) and the long story Ghuri Aau Kamala, Bhavnath Jha employs what Kuntaka's Vakroktijivita would call...
- (D) In his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE.

१५१६. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) Jha paints a picture of a scholar who earned the prestigious title of 'Mahamahopadhyaya', a designation strictly reserved in Mithila for philosophers possessing unparalleled mastery over Nyaya, Mimamsa, and Dharmashastra.
- (B) Jha's poems do not merely reflect migration, corruption, or women's oppression, they actively constitute a counter-knowledge about these conditions, producing Maithili as the medium by way of which subaltern experience achieves articulate form.
- (C) The chapter notes that he uses logic to defend emotion, and line of inheritance to anchor modernity.
- (D) The chapter notes that utpal's translation work, bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili, is precisely the kind of cultural retrieval and re-narration that Fanon theorized as...

१५१७. Which answer matches the critical direction of Chapter 2?

- (A) 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.
- (B) 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.
- (C) Applied to Maithili literature, postcolonial analysis reveals the ways in which colonial cultural hierarchies have shaped the conditions of possibility for Maithili literary production.
- (D) The chapter notes that first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed).

१५१८. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) The chapter notes that thus, the Maithili Ghazal is not an import but a nativisation of an imported form.
- (B) Their interview sequence, notepad in hand, calculating an award from the story's publication, is a merciless exposure of the 'compassion industry' in journalism.
- (C) The Female Witness and the भुक्त यथार्थ (Lived Reality) Mala Jha's editorial vision draws its strength from the concept of "bhukta yathārtha", the lived reality of women that remains invisible to the male gaze.
- (D) The chapter notes that by dedicating the Tattvacintamani entirely to epistemology, Gangesa developed a hyper-precise technical language.

१५१९. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) 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.
- (B) The chapter notes that vidyabhusana points out, Gangesa strictly refutes the inclusion of gestures (Cesta), rumour (Janasruti), or line of inheritance (Aitihiya) as independent Pramanas, absorbing them into Verbal Testimony or Inference.
- (C) The chapter notes that editorial Work: Building the Infrastructure 8.1 Pratiman, Sandhan, and the Ecology of Democratic Literature Ashok's editorial output, Pratiman (standard/criterion), Sandhan 1-4 (search/investigation), including the Prabhas Kumar...
- (D) The 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.

१५२०. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) The chapter notes that munni Kamat Chukka. n.d.
- (B) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience.
- (C) The chapter notes that Stephen Phillips stresses that Gangesa's definition of truth (Prama) as a cognition that corresponds to reality without the intrusion of subjective doubt places Navya-Nyaya firmly in the camp of robust epistemic realism.
- (D) The chapter notes that critical Frameworks IV, Anthropological and Ethnographic Theory XII.

१५२१. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.
- (B) The Chājam village, reachable from Turkī chowk westward about three kilometres, as the most probable location, surrounded by villages including Rupaulī, Bahilavārā, and Supanā, the last of these associated with Gaṅgeśa's son Sūpan.
- (C) The chapter notes that rasa & Bhāva: The primary sentiment is Śānta (peace) and Vātsalya/Madhurya (love/devinity).
- (D) The chapter notes that navya Nyaya Critique: The essay 'कन्यादानक भीषण समस्याक कारण' (Kanyādānak Bhīṣaṇ Samasyāk Kāraṇ, Causes of the Dire Problem of Kanyādān/Dowry) is a masterful exercise in kāraṇaparīkṣā (examination of causes).

१५२२. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) A poet in the Terai of Nepal can participate in the online mushaira as a full equal of a poet in Patna.
- (B) 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.
- (C) The chapter notes that Prasad writes in Maithili, a language that, despite being spoken by approximately 50 million people and holding a constitutional position under the Eighth Schedule since 2003, continues to struggle against its historical positioning...
- (D) His 'mūla' (ancestral village-association in the Pañjī system) was 'Sirisabe-Chādana', that is, he belonged to the Sirisaba mūla, specifically its Chādana branch.

१५२३. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.
- (B) The chapter notes that koilī Kuhkai Āmak Ḍārr (The Cuckoo Calls on the Mango Branch) is a classic separation (viraha) song in the line of inheritance of Vidyapati's padāvalī, reimagined in a contemporary register where the separated loved one is a pardeshī...
- (C) The chapter notes that Durganand Mandal represents the reproduction and expansion of this line of inheritance: a younger writer who has absorbed its values and practices and is extending them into new formal territories (critical review, social essay) and...
- (D) The chapter notes that Rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school.

१५२४. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The Maithili ghazal line of inheritance, developed notably by Ashish Anchinhar (who edited the Arvind Thakur Special Issue), has become a vehicle for precisely this kind of socially engaged formal experimentation; Thakur's collections are among the most...
- (B) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥tva (Motherhood) / Netājī (The Leader), pp.
- (C) The chapter notes that epistemology of Perception: Gangesa's Tattvachintamani.
- (D) His father's name is associated with the Navadvīpa line of inheritance; later inscriptional evidence places his descendants in the Darbhanga region.

१५२५. Which option correctly summarizes a point from Chapter 2?

- (A) The dowry victim is not only a Maithili woman; the superstitious father is not only a Mithila villager; the pharmaceutical guinea pig is not only a Bihar migrant worker.
- (B) The chapter notes that this is one of Mandal's most direct treatments of gender and sexual violence inside the subaltern community itself, acknowledging that patriarchal violence is not exclusively an upper-caste phenomenon but operates inside OBC...
- (C) The chapter notes that it argues: 'Maithili dramatic history has its roots in drama.
- (D) His mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as...

१५२६. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that however, the advent of the Navya-nyaya has brought a revolutionary change in the out look of the Nyaya philosophy.
- (B) The 'horizon of expectations' of Thakur's ideal reader is quite specific: someone who knows the Maithili literary line of inheritance from Vidyapati onward, who is acquainted with the cultural geography of Mithila, who has some familiarity with the...
- (C) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing.
- (D) The chapter notes that this is a modern application of the Nyaya concept of anupalabdhi (non-perception), the absence of subaltern writers in official institutions is not a matter of a lack of talent, but a "verifiable nonexistence" enforced by systemic bias.

१५२७. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that over a near-two-thousand-year history, developments were continuous.
- (B) The chapter notes that Walter Benjamin's concept of "dangerous memory" is worthy of recollection here again -but here this memory is even more dangerous, because it is not abstract historical fact but the names of real women.
- (C) The chapter notes that Dharendra's foreword is written from Nepal, which is major: the Maithili-speaking world spans the India-Nepal border, and the recognition of a writer from one side of that border by a critic from the other is a form of cultural...
- (D) 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...

१५२८. Which option correctly summarizes a point from Chapter 2?

- (A) The play's resolution, the young man who refuses dowry demands, is exactly the 'spect-actor intervention' Boal recognises as the goal of Forum Theatre.
- (B) The chapter notes that Matabbar (2001): Power and Its Local Forms By 2001, after fifteen years of fiction-writing, Ashok's prose reaches its fullest social complexity.
- (C) The story shows Srinivas's capacity to render female interiority with empathy.
- (D) The chapter notes that CE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively.

१५२९. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) The chapter notes that book I, Pratyakṣa-khaṇḍa (Perception): The longest and philosophically richest of the four books, it establishes the general theory of knowledge, the nature of valid and invalid cognition, a detailed phenomenology of perceptual...
- (B) The repeated angana imagery in Tora Angana Me can be read by way of feminist spatial theory.
- (C) The chapter notes that navya-Nyāya: the image of the kajal-anointed eye as śabdapramāṇa, verbal testimony that transmits knowledge of a perceptual experience (beauty) that exceeds direct description.
- (D) Roy's texts embody a counter-ideology to the dominant Sahitya Akademi establishment canon: they valorise low-caste protagonists, female agency, subaltern aspiration, and the secular-democratic over the religious-Brahminical.

१५३०. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that 54) provides a precise technical formulation of Gaṅgeśa's theory of truth as set out in the Prāmāṇyavāda section of the Pratyakṣa-khaṇḍa.
- (B) Analysis of Women's Writing: The presence of women writers in Maithili literature is growing (e.g., Usha Kiran Khan, Subhadra Jha).
- (C) The chapter notes that gauri's Henna-Stained Hands is a pinnacle work of Telugu Dalit poetry.
- (D) The chapter notes that leaders toured villages making promises, but the specter of starvation fueled anger among the people.

१५३१. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The chapter notes that urdu Ghazal and Indian Poetics Faruqi, Shamsur Rahman.
- (B) The Dalit community responds with collective action: they refuse to perform their traditional caste-assigned service of removing dead cattle from the landlords' properties.
- (C) 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 .
- (D) The Mīmāṃsakas were specialists in ritual, in exegesis and thus in language.

१५३२. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi.
- (B) The chapter notes that poetry & Prose Poems Chakravayuh Theoretical Lens: Existentialism.
- (C) Maithili SF on robots thus begins not with a derivative adaptation but with a direct translation of the world's seminal robot drama, a more historically grounded starting point than most regional Indian SF can claim.
- (D) The chapter notes that mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.

१५३३. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) In the "Parallel History of Mithila," Mandal stands as a "Ganmanya Kathakar" whose stories penetrate the depths of social disparity and offer, however briefly, "rays of hope" for a more just future.
- (B) His position as a Nepali-side Maithili writer makes his recognition by the Videha network particularly major in the context of the India-Nepal Maithili asymmetry.
- (C) The title in Mithila's ancient line of inheritance was not given by any external authority but arose spontaneously from the panditic community itself: those whose students themselves became mahopādhyāyas were recognised as mahāmahopādhyāyas during their...
- (D) 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...

१५३४. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) The chapter notes that no other region of India produced as many Nyāya scholars or Nyāya texts as Mithila.
- (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) All doors are open), is the story's most devastating social observation: economic prosperity can temporarily override caste discrimination, but this is not justice, it is the market's conditional tolerance, which would be withdrawn if the economic...
- (D) Her work is more narrowly focused but no less major: it provides the scholarly apparatus for understanding the semiotic complexity of Maithili women's lives, the objects they wear, the times they inhabit, the cultural grammar that organises their experience.

१५३५. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that this shift from ontology-plus-epistemology to pure epistemology is the structural hallmark of Navya-Nyāya.
- (B) His editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the voices of common people, women, and marginalised communities alongside those of the literary elite.
- (C) Maithili Literary History and Criticism Grierson, George A.
- (D) The critical limitation from a feminist perspective is that these female characters, however complex, are frequently mediated by way of a male narrator or focalizer, the returned diaspora intellectual whose vision organises the text.

१५३६. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that for Ricoeur, narrative is not merely representation but constitutive of self: the self is the character in the story it tells about itself (ipse identity, as opposed to the numerical identity of idem).
- (B) Theory of Inference (Anumāna): The Vyāpti Problem The Concept of Vyāpti The single greatest technical achievement of the Tattva-Cintāmaṇi is Gaṅgeśa's definitive account of vyāpti (invariable concomitance, 'pervasion').
- (C) The seed that has been sown is the seed of truth, of justice, of human dignity, and of the Dalit voice.
- (D) 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...

१५३७. According to Chapter 2, which statement best fits the discussion of Verbal Testimony?

- (A) In his view, the development of the Maithili language is inseparable from the economic development of the people.
- (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 he writes from inside a line of inheritance (Maithili), from inside a geography (Madhubani-Mithila), and from inside a social world (rural Brahmin-Kayastha Maithil society), and he does so with the ethnographic fidelity that only...
- (D) The chapter notes that Ila Rani Singh: The Scholar-Poetess and the Tragic Divide Ila Rani Singh, the daughter of Prabodh Narayan and Binda Devi, grew up in this intensive intellectual atmosphere.

१५३८. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that conclusion: The Enduring Achievement Gaṅgeśa Upādhyāya's Tattva-Cintāmaṇi is, by any measure, one of the ten or fifteen most consequential works in the two-and-a-half-millennium history of Indian philosophy.
- (B) The chapter notes that this created enmity between different tolas of the same village.
- (C) Her editorial project, Ijoriyak Angaithi-Mor (The Flare of the Moonlight), is an anthology of Maithili poetesses first published in 2004 and updated in a second edition in 2022.
- (D) Jha's treatment of breast cancer, the first such fiction in Maithili, is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.

१५३९. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The 'ghost of election', the haunting of public life by electoral politics, with its vote-buying, its caste mobilisation, its corruption and violence, is figured as a dream or nightmare that the protagonist both experiences and (by way of the dream-frame)...
- (B) The chapter notes that local and Traditional Solutions: The author advocates for local solutions instead of 'large barrages' or 'large embankments'.
- (C) Augusto Boal's Theatre of the Oppressed Augusto Boal's Theatre of the Oppressed (1974), developed in Brazil for use with poor and marginalised communities, proposes drama as a form of 'rehearsal for revolution': a means by which oppressed people can...
- (D) The chapter notes that it archives texts from Vidyāpati to Dalit women's poetry, they carry forward the same civilisational commitment to rigorous thought and expressive freedom that produced, seven centuries ago, one of the masterpieces of world philosophy.

१५४०. Which option correctly summarizes a point from Chapter 2?

- (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) Application of Critical Frameworks VIII.Comparative Analysis: Kamini Kamayini and Kapileshwar Raut IX.
- (C) The Maithili sari line of inheritance, with its distinctive styles, weaving patterns, and wearing modes, the elaborate ornamental system for women, the male dress codes that mark caste, occasion, and status, all constitute a semiotic system of remarkable...
- (D) The chapter notes that epistemological Contributions The Nature of Valid Knowledge (Pramā) Gaṅgeśa's epistemology begins with a definition of pramā: valid knowledge is the knowledge of a thing as it is, specifically, the knowledge of a generic nature as...

१५४१. What does Chapter 2 most clearly emphasize about Invariable Concomitance?

- (A) The chapter notes that jayatu Jaanakee (May Janaki Triumph), the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila, is perhaps the most direct engagement with this question.
- (B) Theory of Inference (Anumāna) Invariable Concomitance (Vyāpti) Gaṅgeśa's greatest achievement in the theory of inference is his conclusive definition of vyāpti.
- (C) The chapter notes that the Ecological Crisis: Ponds of Mithila in Historical Perspective Understanding Chaudhary's campaign requires grasping the severity of the ecological transformation underway in Mithila.
- (D) The chapter notes that hindime sehoo tadhri ai vishayapar katha nai likhal gel chhal, kaaran ai kathak e-prakashit bhelaak 1-2 saalak baad Hindime doo goteme ...' (VIDEHA_372_2_2_2).

१५४२. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) Theory of Verbal Testimony (Śabda) Speech as an Irreducible Pramāṇa Following the Nyāya-sūtra (1.1.7), Gaṅgeśa accepts that verbal testimony is the true statement of a trustworthy expert (āpta-vākya).
- (B) The real Maithili women who have migrated, or waited for migrants, are replaced by a literary construct, the virahini (woman in separation) of Sanskritized poetics.
- (C) A good face is like this and a face like this is considered ideal, to understand this and to show it, this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics...
- (D) The chapter notes that taken together, these five artists illuminate the key dynamic of contemporary Mithila art: the negotiation between preservation and transformation, between the domestic and the political, between the regional and the global, between...

१५४३. What is the best reading of the chapter's discussion of Indirect Indication?

- (A) The chapter notes that centres on Yoganand Jha, Kamla Chaudhary and Lalita Jha, Critical Appreciation.
- (B) The classical Maithili line of inheritance has, perhaps, absorbed folk materials without acknowledging them, transforming them into "bojhil" epic forms that obscure their vernacular origins.
- (C) The names of women are found in the panjis of only Rasaṛh-Arariya.
- (D) The chapter notes that potentiality (Śakti) and Indirect Indication (Lakṣaṇā) The śabda chapter culminates in a rich theory of linguistic meaning.

१५४४. Which answer matches the critical direction of Chapter 2?

- (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 influence extended to Mīmāṃsā, Vedānta, grammar, dharmasāstra, and medicine, as scholars across disciplines adopted Navya-Nyāya's technical terminology to state their own positions with greater precision.
- (C) The Word and the World: India's Contribution to the Study of Language.
- (D) The Navya-Nyāya demand for pramāṇa-based knowledge, knowledge rigorously grounded in valid evidence, thus becomes, in the Videha critical frame, a democratic ethical demand: suppress no testimony, however inconvenient.

१५४५. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that postcolonial Theory: Subaltern Studies and Vernacular Literature Gayatri Chakravorty Spivak's foundational question, 'Can the subaltern speak?' (1988) acquires a precise inflection in Mandal's case.
- (B) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.
- (C) The Darbhanga Rāj maintained a line of inheritance of scholarly patronage that preserved Navya-Nyāya study in Mithila even as Navadvīpa became its better-known centre.
- (D) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.

१५४६. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The twentieth century saw partial translations of individual sections: C.
- (B) The chapter notes that navya-Nyāya Inference: If this heap exists, then white dove is absent (abhāva).
- (C) The chapter notes that this collection of short stories (laghu kathā) is named after its title story about a milk-selling woman, a figure emblematic of the gendered labour economy of Mithila's agrarian world.
- (D) Her critical voice is one instrument of this recovery.

१५४७. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) And Navya Nyaya, the epistemological line of inheritance founded in the very region he calls home by Gangesa Upadhyaya of Mithila, provides a conceptual critical frame for understanding how his stories produce social knowledge: by way of relational...
- (C) The chapter notes that this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author.
- (D) The Name, Birthplace, Family, and Chronology Gangesa or Gangesvara?

१५४८. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that it is epistemological: both are engaged in the project of making knowledge visible, of moving from the vague, contested, ideologically saturated language of everyday discourse to the clear, rigorous, beautifully precise language of...
- (B) 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...
- (C) The chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame.
- (D) Instead, it chronicles the history of agency, showing how a "mute girl" uses her intelligence and will to navigate, survive, and ultimately triumph over a world that sees her as an object, not a subject.

१५४९. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) And what does Renu's example tell us about the possibilities and the tensions of writing in Hindi about a world that thinks, sings, and grieves in Maithili?
- (B) As a prose essayist, he bridges the Sanskrit critical line of inheritance and contemporary theory.
- (C) The chapter notes that line of inheritance has it that he had several wives, three sons and a daughter.
- (D) The experience of a poet with an objective personality cannot be 'second-class'.

१५५०. What is the best reading of the chapter's discussion of As Scharfstein?

- (A) The Videha archive is not neutral: it is explicitly constructed to represent the "ignored and nonrepresented." Ramji Chaudhary is recovered as the subaltern voice; Acharya Sharan is preserved as the endangered classical-scholarly line of inheritance.
- (B) As Scharfstein observed about the Navya-Nyaya method generally: 'He and his followers compose definitions that stretch the mind and invite exact criticism', the same critical spirit that animated his logic also animated his social existence, if the Panji...
- (C) The chapter notes that literary Criticism and the Evaluation of Modern Poetry As a critic, Lal Dev Kamat plays a crucial role in the reception of new literature.
- (D) The preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record.

१५५१. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) The chapter notes that she fights in three directions at once: against upper-caste men, against Dalit men, and against upper-caste women.
- (B) The chapter notes that this ecological grounding of the divine is the folk line of inheritance's most profound theological contribution: it refuses the transcendence of the Puranic cosmos and insists on the divine's immanence in the specific place, ecology...
- (C) The chapter notes that shashinirmala's language is direct accusation -she speaks naming, pointing a finger, looking eye to eye. "They put a nose-ring in me and play with me" -the nose-ring is for animals, not humans.
- (D) The same Panji system that documented Gangesa's brilliance also enforced caste endogamy and recorded the genealogical 'disqualifications' of those who violated its norms.

१५५२. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The chapter notes that hitendra Gupta's presence in the Videha archive as a journalist reporting on issues affecting the Mithila and Bihar region from a Delhi vantage point represents this line of inheritance of the diaspora journalist who maintains...
- (B) The chapter notes that it introduced a new era in the development of Indian theory of knowledge and logic and is considered as the first work among the various texts on the Navya-nyaya.
- (C) The chapter notes that critical frame III: Gaṅgeśa Upādhyāya's Navya-Nyāya Epistemology 4.3.1 The Four Pramāṇas Applied to Literary Analysis Gaṅgeśa's Tattvacintāmaṇi (14th century CE, Mithila) systematises four pramāṇas, valid means of knowledge...
- (D) The chapter notes that 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color.' Stanford Law Review 43.6 (1991): 1241-1299.

१५५३. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his...
- (B) 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.
- (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) The chapter notes that narayanji, poet and essayist; author of Digantse Uthait Lahari (poetry) and Sanjhbati (fiction), archived in Videha pothi.htm.

१५५४. Which answer matches the critical direction of Chapter 2?

- (A) His poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities.
- (B) Jha stands in this line of inheritance: his journalism and his fiction are not separate vocations but a single project of bearing witness, documenting social life with the observational precision the reporter's craft trains and the emotional depth the...
- (C) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...
- (D) Indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)...

१५५५. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) 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...
- (B) The chapter notes that this is a burning challenge before today's women poets, time, society, and literature.
- (C) The chapter notes that scharfstein notes: 'Because much of his philosophy is an elaboration of Udayana's, on whom I therefore draw here, Gaṅgeśa's originality is exhibited more in his dialectics, in the care and acuteness with which he reasons, splits...
- (D) The chapter notes that s Satyanand Pathak Author of Gaam Gel Chhlahun (The Village has Gone), a work that explores the "Dialectics of Displacement" and the loss of the traditional Maithil village structure.

१५५६. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The chapter notes that th-14th century CE), the founder of the Navya-Nyāya school of Indian epistemology, was a native of Mithila, the very cultural heartland from which Amod Kumar Jha comes.
- (B) His literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusavanī gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage.
- (C) The chapter notes that raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards.
- (D) The interview collection Hum Puchhait Chhī is itself a Third Space performance: Munnaji, as interviewer, occupies a position that is simultaneously journalistic (a Western-origin form), literary-critical (operating inside the Maithili line of inheritance...

१५५७. Which point is consistent with Chapter 2's treatment of Jyotirishwar Thakur's Varnanaratnakara?

- (A) The chapter notes that cOMPARATIVE STUDY: AMOD KUMAR JHA AMONG MAITHILI POETS 10.1 Jha and Nagarjuna (Yatri): The People's Poetry line of inheritance Nagarjuna (Vaidyanath Mishra, 1911-1998), writing as 'Yatri' in Maithili and 'Nagarjun' in Hindi, is the...
- (B) The chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent).
- (C) The chapter notes that propp's analysis suggests that folk tales operate by way of a limited set of narrative building blocks, universally shared, which take on specific cultural coloration in different traditions.
- (D) The same 14th-century Mithila that produced the Tattvacintamani also contained the Siddhacharya line of inheritance's influence in the Natha cult literature; the Jyotirishwar Thakur's Varnanaratnakara (the oldest prose work in any North-Eastern Indian...

१५५८. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that shabda (Testimony), The Authority of the Text line of inheritance Gangesa's analysis of shabda (verbal testimony) as a pramana, valid knowledge derived from reliable utterance, is the most directly applicable to manuscript scholarship.
- (B) The movement began on April 11, 2008, with the launch of the Anchinhar Aakhar blog by Ashish Anchinhar, later co-edited by Gajendra Thakur.
- (C) The chapter notes that reconsidering Universalization (Sādhāraṇīkaraṇa): Classical Rasa theory stresses universalization.
- (D) The chapter notes that hasya Abhinay (Female) Priyanka Kumari Breaking barriers for women in comedy.

१५५९. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).
- (B) The chapter notes that this is the dhvani of all serious AI writing, including Čapek's R.U.R.
- (C) The same rigour Gangesa applied to vyapti definitions, testing each definition against counterexamples until arriving at the most precise formulation, is applied by the movement to ghazal prosody, establishing the formal rules that make Maithili ghazal a...
- (D) The chapter notes that gayatri Chakravorty Spivak: Can the Maithili Subaltern Speak?

१५६०. 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.

१५६१. According to Chapter 2, which statement best fits the discussion of Vardhamana Upadhyaya?

- (A) The chapter notes that Gangesha's family life included his wife, Vallabha, three sons, Vardhamana, Supan, and Harisharma, and one daughter.¹ Vardhamana Upadhyaya: The eldest son and a student of Gangesha, he became a renowned scholar who wrote the *Prakash*...
- (B) The chapter notes that social and Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream Maithili poetic line of inheritance.
- (C) The political boundary between India and Nepal bisects Mithila geographically and administratively, but the Videha critical frame, following the Vidyapati line of inheritance that was itself both Indian and Nepalese consistently treats the Maithili cultural...
- (D) The chapter notes that critical analysis performs *savikalpaka* cognition: it applies qualifiers (caste, class, form, line of inheritance), relates the text to its context, and produces determinate literary knowledge.

१५६२. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that Saussure's theory of language, spoken/written, contemporary literature or the linguistics of historical perspective, any major work or person is major, importance is a feeling, language in contemporary times or its historical...
- (B) The chapter notes that many poems employ a repetitive, incantatory structure reminiscent of folk songs and *jagar* (awakening) chants.
- (C) The chapter notes that this is a politically major choice, it insists that Maithili readers can and should encounter modernity's global dimensions.
- (D) The Daughter: She married Sathe Upadhyaya of the Babhaniyam village, and their son Ratnakara is noted in genealogical records as Gangesha's grandson.

१५६३. Which point is consistent with Chapter 2's treatment of Ramanath Jha?

- (A) The chapter notes that parallel history movement, spearheaded by the Videha archive, has recovered controversial details regarding Gangesha's lineage that were suppressed by institutional historians like Ramanath Jha.
- (B) The fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the *virah* (separation) emotional register of devotional poetry: the devotee's...
- (C) The chapter notes that scholarly Works: *Memoir, Criticism, and History of Memoir & Biography* (Tumi Chir Sārathi, Yugon Kā Yātrī) o *Literary Criticism* (Bahuvachan, Karmadharay) o *Literary History* (Maithili Kavitaḥ Hazar Varṣa) o *Translated Works* (Kabir...
- (D) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete, yet with sympathy rather than condemnation.

१५६४. What does Chapter 2 most clearly emphasize about Dooshan Panji?

- (A) Thematically, *No Entry*: *Mā Pravish* deploys the "No Entry" sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion...
- (B) The chapter notes that 82) 2.16, Ashish Anchinhar: 'Maithili Sahityame Shardinu Chaudhary Ker Yogdan' (pp.
- (C) The Navya-Nyāya critic must evaluate: (i) Were the witnesses (Babu Saheb Choudhary, Dr.
- (D) The "Dooshan Panji" (The Black Book), released digitally in 2009, contains a "secret" record that Gangesha was born five years after the death of his father (*pitru parokshe pancha varsha vyatite*).

१५६५. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that Chaudhary represents the folk-devotional subaltern line of inheritance, musically sophisticated, theologically deep, institutionally invisible, while Acharya Sharan represents the classical-scholarly institutional line of inheritance...
- (B) The chapter notes that Walter Benjamin's "The Task of the Translator" Walter Benjamin's mystical-philosophical essay (1923, translated and introduced by Hannah Arendt in *Illuminations*) holds that translation releases the *reine Sprache* (pure language), the...
- (C) The chapter notes that Indian Critical Frameworks: *Rasa*, *Dhvani*, and *Bhāma* The Indian classical critical line of inheritance offers three principal frameworks for literary significance assessment: (a) *Rasa* theory...
- (D) The chapter notes that furthermore, these records identify his wife, Vallabha, as a *Charmkarini* (from the leather-tanning caste).¹ Parallel researchers argue these facts were suppressed to maintain elite social hierarchies, describing the erasure as an...

१५६६. What does Chapter 2 most clearly emphasize about Global Impact?

- (A) The chapter notes that Yayavari: Travelogue as Cultural Anthropology The travelogue essays in Yayavari constitute perhaps the most generically hybrid of Mishra's works: they are simultaneously personal memoir, ethnographic fieldwork report, cultural...
- (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1.
- (C) Videha Samman in literature, art, music, craft and drama.
- (D) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.

१५६७. Which option correctly summarizes a point from Chapter 2?

- (A) The narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghab, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty.
- (B) The chapter notes that modern researchers note that Navya Nyaya's hierarchical use of limiters is compatible with modern Artificial Intelligence and Natural Language Processing (NLP).
- (C) After setting up all the arrangements, the novelist introduces Ratan, a military man.
- (D) The chapter notes that this period has left an institutional legacy that the Anchinhar movement continues to confront.

१५६८. What is the best reading of the chapter's discussion of Archival Resistance The?

- (A) The chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge.
- (B) The chapter notes that new Critical close reading reveals a poetry of productive ambiguity, tension, and ironic reversal.
- (C) The chapter notes that digital Democratization and Archival Resistance The contemporary Videha movement utilizes digital platforms to preserve Mithila's heritage, transcribing 11,000 palm-leaf Tirhuta manuscripts and standardizing the Tirhuta...
- (D) Maithili literature, with its thousand-year history, its confluence of folk and classical traditions, its experience of migration, and the rise of its Dalit and women's voices, requires a critical theory that centers the local while engaging with the global.

१५६९. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) In Ijjat Gama Ijjat Banchelo, the concept of *ijjat* is revealed as a patriarchal mechanism that polices women's bodies and choices while simultaneously being invoked to justify social violence.
- (B) The Parallel Literature Movement that recovers and celebrates Maithili folk, Dalit, and women's literary voices alongside the Sanskrit philosophical canon that produced the *Tattva-Cintāmaṇi*.
- (C) The chapter notes that centres on Kumar Pawan, Fiction Writer, Satirist and Poet.
- (D) The chapter notes that from the *Natyashastra* perspective, both Thakur and Malangia can be evaluated by way of Bharata's concept of '*siddhi*' (theatrical success): the question is not which form of theatre is superior in the abstract but which form achieves...

१५७०. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that 'Anil's ghazal practice is fundamentally vakroktic.
- (B) The chapter notes that kamini Kamayini's importance is dual: as a creative practitioner who brings women's interiority and social critique to Maithili poetry and prose, and as an institutional force who, by way of her editorial work on Videha Sadeha 31...
- (C) The chapter notes that this assembles the most comprehensive scholarly study of Gangesa Upadhyaya (fl.
- (D) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.

१५७१. According to Chapter 2, which statement best fits the discussion of Stanford Encyclopedia?

- (A) The chapter notes that phillips writes in the Stanford Encyclopedia of Philosophy (2020): 'Genealogical records kept in Mithila suggest that he had a wife and three sons and a daughter.
- (B) In Pathak, the village is known primarily by way of shabda-pramana (testimony) and anumana (inference from social patterns): the diaspora narrator infers what the village is like from what people say about it and from the general patterns of rural Mithila...
- (C) The chapter notes that this methodological commitment to nominative criticism, the requirement to name the subject of critique, is both a critical principle and an ethical one.
- (D) Her readings are close, specific, and grounded in the stories' actual language and narrative choices.

१५७२. What does Chapter 2 most clearly emphasize about Nutan Vacaspati?

- (A) According to the Panji, only one other person in Mithila's entire recorded intellectual history held the title param-guru: Nutan Vacaspati (the successor to the earlier Vacaspati Misra), who came after Gangesa.
- (B) The Eight Rasas in Jha's Drama The dominant Rasa across Jha's entire dramatic corpus is Karuna (pathos), the rasa of sorrow, compassion, and the recognition of suffering.
- (C) The chapter notes that centres on Shardindu Chaudhary, Writer, Linguist, Satirist, Editor and Cultural Activist.
- (D) The chapter notes that female-poetry written by women has become a stable feeling in (Maithili context).

१५७३. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The injustice done to Gangesa's memory, 'first by Ramanath Jha, then by Udayanath Jha Ashok', therefore consists in suppressing the biography of the most decorated philosopher in Mithila's entire line of inheritance.
- (B) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centres they perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.
- (C) The chapter notes that legal language aspires to precision and closure; literary language, as Mishra practises it, cultivates ambiguity and openness.
- (D) The chapter notes that but the remnant-mentality of the male-dominated system has not completely ended in any caste or class of Mithila even today; that fact is confirmed by the outrage against male-society found in abundance in the poetry of the old women...

१५७४. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) The chapter notes that he documented ballads from the Morang, Sunsari, eastern Nepal belt (Raja Dhanpal, Raja Bhimsen traditions) that had never before been recorded in their full performance context.
- (B) The Videha project thus performs a double function: it preserves Maithili's parallel literary line of inheritance and it opens it to the wider world of literary scholarship.
- (C) The Panji in its current form was formalised in Saka 1248 (1326 CE) by Mithila's pandits.
- (D) His poetry insists on the subaltern's speech: the 'gareeb', the female foetus, the aged parent, the unemployed youth all speak in the first person or are given direct voice.

१५७५. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) The Navya Naiyayikas, especially Gangesa in the Tattvacintamani (Shabdakhanda), analyse how a sentence (vakya) conveys knowledge, with particular attention to tatparya (the speaker's intention) and its role in disambiguating syntactic structures.
- (B) 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.
- (C) The chapter notes that matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.
- (D) The chapter notes that gajendra Thakur summarises: 'Gangesh of Tattvachintamani was born five years after the death of his father and he married a tanner (Charmkarini).

१५७६. 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.

१५७७. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that vIDEHA SAMMAN VIA SPECIAL ISSUES: For about five to six months, Videha has been inviting suggestions from its readers.
- (B) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...
- (C) The chapter notes that scholarly Articles "A Critical Analysis of Maithili Short Stories: Twenty First Century." IJCRT, 2025.
- (D) As there is no other reference to Gangesa we can assume that the family dwindled into insignificance again and became extinct soon after his son's death.' He explicitly states that all this information was supplied by Prof.

१५७८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that gajendra Thakur calls this 'a total falsehood', the Devananda Panji records show Gangesa's descendants across multiple generations in named villages.
- (B) In Dalit literature, however, it is not grief but pain, a phenomenon pervasive on physical, mental, social, and historical levels.
- (C) The three poets -Garange, Vadel, Solanki -adopt three different poetic strategies: Garange uses urban realism (the concrete, sensory reality of city life), Vadel uses sexual-political testimony, and Solanki uses freeze-figures and anti-Gandhi irony.
- (D) The chapter notes that m Mala Jha A writer of Maithili fiction whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila.

१५७९. What is the best reading of the chapter's discussion of Vasudeva Sarvabhauma?

- (A) The chapter notes that gauri is an entirely distinctive voice in the Telugu Dalit women's poetic line of inheritance.
- (B) In contrast, Hitnath Jhā chose after retirement to write gramitihas and reader-responses, which are an indispensable service to literature.") This observation encapsulates the distinctive ethic of Hitnath Jhā's literary practice: service over self-promotion.
- (C) The final image, the dog laughing on the sofa as the courtyard lies empty, achieves the rasa's peak by way of a reversal: the animal occupies the domestic space abandoned by humans, an image simultaneously absurd (hāsya) and heartbreaking (karuṇa).
- (D) The consequence for the Navya-Nyaya school: Vasudeva Sarvabhauma of Bengal came to study in Mithila as a classmate of Pakasadhara Misra, passed the shalaka examination and received the title of Sarvabhauma.

१५८०. Which point is consistent with Chapter 2's treatment of Gajendra Thakur?

- (A) A r c h i v e E v i d e n c e 'Sushri Aparna Kumari' is listed as having received Videha Samman 2013 for acting in the Mithila cultural-cinematic domain: 'Sushri Aparna Kumari, daughter of Shri Manoj Kumar Sahu, date of birth 18-2-1998, address: Village...
- (B) The injustice to Phillips noted by Gajendra Thakur: because Ramanath Jha's suppression was transmitted into Bhattacharyya's 1958 history and then into the 2016 Sahitya Akademi monograph, Phillips, who was forced to rely on these sources for biographical...
- (C) The chapter notes that b i n d e s h w a r T h a k u r : W o r k s a n d C r i t i c a l A p p r e c i a t i o n IV.A Biographical and Literary Profile Bindeshwar Thakur is a Nepali-side Maithili writer working as a migrant labourer in Qatar (Gulf diaspora).
- (D) The theory of Vibhāva, Anubhāva, and Vyabhicāribhāva is key to how Kamat's drama works.

१५८१. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that this is possible, because neither the skill in the investigation can be traced in the views of the opponents (Buddhists etc.), nor the poverty can be traced in the words establishing the conclusive theory of one's own system...
- (B) The chapter notes that chapter IV: The Prose, Seed Stories, Short Stories, and Aphorisms 4.1 The Vihani Katha (Seed Stories) The seed story (vihani katha) section contains the two stories Adhiviswas (Half-Belief/Superstition) and Saus-Putahu (Mother-in-Law...
- (C) The capacity to move across these three very different rasa-registers, the devotionaltranscendent, the festive-comic, and the lyric-amorous, inside a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (D) The chapter notes that shardindu Chaudhary Contemporary poetic reviews focusing on stylistic evolution.

१५८२. Which point is consistent with Chapter 2's treatment of Validity The Theory?

- (A) The chapter notes that 343) The Merit-Demerit Debate: Constitution of Validity The Theory of Constitution or Production of Validity (Pramanva-utpatti-vada) in Bhatta Vol.
- (B) 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.
- (C) They argued that the embankments were not blocking the river but the 'development' of the people., Incidents of Cutting Embankments: There are many instances where, during floods, when villages started drowning, people were forced to cut the embankments to...
- (D) The chapter notes that epistemology in Classical India: The Knowledge Sources of the Nyaya School.

१५८३. Which point is consistent with Chapter 2's treatment of Comprehensional Relation?

- (A) The chapter notes that 'Thus ends the Theory of Comprehensional Relation in the Perception in the Tattvacintamani composed by Sri Gangesopadhyaya.' Theory of Inherence (I.vi), Samavaya as Comprehensional Relation The Theory of Inherence (Samavaya-vada...
- (B) The title story, from which the volume takes its name, portrays a mother's nuanced psychology as her son climbs officialdom while his wife grows distant from village ways.
- (C) The parallel history stresses that this early prose was "stuccato" and "rimed," serving as a handbook for storytellers and common narrators, rather than just a courtly exercise.
- (D) Gangesa's analysis of upamana involves a triadic structure: the known object (A), the unknown object (B), and the feature (f) shared between them.

१५८४. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that navya-Nyāya and the Hajal's Logic The hajal's satirical logic operates by way of what Gaṅgeśa's Navya-Nyāya would call an *aprasiddha* (unexpected/incongruent) *vyāpti*, an apparently paradoxical connection between things that are...
- (B) The Mimamsaka objection (I.X.19): how are the five different knowledges of five different qualities produced in the eating of large circular cake explained by this theory?
- (C) The Dhanuk characters of Hamar Tol are not sociological abstractions or representatives of a thesis; they are fully realised individuals whose specific choices, relationships, and fates illuminate the structural conditions of Dhanuk community life in...
- (D) The chapter notes that this convergence reveals a deeper cultural logic: in Mithila, Rama is not merely the hero of an Avadhi epic but the husband of Mithila's own daughter Sita, a claim that gives all Maithili Rama-devotion a territorial-theological...

१५८५. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that fourth, his institutional participation, in Videha's editorial network, in the Sagar Raati circuit, in academic seminars, embodies what Pierre Bourdieu would call the *habitus* of the committed public intellectual: one who does not...
- (B) His philosophical method (test every definition against every counterexample) and his biographical reality (a life that was itself a counterexample to caste-purity norms) are not incidental parallels but structural convergences.
- (C) The art historian Partha Mitter (*The Triumph of Modernism: India's Artists and the Avant-Garde*, 2007) has argued that the dichotomy between 'folk' and 'modern' in Indian art was partly a colonial construction, one that undervalued the sophisticated visual...
- (D) The chapter notes that chandra Talpade Mohanty's critique of the Western feminist tendency to construct a monolithic 'Third World Woman' as victim without agency applies in reverse here: Manu's female speakers (in the Maithili context) are given voice...

१५८६. Which option correctly summarizes a point from Chapter 2?

- (A) 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').
- (B) His 2025 publications, *Mansarbi*, *Bookmeniya*, and the earlier *Yayavari*, demonstrate a sustained and maturing literary project that addresses the most pressing concerns of Mithila's social and cultural life.
- (C) The chapter notes that *rakhbar* (*The Village Guard*) *Rakhbar*, the story of Musba, the guard, introduces gender dynamics in a complex way.
- (D) The Commentary line of inheritance, Vardhamana to Raghunatha Siromani *The Potter-Bhattacharyya Encyclopedia* Vol.

१५८७. What does Chapter 2 most clearly emphasize about Sahitya Akademi?

- (A) The chapter notes that 33)shows considerable critical intelligence, literary sensitivity, and methodological range.
- (B) The chapter notes that hoogli Upar Bahait Ganga (The Ganga Flowing Above the Hooghly, 2065 BS / 2008 CE) The paradoxical image of the Ganga 'flowing above' the Hooghly is a geographical and poetic impossibility used metaphorically, the sacred above the...
- (C) The suppression of Gangesa's biography in layers 3 and 9 connects the philosophical and the political: the same institutional culture that denied the Sahitya Akademi award to Harimohan Jha (the most popular Maithili satirist, who attacked Brahmin...
- (D) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting.

१५८८. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that this landscape haunts her poetry and drama as a recurring symbol of both nurture and precarity.
- (B) The chapter notes that legacy and Significance Ashok's significance for Maithili literature is best understood at four levels.
- (C) The chapter notes that feminist Theory and the Drama of Women's Oppression Feminist dramatic theory (Sue-Ellen Case, Jill Dolan, Elin Diamond) looks closely at how theatre represents, constructs, and potentially challenges gender oppression.
- (D) The Dooshan Panji (Gajendra Thakur/Videha, 2009): the suppressed biographical truth, born five years after his father's death, married to a Charmkarini, his family of 'inferior social status' by Mithila Brahmin standards, his poetry completely lost by way...

१५८९. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand.
- (B) The Parallel History: the suppression as institutional pattern, the digital recovery as civilisational resistance.
- (C) The chapter notes that male voice: In the Telugu Dalit poetry series, the women's voice was dominant.
- (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...

१५९०. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) Her literary formation is that of a writer of a parallel line of inheritance: oriented toward social realism, toward the lives of middle-class Maithili women.
- (B) A single principle that Gangesa himself enunciated at the opening of the Tattvacintamani: composing 'with measured words', after having observed 'the entire essence of both the schools by way of the divine eyes of thought.' Every definition must be...
- (C) The chapter notes that it is a scathing critique of official Independence Day ceremonies: the khadi-clad politicians who give hypocritical speeches before the national flag while practising corruption throughout the year.
- (D) The chapter notes that this is particularly major in the Anchinhar era, where all three poets belong to the same online community and many of their ghazals were first published and responded to on the same digital platforms.

१५९१. Which answer matches the critical direction of Chapter 2?

- (A) The parallel history movement has applied that same principle to its subject: every source has been examined, every claim has been tested, no essential fact has been suppressed.
- (B) The chapter notes that comparative Analysis: The Parallel Theatre vs.
- (C) The chapter notes that c Postcolonial and Subaltern Theory The Samagra is deeply postcolonial in its cultural politics: its subject is the struggle of Maithili, a language marginalised by Hindi nationalism and Sanskritised Brahminism alike, to claim...
- (D) The breast cancer story is literally a text of 'white ink' writing that flows from the specific physical experience of women's bodies, from the territory that dominant Maithili literary discourse has rendered invisible.

१५९२. Which point is consistent with Chapter 2's treatment of Original Mithila Tadapattra Inscriptions?

- (A) The chapter notes that panji: 11,000 Original Mithila Tadapattra Inscriptions, Vols.
- (B) The chapter notes that edward Said: Traveling Theory and the Question of Origins Said's concept of "traveling theory" addresses how ideas, texts, and practices move across cultural and historical contexts, inevitably being transformed in the process.
- (C) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the surrounding chaupai lines flow in natural Maithili speech.
- (D) The chapter notes that under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society, including Dalits, women, and rural laborers, whose voices were previously relegated to the peripheral margins of the...

१५९३. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that dādika 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.
- (B) The chapter notes that materials for the Study of Navya-Nyaya Logic.
- (C) The archive provides: a consistently reproduced founding endorsement statement; a position of honour in the Videha community's canonical founding list; that extends the Videha literary movement's concerns into independent verse.
- (D) The chapter notes that this focus on Nepal also includes contemporary figures such as Ram Bharos Kapari 'Bhramar' and Sujit Kumar Jha, whose journalism and storytelling are archived as essential voices of the NepalMaithili experience.

१५९४. What is the best reading of the chapter's discussion of Parallel History?

- (A) The chapter notes that cited in A Parallel History of Maithili Literature, on sociopolitical implications of caste dominance in Maithili cultural politics.
- (B) The chapter notes that pathak's Gaam Gel Chhalahun is a social-realist novel, sustained narrative prose, multiple characters, temporal depth, sociological totality.
- (C) 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...
- (D) The comparison seems to valorize Bhikhari Thakur's Bidesiya for its "marmasparshi rupa" (poignant form) while critiquing Maithili for its "bojhil" (cumbersome) epic narratives.

१५९५. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that secondary Sources: Maithili and Indian Criticism Choudhary, Radhakrishna.
- (B) The chapter notes that cited in A Parallel History of Maithili Literature.
- (C) The chapter places Arvind Thakur inside the wider parallel history of Maithili literature.
- (D) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...

१५९६. What is the best reading of the chapter's discussion of Dooshan Panji?

- (A) Videha Parallel History Archives & Dooshan Panji genealogical records (videha.co.in).
- (B) The chapter notes that iI CRITICAL APPRECIATIONS KUNDAN KUMAR KARN Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya Epistemology of Gaṅgeśa · Rasa-Dhvani-Vakrokti-Auchitya I .
- (C) His village characters are not idealisations but what Lukács called 'typical' figures, individuals in whom the contradictions of their historical moment crystallise.
- (D) The chapter notes that 'Konā Madar Day Happy' inserts the English 'Mother's Day Happy' not in imitation of metropolitan culture but in satirical citation: the English marketing phrase is repeated to expose its emptiness against the Maithili reality of a...

१५९७. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) His daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us.'
- (B) The chapter notes that iI (Introduction, Sanskrit Text, Translation and Explanation).
- (C) In Maithili, 'anchinhar' means 'unrecognised' or 'unfamiliar,' and 'aakhar' means 'letters' or 'words.' On one level, it evokes the literal condition of Tirhuta (Mithilakshar), the indigenous script of Mithila, which has been rendered "unknown" to most...
- (D) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.

१५९८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that 'The Science of Words'.
- (B) They challenge the Eurocentric history of literary forms.
- (C) The chapter notes that while male poets from these backgrounds are writing, the female voice from these marginalized sections remains largely unheard and is "still waiting" to emerge.
- (D) The chapter notes that o v e r a l l S i g n i f i c a n c e Shardinu Chaudhary's significance in contemporary Maithili culture operates at several interrelated levels: As a satirist, he extends and renews the great line of inheritance of Maithili...

१५९९. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) Jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti / prernā mā-bābūḥ saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose').
- (B) The chapter notes that t h e o r y o f I n v a l i d i t y o f N o n , p e r c e p t i o n (A n u p a l a b d h i , v a d a , I . v i i) The Theory of Invalidity of Non-perception (Section I.vii, Tattvacintamani pp.
- (C) Applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide.
- (D) The playwright's careful documentation of troupes from Samastipur, Purnia, Supaul, Saharsa, the naming of villages, panchayats, post offices, is not mere antiquarianism.

१६००. What does Chapter 2 most clearly emphasize about Section I.viii?

- (A) The Persian ghazal reached its classical pinnacle in the work of Hafiz Shirazi (1315-1390 CE), Sa'di, Rumi, and later Saba, Waqif, and Ghanī Kashmīrī.
- (B) Jharudar's jhārū poems are rich in rasa, though the rasas they evoke are not the dominant courtly rasas (śṛṅgāra, vīra) but the socially critical ones: Karuṇa rasa (pathetic/compassionate): The dominant rasa of the women's and poverty poems.
- (C) Roy's bīhani kathā is the formal expression of this living stream: rooted in Maithili folk narrative economy (the brief tale at the domestic ritual), updated for digital dissemination.
- (D) The chapter notes that s e c t i o n V I I - V I I I B o u n d a r y : T h e I n v a l i d i t y o f N o n p e r c e p t i o n i n R e l a t i o n t o N o n , e x i s t e n c e The Theory of Non-existence (Section I.viii) builds directly on the Invalidity of...

१६०१. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that pakasadhara Misra, the Mithila teacher who refused to allow copying of the Tattvacintamani, forcing Vasudeva Sarvabhauma to memorise it, was a contemporary of the Sanskrit/Avahatta Vidyapati, placing him in the late 14th to early...
- (B) The three writers studied in The discussion, Vibha Rani, Bindeshwar Thakur, and Anmol Jharepresent distinct yet intersecting trajectories inside contemporary Maithili letters.
- (C) The Current State of Women's Poetry (2004-2022) The author analyzes the changes in the 18 years between the first and second editions: The Impact of Digital Media: The rise of electronic media, TV, mobile phones, and the internet has allowed Maithili women...
- (D) The chapter notes that gangesh Gunjan, himself a distinguished Maithili writer, who describes the manuscript as representing "a fundamental concern of the present and the present's cry." Gunjan recognises three semantic layers (artha-chhāyā) in Utpal's...

१६०२. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that) align with the Padavali of the pre-Jyotirishvara Vidyapati, but do not align with the poetic sophistication of the Sanskrit and Avahattha Vidyapati.
- (B) The chapter notes that cE) as Vasudeva's disciple, and confirms the sequence: Gangesa (fl.
- (C) The grandmother's folk Maithili, the diaspora professional's slightly Assamese-inflected Maithili, and the novelist's own reflective narrative voice constitute three distinct strands of the heteroglossic weave.
- (D) As co-editor of Videha, he was an institutional actor inside the parallel movement, one of the architects of its digital infrastructure.

१६०३. What is the best reading of the chapter's discussion of Eastern Book Linkers?

- (A) The chapter notes that sita, as daughter of Mithila's king Janaka and as the goddess Earth's daughter, connects the cosmic Mother with the specific sacred geography of Mithila.
- (B) The New Critical principle that form and content are inseparable finds strong support in Saras's practice: the sonic textures of his geet, alliteration, internal rhyme, assonance, are not decorative but semantically active.
- (C) The chapter notes that chali Abiyau Patna sa Gaam (Come Back from Patna to the Village) A wife pleads with her husband: "You have your B.A. and M.A., but do not take a job.
- (D) The chapter notes that delhi: Eastern Book Linkers, 2012. [General Introduction pp. i-xxxv; Text and Translation pp.

१६०४. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that inside this section, the Karaka-vada serves as a critical nexus where grammatical theory, logic, and cognitive science intersect, offering a sophisticated account of how sentient agents relate to actions by way of linguistic structures.
- (B) The chapter notes that rajdeo Mandal: A prolific poet and dramatist whose work "Sharshayya" has been featured alongside Acharya Ramanand Mandal's contributions.
- (C) The chapter notes that professional Career She served as a Lecturer in Maithili at Bankipur Rajkiya Balika Dwadashiya Vidyalaya (Government Girls' Higher Secondary School), Golhar, Patna, from which she retired in September 2008.
- (D) The chapter notes that this is not an incidental coincidence: the Navya Nyāya line of inheritance that Gaṅgeśa established was itself a product of the intellectual culture of Mithilā's paṇḍit community, centered in Darbhanga, Madhubani, and Sitamarhi.

१६०५. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (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 gangesha sought to reconstruct the realist epistemology of Nyaya by providing definitions that were immune to the hair-splitting dialectic of the Advaita Vedantins.
- (C) The chapter notes that but the conference is disrupted by a caste-based crisis: a woman's body arrives during the event, and the question of whether she should be buried according to Hindu or Muslim rites opens a social wound about the woman's history of...
- (D) The chapter notes that viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.

१६०६. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) Applying dhvani theory: the persistent undercurrent in Nagendra Kumar's stories is the sthāyibhāva of karuṇa (compassion/pathos) arising from the vulnerability of women, the poor, and the socially marginalised inside the Mithilā village complex.
- (B) A key thesis of parallel history: the beloved Padavali poet Vidyapati is distinct from an earlier poet of the same name who composed in Sanskrit and Avahatta.
- (C) The chapter notes that it is inside the Anumana-khanda that Gangesha defines the concept of paksata, or the condition of being a subject of inference, which provides the logical grounding for the subject-predicate relations investigated in the later...
- (D) The chapter notes that this is a dramaturgical choice consistent with the Nāṭyashāstra's understanding that the richest aesthetic experience involves the orchestration of multiple transitory emotions around a stable sthāyibhāva (permanent emotion).

१६०७. What is the best reading of the chapter's discussion of Result The Karman?

- (A) 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...
- (B) The Karman (Object) and the Locus of Result The Karman, or object, is traditionally defined as that which is most desired by the agent (kartur ipsitatam karma).
- (C) The chapter notes that pramana in Poetic Cognition The four Pramanas (sources of valid knowledge), Pratyaksha (perception), Anumana (inference), Upamana (comparison), Shabda (testimony), each operate distinctively in the ghazal reading experience.
- (D) His translation is, in Navya-Nyaya terms, a well-formed inference.

१६०८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that sanskrit, as the language of the shastra line of inheritance, carries a normative authority in the communities where the practice of female foeticide is most entrenched.
- (B) Are there no good stories in Maithili, no good plays?
- (C) The chapter notes that gangesha's analysis of the verbal suffix (akhyata), such as the "-ti" in "pacati" (he cooks), is a landmark in Indian semantics.
- (D) Her positioning as a Patna-based woman prose writer in the Videha democratic literary movement is itself a structural act of counter-canonical significance.

१६०९. According to Chapter 2, which statement best fits the discussion of Rival Schools The Sabda-khanda?

- (A) The chapter notes that dialectical Engagements with Rival Schools The Sabda-khanda is a battlefield of ideas where Gangesha defends the Nyaya-Vaisheshika worldview against the Mimamsakas and the Grammarians.
- (B) 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.
- (C) The chapter notes that gynocriticism insists on the recovery and analysis of women's writing, both creative and critical, as an essential component of any complete literary history.
- (D) The Foreword by Krishna Dutt Paliwal of Sasta Sahitya Mandal echoes this: Mithila has been sidelined and marginalised despite immense natural resources, and needs special attention and care.

१६१०. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that mimamsa: The Debate on Injunctions (Vidhivada) A major portion of the Sabda-khanda is the Vidhivada, where Gangesha analyzes Vedic injunctions like "One desiring heaven should sacrifice" (svargakamo yajeta).
- (B) In the Videha Parallel History critical frame, Ilarani Singh represents the counter-line of inheritance of women's voices that mainstream literary academies, the Sahitya Akademi, Maithili Akademi, Maithili-Bhojpuri Akademi, have historically marginalized.
- (C) The chapter notes that elaine Showalter's concept of 'gynocriticism', the study of women's writing as a distinct literary line of inheritance, provides a useful critical frame for reading Kamat's work not as a deviation from a male norm but as...
- (D) The movement posits that the "lag" in quality literature in certain regions is often a result of a lack of translation.

१६११. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.
- (B) The stories show a genuine talent for social observation and an ear for Maithili spoken dialogue. "Yugadharma" shows structural command and emotional restraint. "Ekata Pakal Aam" achieves its modest effect by way of economy.
- (C) The chapter notes that sandra Gilbert & Susan Gubar / Feminist Theory, Applied to Kusum Thakur Showalter's gynocriticism and Gilbert & Gubar's analysis of women's writing in The Madwoman in the Attic are relevant to Kusum Thakur's literary situation.
- (D) The chapter notes that this shows a secondorder insight: Gangesha's linguistics is deeply tied to a theory of rational agency and human motivational behavior.

१६१२. According to Chapter 2, which statement best fits the discussion of Case Study?

- (A) The Mangala-vada: A Case Study in Causal Analysis Gangesha opens the Tattvachintamani with the Mangala-vada, an investigation into the causal necessity of auspicious invocations at the start of a literary or ritual work.
- (B) The novel's Maithili language itself enacts this hybridity, as the Praasangiki acknowledges, the Guwahati publication context meant that Maithili typesetting was a major challenge (only a P.N.
- (C) In Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself).
- (D) Videha Parallel History critical frame (VPHF): This work is a parallel history of linguistic standardization.

१६१३. 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".

१६१४. What is the best reading of the chapter's discussion of Computational Linguistics Modern?

- (A) His findings are worth noting in detail: 26 ghazals lack a radif (refrain); 5 ghazals lack a matla (opening couplet); in 4 ghazals the radif appears in the matla but is not maintained throughout; 9 ghazals have the same rhyme word (kafiya) in different...
- (B) The chapter notes that 2 The Poetics of Exile: Padain, Threshold, and Ecological Loss One of the most insistent presences in Nistuki is the figure of padain, migration, exile, departure.
- (C) 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...
- (D) The chapter notes that potential for Computational Linguistics Modern computer scientists have recognized that the structure of Navya-Nyaya languagespecifically its hierarchical use of delimiters and its focus on formal relations, is remarkably compatible...

१६१५. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that vineet Utpal in the Women's Writing Parallel: The Parallel History Part 1 specifically notes that RTI data on the exclusion of women from Sahitya Akademi Maithili assignments was "confirmed by Vinit Utpal / Ashish Anchinhar...
- (B) The chapter notes that if the goal of philosophy is to know the "truth" (tattva) of things, and if knowledge is mediated by language, then the mechanics of how language represents the world must be understood with absolute certainty.
- (C) The chapter notes that (Referenced in Videha critical writings.) Mishra, Jayakant.
- (D) The chapter notes that economic and Philosophic Manuscripts of 1844.

१६१६. In Chapter 3 (The Maithili Ghazal), which option reflects the chapter's argument?

- (A) Across Indian literatures, Mishra's work resonates with the social realism of Premchand (HindiUrdu), whose Godan and short stories document the exploitation of peasants and women with comparable moral urgency.
- (B) The chapter notes that river Terminology in Mithila's Folk Culture: A distinct aspect of Dinesh Kumar Mishra's writing is that he defines rivers not just with hydrological data but by way of Maithili vocabulary.
- (C) The chapter notes that 'Sona' depicts the India-Nepal border as a zone of shared family pain: 'a white pillar that stares at them like a ghost.' 2.3 Novel: Gharmuha (The One Who Yearns for Home, 2069 BS / 2012 CE) Bhramar's only novel to date is his most...
- (D) The chapter notes that it brought 350 to 400 new and previously marginalised writers into the literary mainstream inside a single decade.

१६१७. Which answer matches the critical direction of Chapter 3?

- (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).
- (B) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (C) The chapter notes that however, its insistence on representing the perspective of a mute, orphaned, socially liminal female protagonist marks an major contribution to the feminist-subaltern strand of Maithili fiction.
- (D) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation, linking the individual lyric to the folk line of inheritance of Maithili performance.

१६१८. In the context of The Maithili Ghazal, which statement is accurate?

- (A) The chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon.
- (B) The Lokdharmi and Natyadharmi Dialectic The Nāṭyaśāstra categorizes dramatic performance into two primary modes: Lokdharmi (folk/realistic) and Natyadharmi (stylized/classical).
- (C) Jharudar's claim that the world is sunnā (empty) without the common person inverts this: it asserts that the world's content, its non-emptiness, is constituted by the presence and work of the subaltern.
- (D) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society?

१६१९. 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.

१६२०. What does Chapter 3 most clearly emphasize about Banu Udhra?

- (A) The earliest Arabic ghazal poets include Jamil ibn Ma'mar of the Banu Udhra tribe, who gave his name to the "Udhri" line of inheritance of chaste, self-sacrificial love: loving unto death, with no expectation of physical consummation.
- (B) 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) The chapter notes that identity and Location Hitendra Gupta (हितेन्द्र गुप्ता) is a Maithili journalist and cultural reporter based in Delhi, a member of the large Maithili diaspora community of the national capital that forms one of the most major nodes...
- (D) The chapter notes that this anthology is the largest curated collection of Maithili women's poetry of the modern period.

१६२१. Which point is consistent with Chapter 3's treatment of The Maithili Ghazal?

- (A) The chapter notes that such a re-cognition is a knowledge produced by both senses and the impressions (samskara) of the previous experience of objects (Nyayamanjari, p.459).
- (B) These conventions, developed over three centuries of Persian ghazal writing, arrived in India structurally intact.
- (C) In literary epistemology, this maps onto the question: what does the text make directly perceptible?
- (D) The chapter notes that 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color.' Stanford Law Review 43.6 (1991): 1241-1299.

१६२२. Which answer matches the critical direction of Chapter 3?

- (A) The chapter notes that cE), significantly, a work composed in the very Mithila region of which Dr.
- (B) The sama (spiritual listening) sessions held at these dargahs used Persian and increasingly Hindavi (the nascent vernacular of north India) ghazals as vehicles of devotional transport.
- (C) In that society, women of all caste-classes have become (neglected).
- (D) The chapter notes that c r i t i c a l A p p r e c i a t i o n : T h e G h a z a l T r a d i t i o n (S h o n i t a y a l P a y a r k N i s h a n) Shonitayal Payark Nishan ('Bloodstained Footprints') places Saras inside the most technically demanding and...

१६२३. 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.

१६२४. Which point is consistent with Chapter 3's treatment of The Maithili Ghazal?

- (A) The chapter notes that subhadra's four poems together create an epic of Dalit women's life -fragmented, but complete.
- (B) The chapter notes that singh's editorial work, conducted after his retirement, undertook the triple task of script transliteration, text collation, and scholarly annotation.
- (C) The chapter notes that but unlike much ideologically committed criticism, Jha's work does not sacrifice critical discrimination to programmatic loyalty: the Samay-Saal essay shows him capable of identifying the weaknesses of a journal he clearly admires.
- (D) 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.

१६२५. 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 Raghuvveer Chaudhari 2010 Prajwalit Pragya...
- (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.

१६२६. Which option correctly summarizes a point from Chapter 3?

- (A) The chapter notes that this is an extraordinary tribute from a major writer: it positions Shardindu Chaudhary not as a peer but as an intellectual formative influence.
- (B) The chapter notes that ramlochan Thakur's Maithili Lokakatha (1983, reprinted 2006) is a major contribution to this line of inheritance.
- (C) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (D) His poetry is famous for its difficulty: multiple simultaneous interpretations, grammatically ambiguous constructions, philosophical paradoxes folded into a single sher.

१६२७. Which point is consistent with Chapter 3's treatment of The Maithili Ghazal?

- (A) In Maithili, Jharudar performs the same structural role by way of the jhārū and gīt, giving voice to Mithila's women, farmers, and socially marginalised communities.
- (B) The chapter notes that it is the land that produced Yajnavalkya's Brhadaranyaka Upanishad, the philosophical debates of Maitreyi, the Nyaya philosophy of Gautama, and the Navya Nyaya of Gangesa Upadhyaya.
- (C) His Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language.
- (D) The chapter notes that when water comes into the river, these villagers leave their homes and take shelter on the high embankments.

१६२८. What is the best reading of the chapter's discussion of Ghazal Samrat?

- (A) The chapter notes that this 'mainstreaming' of feminist reading is arguably more effective than keeping feminist criticism in a separate 'Stri Kona' (Women's Corner), it insists that the question of how fiction represents women is a question for all...
- (B) The chapter notes that subhadra becomes the witness to her own life -and from this her poetry becomes not merely a personal cry of anguish but a historical document.
- (C) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū (stiff-stalk broom for clearing refuse).
- (D) The chapter notes that known as "Ghazal Samrat" (Emperor of Ghazals), Bhat encountered Urdu ghazals by way of self-study around 1955, and spent the remainder of his life demonstrating that the form could be written with full formal rigour in Marathi.

१६२९. What does Chapter 3 most clearly emphasize about Hridaynath Mangeshkar?

- (A) The chapter notes that this familial structure is essential for the survival of a minority language in the face of the linguistic hegemony of Hindi and English.
- (B) His best-known verses were set to music by Hridaynath Mangeshkar and sung by Lata Mangeshkar and Asha Bhosle, giving Marathi ghazal a mass cultural reach comparable to the recorded Urdu ghazal line of inheritance.
- (C) The chapter notes that hasya (The Comic): The "One Personality: Two Pictures" poem creates Hasya Rasa by juxtaposing a wealthy trader (Pokodimal) with his Alshasian dog and a "Scotland girl" against the backdrop of a "magnificent hotel".
- (D) Anchinhar's willingness to critique senior figures by name, including recipients of major awards, is itself a political act.

१६३०. What is the best reading of the chapter's discussion of Adil Mansuri?

- (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) Videha is the first and longest-running Maithililanguage fortnightly e-journal, having originated as 'Bhalsarik Gachh', the first Maithili blog, on 5 July 2004, and rechristened as Videha from 1 January 2008.
- (C) Adil Mansuri, Bashir Badr, and others developed the Hindi ghazal further.
- (D) His pen name Anchinhar (अनचिन्हार, meaning 'unrecognised' or 'unfamiliar' one who is not yet known) carries with it both a manifesto and a challenge: to give voice to that which has been passed over, silenced, or misrecognised by the hegemonic apparatus of...

१६३१. Which point is consistent with Chapter 3's treatment of Pre-Ghazal Sensibility To?

- (A) The chapter notes that p a r t I I : T h e M a i t h i l i G h a z a l , C l a s s i c a l P h a s e , D a r k I n t e r l u d e , a n d t h e D i s r u p t e d L i n e a g e 2.1 The Emotional Soil: Vidyapati and Pre-Ghazal Sensibility To understand the...
- (B) 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...
- (C) The chapter notes that he writes poetry, tanka, haiku, short stories, and seed stories, across genres but from a consistent ethical centre: the world of the rural poor, the agrarian distressed, the caste-oppressed, and the gender-subordinated.
- (D) 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.

१६३२. What is the best reading of the chapter's discussion of Persian Sufis?

- (A) The suggestive level: the prohibition of the mother ("mā" means mother as well as being the Maithili for "no/not"), the fundamental violence of a language policy that tells a mother tongue "No Entry." 6.3 Vakrokti and the Poetics of Obliqueness Kuntaka's...
- (B) The chapter notes that this vernacular assertion has a structural parallel with the ghazal's own history: the form that began in Arabic was taken up by Persian Sufis as a vehicle for speaking truth in the living language, rather than the classical tongue.
- (C) The period covered, extending from October 2022 to May 2026, represents a critical phase in the journal's history, characterized by the institutionalization of the "Parallel line of inheritance" as a countercanonical force that challenges the established...
- (D) His books available by way of Videha's archive at videha.co.in/pothi.htm include a long poem (dīrgha kavita), two song collections, a ghazal collection, and an autobiography, testifying to his range as a creative artist.

१६३३. 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...

१६३४. 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 centres on Siyaram Jha 'Saras', Lyricist, Poet, Ghazal Master and Children's Literature Pioneer.

१६३५. What does Chapter 4 most clearly emphasize about Telugu Dalit Poetry Critical Review?

- (A) Anumana (inference) is activated when the reader infers emotional states and social situations from the ghazal's compressed imagery.
- (B) 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...
- (C) The chapter notes that from this triple Smriti-literature it also happened that in the Grihya-Sutras (Sutra literature), women were made into machines.
- (D) The translation performs a meta-commentary on the condition of Maithili letters.

१६३६. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) In the context of the death of God and the end of history, how long will Maithili stories keep telling tales?
- (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit...
- (C) As the granddaughter of Upendra Nath Jha Vyas, she carries and transmits a specific literary family's contribution to Maithili culture in a form that the official literary historiography has failed to record.
- (D) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).

१६३७. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

- (A) The chapter notes that basukīnātha Jhā's substantial critical preface, a mark of major literary recognition inside the Maithili community.
- (B) The chapter notes that can the Subaltern Speak?" In Marxism and the Interpretation of Culture, ed.
- (C) 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...
- (D) The Counter-Mythological Reading My Ancestral Rights stands inside an major line of inheritance of Dalit literature - the inverted reading of mythological narrative.

१६३८. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that secondary critical frame: The Kama-Shastra line of inheritance and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (B) The chapter notes that navya Nyaya is concerned with the precise definition of terms (lakṣaṇa).
- (C) The chapter notes that 'Shilalekh' (Inscription/Epitaph) This is among the most complex and formally ambitious poems in the collection.
- (D) The Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible.

१६३९. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

- (A) Arundhati, Matsyagandhi, Amba, Ambalika -these are all women upon whom caste-based and gender-based exploitation occurred simultaneously.
- (B) The chapter notes that this "standard" is not based on an archaic Sanskritized model but on a living language that reflects the "Bhava" (emotions) and "Anubhav" (experience) of the common Maithil person.
- (C) The chapter notes that prasād's creative output spans poetry (kavita), short fiction (beehān katha), critical essays (samalochna), and translation.
- (D) The chapter notes that cE) holds that the highest poetry works by way of suggestion, the unstated meaning that reverberates beyond the stated word.

१६४०. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that thabir Jogi and Lal Pan Ki Bibi are further examples of stories in which Renu uses the specific social and cultural world of Mithila to explore universal themes of love, loss, exploitation, and resistance.
- (B) The chapter notes that dalit Aesthetics Critics of Dalit literature -Sharankumar Limbale (Towards an Aesthetic of Dalit Literature), Omprakash Valmiki -have repeatedly emphasized that Dalit literature cannot be measured by the standards of Western poetics.
- (C) The cross-border cultural unity inference, while well-supported in its general claim, faces the counter-instance of the major cultural differences between the Nepal Maithili line of inheritance and the Bihar Maithili line of inheritance.
- (D) Therefore, if Maithili women had the need for reservation, the 'rattle' (toy) of reservation Maithili women cannot be satisfied with that.

१६४१. Which option correctly summarizes a point from Chapter 4?

- (A) In Dalit poetry: Anger is an aesthetic category, not a flaw.
- (B) The chapter notes that understanding these figures contextualises the TattvaCintāmaṇi not as a sudden innovation but as the culmination of centuries of cumulative Maithili logical line of inheritance.
- (C) The story critiques Brahminical notions of ritual obligation (filial duty defined by son, not daughter) while simultaneously celebrating a lowcaste man's aspiration and achievement.
- (D) The songs Renu uses span the full range of Maithili folk song traditions: Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands/seasonal migrants), Samachakwa (songs of the SamaChakeva festival), Jhumar, Kajri, and Chhath songs.

१६४२. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

- (A) The chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society.
- (B) The Long Literary Heritage Maithili literature traces its origins to the 10th century CE, with the earliest major prose work, Jyotirishwar Thakur's Varṇaratnākara, appearing in the early 14th century.
- (C) The chapter notes that even inside the constraints of this double translation, the fundamental poetic power of both poems has come by way of in Maithili -because the force of Bhimanna's thought cannot be made subaltern by any linguistic medium.
- (D) The chapter notes that he dates his author's note from Nanour, Madhubani, 5 March 2020, the place of both his origin and his ongoing practice, signalling that his ghazal career draws its strength from the Madhubani landscape rather than in a metropolitan...

१६४३. What is the best reading of the chapter's discussion of Telugu Dalit?

- (A) His journalistic career spans print journalism, All India Radio (AIR) broadcasting, and digital journalism by way of the Videha platform.
- (B) The chapter notes that b i o g r a p h i c a l a n d C o n t e x t u a l I n t r o d u c t i o n 1.1 Life, Origins, and the Migrant Condition Jagdanand Jha 'Manu' was born into a Maithili-speaking family of rural Bihar.
- (C) The chapter notes that subhadra is a distinctive voice in Telugu Dalit women's poetry.
- (D) The chapter notes that this is not merely historical scholarship but a demonstration that Mithila's economic problems have geopolitical roots that require geopolitical solutions.

१६४४. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) After retirement, staying in the village to serve it.
- (B) 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.
- (C) The chapter notes that nepal's Literary Award Ecosystem for Maithili VII.
- (D) The chapter notes that sahu's drought poems, flood poems, and farmer-poverty poems are the contemporary continuation of this line of inheritance: testimony from inside the agrarian experience rather than from without.

१६४५. Which option correctly summarizes a point from Chapter 4?

- (A) The chapter notes that published in Videha e-Journal, Issue 382, 2023. Jha 'Sagar', Laxman.
- (B) The chapter notes that this metamorphic sequence reflects the many-faceted nature of the Dalit woman's life -who is simultaneously laborer, mother, wife, beggar, and tenacious warrior.
- (C) A sari's edge, a clay pot, Laanda, a posterthese could not be considered poetic subjects in the Maithili poetic line of inheritance.
- (D) In a literary landscape often dominated by male perspectives, Ila Rani Singh became an eminent poetess, addressing the nuances of the female experience and the socioeconomic realities of Mithila.

१६४६. According to Chapter 4, which statement best fits the discussion of Dalit Literary Criticism?

- (A) His citation practice acknowledges the Dhaka University manuscript, Prof.
- (B) The Vāsantī Gīta alongside Samasya creates a characteristic Parallel History juxtaposition: the celebration of spring placed against the hard reality of 'problem'.
- (C) 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.
- (D) The song line of inheritance is the collective Apta: the accumulated testimony of generations of singers whose combined authority validates the line of inheritance's content.

१६४७. What does Chapter 4 most clearly emphasize about Special Reading?

- (A) The chapter notes that critical Appreciation: Village Memory (Gaamghar) XV.
- (B) A Literature of Their Own: British Women Novelists from Bronte to Lessing.
- (C) The Videha Parallel History critical frame's underlying commitment, that every voice that speaks Maithili in any genre, any register, any location is a legitimate part of Maithili literary culture, is enacted in Kalpana Jha Bokaro's decision to write...
- (D) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry.

१६४८. Which answer matches the critical direction of Chapter 4?

- (A) In Hindi-Sanskrit literature, the mother is generally a symbol of sacrifice, gentleness, and nurturance -Yashoda, Kaushalya.
- (B) The chapter notes that pakṣatā and the Subject of Maithili Criticism In Navya-Nyāya, pakṣatā refers to the property (dharma) that is attributed to the subject (pakṣa) in an inferential claim.
- (C) The chapter notes that this research reveals documented cases of inter-caste marriages and historical anomalies that challenge the "sacred" basis of elite Maithili identity.
- (D) The chapter notes that inside the Indian aesthetic line of inheritance, Mandal's primary achievement is the sustained evocation of karuṇa rasa, compassion, without sentimentality: a rasa that, in Abhinavagupta's understanding, achieves its full power...

१६४९. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) Indian Alaṃkāra line of inheritance: Auchitya and Journalistic Propriety Kshemendra's Auchityavicāracarcā (11th century) establishes auchitya (contextual propriety) as the supreme aesthetic principle.
- (B) The chapter notes that survival comes before tenderness -this is the tragedy of the Dalit mother.
- (C) The parallel history views this Nepali period as a "classical age" of Newar-Maithili civilization, where the language operated as a cosmopolitan vehicle across the India-Tibet trade route.
- (D) The chapter notes that unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural line of inheritance (Sanskrit learning, agricultural...

१६५०. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

- (A) The chapter notes that its Maithili translation would have been difficult, and the power of the original technical-cultural word would have been lost. "Avva" -"mai" (mother) was not used, "Avva" was used.
- (B) The chapter notes that 'Thahi Pathahi: Poetry Collection Dedicated to Kavivar Sitaram Jha and Vaidyanath Mishra Yatri.' Archive.org.
- (C) The story follows Kamal, a man struggling with the grinding poverty of life in Patna.
- (D) The chapter notes that 'रुसल प्रकृति' is a parallel history of the environment, chronicling the vipatti (disaster) of climate change from the perspective of the farmer who feels it in his bones, not the scientist who measures it in a lab.

१६५१. 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.

१६५२. Which option correctly summarizes a point from Chapter 4?

- (A) The Videha Samman, as part of the Parallel Literature Movement's institutional practice, has consistently recognised not only literary figures but cultural practitioners across the full range of Mithila's artistic life acting, music, art, digital media...
- (B) In the language of Navya Nyaya: their anumana (literary inference) rests on a valid vyapti (invariable concomitance), the connection between artistic honesty and social truth, and produces knowledge (prama) that the mainstream cannot suppress, however much...
- (C) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle.
- (D) The politics of voice: Postcolonial theory, the Videha Parallel History critical frame, and the rasa line of inheritance's concept of sādharanīkaraṇa all engage with the question of whose voice is heard, how, and under what conditions, a question that...

१६५३. Which point is consistent with Chapter 4's treatment of Dalit Women's Poetry?

- (A) The comparison of the groom-market to the fish market is precisely the kind of vakrokti (oblique/figurative expression) that Kuntaka's aesthetic theory recognises as the mark of genuine poetic achievement, the unexpected analogy that creates both comic...
- (B) The chapter notes that can the reader of Dalit literaturewhether Dalit or not, maintain such distance?
- (C) The chapter notes that sanyog: Collection of Short Stories in Maithili.
- (D) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.

१६५४. Which option correctly summarizes a point from Chapter 4?

- (A) 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...
- (B) The chapter notes that subhadra's Avva depicts the labor of a single day of an unnamed mother -a micro-history.
- (C) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (D) The chapter notes that one of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.

१६५५. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that feminist Critical Reading Read by way of Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.
- (B) 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.
- (C) The chapter notes that subhadra's poetry makes that invisible labor visible.
- (D) The chapter notes that singh's treatment of Mayanand Mishra's radio craft is particularly valuable, placing it alongside mainstream narratives of All India Radio's role in Hindi promotion at the expense of regional languages.

१६५६. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The Purusha Pariksha itself, 107 tales of practical wisdom drawn from pan-Indian didactic traditions including the Panchatantra and the Sanskrit Kathakosa, is a text already in dialogue with popular narrative line of inheritance.
- (B) As Ashish Anchinhar puts it: Narendra Jha is a necessary nutritive element for malnourished Maithili literature, but the question of whether his example will generate a line of inheritance rather than remaining an anomaly rests not with Jha himself but...
- (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object.
- (D) Abhaa Jha's essay is titled 'Rangkarmi Premrata Mishr'k Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premrata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.

१६५७. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that by placing a grassroots environmental activist alongside the literary and cultural figures that constitute the normal subject matter of Maithili literary journals, editor Gajendra Thakur has enacted precisely the kind of...
- (B) As a pāṭhakīya-writer and reviewer, Lekh-Rekh fills a structural gap in Maithili's critical infrastructure.
- (C) The chapter notes that ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its...
- (D) Ambedkar used to say: "I measure the progress of a community by the degree of progress which women have achieved." By this measure these poems measure society and find society wanting.

१६५८. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that hitnath Jhā's ancestral village Koilakh is itself situated in the Madhubani district of the same Mithila region, and the intellectual culture that Koilakh documents is inseparable from the Navya-Nyāya line of inheritance that shaped...
- (B) The chapter notes that by documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive line of inheritance that has been underrecognised.
- (C) The chapter notes that badalait Samay: The Short Story Collection Badalait Samay (Changing Times) collects 45 short stories (laghu-kathas) in Maithili.
- (D) The chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature.

१६५९. 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.

१६६०. 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.
- (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...

१६६१. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that unlike the 'established' generation of Maithili writers (Harimohan Jha, Rajkamal Chaudhary, Somdev), Mishra is part of the post-1980 cohort that grew up in Nepal's democratic transition, received education in English-medium...
- (B) The chapter notes that however, before Daag, I have not come across a novel centered on the marriage of a Brahmin girl with a Chamar Dalit (Chamar community) boy.
- (C) The poster that is the Dalit's "mirror" -this is irony.
- (D) The movement's core premise is that the history of Maithili literature has been sanitized and narrowed by a courtly, priestly elite that prioritizes Sanskritized aesthetics over the lived realities of the masses.

१६६२. Which option correctly summarizes a point from Chapter 5?

- (A) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila.
- (B) The chapter notes that that is: the "mirror" that society shows the Dalit -is a false mirror.
- (C) The chapter notes that cRITICISM The Maithili novel Gaam Gel Chhalahun ("I Had Gone to the Village") by Satyanand Pathak is a profound exploration of the emotional, social, and cultural landscape of the Maithil diaspora.
- (D) The chapter notes that chanresh's essay in Videha 370 describes his vision as consistently directed toward 'the exploited and oppressed society, the truth of their experience, awakening human sensitivity to moral values.' In his poetry collection Bann...

१६६३. Which answer matches the critical direction of Chapter 5?

- (A) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (B) Arya's treatment of punctuation (vinyas) and syntax (vakya-prakarana) maps closely onto the Navya Nyaya concern with how syntactic markers guide the reconstruction of the speaker's tatparya.
- (C) The chapter notes that this is an extraordinarily courageous poetic decision.
- (D) The chapter notes that), a story of a woman at the threshold of adolescence 'Mahrāik sam̐am̐che bahuīt dhohhi nor ke je mām̐car me sameṭi lait' (p.

१६६४. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The "Foul-Smelling" Body "Your body was fouled from your ancestors who crushed Dalit women" -this line is extraordinarily complex. "Fouled" -the Dalit caste is generally called "impure" and "foul-smelling." Vadel inverts this pollution-stigma: the...
- (B) The sap of the Indian laburnum, the seeds of the tamarind -these are recordings of indigenous knowledge that Subhadra is inscribing inside poetry.
- (C) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally major: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social...
- (D) The chapter notes that typesetting of Aṃśu was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.

१६६५. Which point is consistent with Chapter 5's treatment of Dalit Literary Criticism?

- (A) The chapter notes that this event became a symbolic event of Dalit women's oppression.
- (B) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (C) The chapter notes that vadel's poem inverts this argument: the abolition of caste begins not merely with marriage, but with acknowledging the history of casteviolence.
- (D) Indian Classical Aesthetic Theory 5.2.1 Rasa Theory (Bharatamuni, Abhinavagupta) The rasa theory, articulated in Bharatamuni's Natyashastra (c.

१६६६. What does Chapter 5 most clearly emphasize about Freeze-Figure People?

- (A) The chapter notes that k e y R e f e r e n c e s a n d S o u r c e s Primary Source Videha E-Journal, Issue No.
- (B) The chapter notes that poetic Form: Extension of the Freeze-Figure People, Freeze! is based on a single extended metaphor. "Freeze" -this simple physical actionbecomes a complex political figure in the poem.
- (C) Along with the best wishes for playing a long innings in the resource-less field of Maithili, the Maithili women poets are welcomed, there is immense joy.
- (D) The Role of Humour The haasya kavita (comic poem) is one of Karigar's most distinctive contributions to contemporary Maithili literature.

१६६७. What is the best reading of the chapter's discussion of Broom-Sticks Poetic Form?

- (A) The chapter notes that umesh Solanki: All the Broom-Sticks Poetic Form: Sarcastic Address All the Broom-Sticks is a direct address poem -speaking directly to Gandhiji.
- (B) His Tattvacintamani founded the Navya Nyaya school of New Logic and established the most rigorous epistemological critical frame in classical Indian philosophy.
- (C) The chapter notes that sita, as daughter of Mithila's king Janaka and as the goddess Earth's daughter, connects the cosmic Mother with the specific sacred geography of Mithila.
- (D) The difference is that the Anchinhar Aakhar blog does this publicly, in digital form, accessible to anyone with internet access, the opposite of the exclusionary guru-shishya system that historically restricted literary knowledge to social elites.

१६६८. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that dhvani: The Resonant Meaning of Lok Itihas Anandavardhana's dhvani theory, the principle that the most powerful meanings in literature are those resonated (dhvanyartha) rather than literally stated (vaachya), applies in a modified...
- (B) The chapter notes that 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...
- (C) The folk, the oral, the village, the mother tongue are simultaneously what his poetry most desires and what the metropolitan subject (the Kolkata migrant) is sociologically pressed to abject.
- (D) 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.

१६६९. What is the best reading of the chapter's discussion of Telugu Dalit?

- (A) The chapter notes that male voice: In the Telugu Dalit poetry series, the women's voice was dominant.
- (B) The chapter notes that this work is not available freely online (unavailable at videha.co.in/pothi.htm).
- (C) The chapter notes that identity and Formation Kundan Kumar Karn (कुन्दन कुमार कर्ण) is one of the most prolific and generically innovative ghazal poets in the Videha archive, with confirmed contributions across five Sadeha volumes (Sadeha 7, 14, 15, 16...
- (D) The chapter notes that subhadra's Avva depicts the labor of a single day of an unnamed mother -a micro-history.

१६७०. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that patriotism, Sacrifice, and National Identity Hathat Parivartan and Mukti Yatra constitute a distinctive strand of patriotic drama inside Jha's corpus.
- (B) The chapter notes that no Entry was, as the introduction by Gajendra Thakur notes, a landmark: the first major Maithili play to be published first in digital form by way of an ezine, reaching an audience of diaspora Maithilis worldwide before any print...
- (C) The chapter notes that this reveals the different forms of regional Dalit movements.
- (D) The chapter notes that Lévi-Strauss's structural anthropology of myth, which reads folk narratives as unconscious mediations of binary contradictions (nature/culture, raw/cooked, male/female, life/death) provides a critical frame for reading Thakur's...

१६७१. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that silt filling up the barrage gates makes its operation difficult, causing water to change course and enter villages.
- (B) 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).
- (C) 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.
- (D) 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.

१६७२. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that this is Navya-Nyaya inference applied to textual scholarship with full methodological rigour.
- (B) Maithili is a Scheduled Eighth language of the Indian Constitution (recognised in 2003), but it remains structurally subordinated to Hindi in Bihar's administrative and educational machinery.
- (C) The chapter notes that different from Telugu and Gujarati Dalit poetry -in which direct political proclamation or personal pain's testimony was at the center -Sunani's poetry expresses the Dalit experience by way of mystical and philosophical dimensions.
- (D) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.

१६७३. Which answer matches the critical direction of Chapter 5?

- (A) The story's key tension: will Kalyani be allowed to participate in the sinurhar ritual, during which married women have vermilion applied to their hairline by the host family, or will she be excluded as a remarried widow?
- (B) The chapter notes that if water and sand can flow out without obstruction, the devastation in surrounding villages could be reduced.
- (C) The chapter notes that poetic Form and Structure Still Much Remains to Be Done In this poem two refrain lines appear repeatedly -"Still I feel I don't know why / that just at the corner / something is hanging and swaying" -at the poem's beginning and middle.
- (D) The Socio-Literary Dialectics of Acharya Ramanand Mandal: A Comprehensive Analysis of Maithili Realism and Regional Assertion The trajectory of Maithili literature in the twenty-first century is defined by a rigorous departure from the courtly and...

१६७४. Which option correctly summarizes a point from Chapter 5?

- (A) The vakratā is minimal; his style is direct, which is itself a poetic choice.
- (B) The chapter notes that he employs forms (haiku, ghazal, rubāʿī) that originate in Japanese and Arabic/Persian traditions and have been absorbed into the Indian literary system by way of the mediation of Hindi and Urdu.
- (C) These three are the three generations of Dalit existence -elderly, adult, infant -all living in the same invisibility. "And yet you want my address! / Strange!" -this sardonic astonishment is the emotional center of the entire poem.
- (D) The chapter notes that) Amrendra Yadav is a Maithili fiction writer in the short-form line of inheritance, with two confirmed Videha contributions in Sadeha 33 and 34.

१६७५. According to Chapter 5, which statement best fits the discussion of Dalit Use?

- (A) The chapter notes that if we don't all play, the world will stop playing?" Pipani Par Nor (Finger on the Lip) Here, the story begins with a morning walk.
- (B) The story "Selphi" (Selfie) defamiliarizes the ubiquitous smartphone gesture by placing it in a Maithili village context where its meaning is radically unstable.
- (C) The chapter notes that but inside this simplicity a deep political question is hidden: "Why should famine not strike my region? / When all the water is mortgaged to the sea." 2. "Paanchajanya" and "Vajra": Dalit Use of Mythological Figures "I know that..."
- (D) The chapter notes that feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.

१६७६. Which point is consistent with Chapter 5's treatment of Dalit Literary Criticism?

- (A) The chapter notes that western Critical Theory: Employing New Critical close reading (I.A.
- (B) The Lalit Kala Akademi should establish a Mithila Art Documentation and Research Centre in the Madhubani-Darbhangā region, with a specific mandate to address intellectual property protection for Mithila painters.
- (C) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory.
- (D) The chapter notes that bhimanna's counter-mythological reading line of inheritance is here used by Sunani in a different way: he does not oppose the mythological symbol, he borrows it -and says that the Dalit voice is no less than that sacred sound.

१६७७. Which answer matches the critical direction of Chapter 5?

- (A) Interview 2: Sri Ramlochan Thakur.
- (B) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre.
- (C) The echo of the Dalit women poets of the Telugu line of inheritance resonates in this image of the abandoned pregnant woman -Subhadra's "Avva", Swarooparani's "Hands Turned to Earth".
- (D) The chapter notes that bhavnath Jha's work is literally the project of giving voice to these texts, and in doing so, he operates as both translator and advocate, performing precisely the function that post-colonial theory recognises as the key task of the...

१६७८. Which option correctly summarizes a point from Chapter 6?

- (A) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.
- (B) The story 'Maithilī' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.
- (C) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva.

१६७९. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that randhir Jha, 'Water Rich Mithila then, Water Crisis in Mithila Now!' (pp.
- (B) The chapter notes that feminist Criticism and Gender Theory The poems 'Maay Hamar Nav Kumbh Naheli' and 'Bauwa Ker Ubtan', along with the story 'Jamila', engage directly with the representation of women in Mithili society.
- (C) The chapter notes that what unites these essays is a consistent question: what does this text do in and for Maithili cultural life?
- (D) The chapter notes that dalit literature, however, sets out a radically transformed śṛṅgāra.

१६८०. In Chapter 6 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.
- (B) The Rasa-Dhvani theory (Anandavardhana and Abhinavagupta) and the Vakrokti theory (Kuntaka) provide the tools for analyzing the aesthetic and suggestive power of Maithili poetry and prose.
- (C) 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...
- (D) The Dalit female body, in this literature, is not the alankārika śārīra (ornamental body) of classical poetics but the body of labor, the body of livelihood, the body of torture.

१६८१. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The chapter notes that today he is a caste-Hindu, while we, of his own caste, are Dalit-outcastes, this is Indian line of inheritance!" The vibhāvas here: Vedic greatness usurped, exclusion, deprivation.
- (B) In the titular story "Sasarphani," the transformation of Jyotsna from a vibrant girl into a "skeleton covered in thin skin" serves as the vibhava (stimulus) that creates a deep sense of pathos in the reader regarding the "Kulin" marriage system.
- (C) His literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice.
- (D) The chapter notes that ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the line of inheritance of Maithili lyricism.

१६८२. What does Chapter 6 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that this complicates the very possibility of raudra as rasa.
- (B) The chapter notes that this book is historically major because it remains the only collective anthology of Maithili women's poetry.
- (C) The chapter notes that inside Indian literary history, this form is closest to the 'vyakti-chitran' (character-portrait) line of inheritance of Hindi and Bengali criticism, and to the English line of inheritance of the 'literary portrait' from Samuel...
- (D) The chapter notes that vīra rasa (heroic): The women's empowerment poems and the calls for social solidarity evoke a 'subaltern vīra', not the warrior-king's heroism but the heroism of the ordinary person who claims dignity and refuses subjugation.

१६८३. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that critical Volumes on Preeti Thakur Anchinhar, Ashish (Ed.).
- (B) The chapter notes that when Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash's Hindi original, that the translated text faithfully transmits the artha (meaning) of...
- (C) The chapter notes that but here the rasas are mutually antagonistic, śṛṅgāra and vībhatsa rarely coexist in classical poetics.
- (D) The poor man's suffering is simultaneously a private tragedy and a public indictment; the mother's death is simultaneously a personal loss and a figure for the cultural loss of Maithili language and line of inheritance.

१६८४. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) Their convergence here marks the distinctiveness of Dalit literature: love and violence inhabit the same space.
- (B) And his presence in the Videha Munnaji interview series ensures that his voice, the voice of the native-speaker scholar, the transnational Maithili intellectual, is part of the digital archive of Maithili culture that the Videha Parallel History is building...
- (C) His ghazals activate *karuṇa* rasa alongside *śṛṅgāra*.
- (D) 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...

१६८५. Which option correctly summarizes a point from Chapter 6?

- (A) The chapter notes that eight-year-old Shreya, who loves her Dalit neighbor "Auntie," when she learns her caste, her face transforms: "Are you really a Harijan?"
- (B) 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.
- (C) The chapter notes that it is the beginning of the work that the Maithili literary line of inheritance, in its fullest and most democratic form, still needs to do.
- (D) The stories range from lyrical evocations of folk festivals to sharp political satires, from tender portraits of village women to devastating critiques of caste oppression.

१६८६. What is the best reading of the chapter's discussion of Resistance Classical?

- (A) The chapter notes that by way of the transcription, the contemporary world, which is in the era of globalization, can understand the cultural diversity of Mithila and the nature of its historical understanding, these aspects have been placed on the world...
- (B) The chapter notes that 'Supplement Two: Literary Scene in Maithili after the Arrival of Jagdish Prasad Mandal.' In Rajdeo Mandal: Maithili Writer.
- (C) The chapter notes that swarooparani transforms this indigenous symbolism into a metaphor of Dalit-women's consciousness.
- (D) The chapter notes that chapter IV: *Śānta* and *Adbhuta*, The Other Aesthetics of Resistance Classical *śānta* rasa takes *nirveda* (renunciation) as its *sthāyibhāva*.

१६८७. In Chapter 6 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) In Dalit literature, these two rasas appear rarely but not entirely absent.
- (B) The narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghab, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty.
- (C) The critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.
- (D) The collection thus belongs to the long line of inheritance of Maithili devotional geet (song) addressed to the village goddess and household deity, a line of inheritance that runs from the folk-religious songs of Mithila's subaltern communities by way of...

१६८८. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that by applying the precision of *Navya Nyāya* to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.
- (B) The limit of *sādhāraṇīkaraṇa*: Rasa theory universalizes the particular.
- (C) *Anumana* (inferential knowledge) is activated when the audience infers social causes from dramatic effects.
- (D) And whatever the sweet fruit of a fruitful revolution is, that is today's Maithili 'female-poetry'.

१६८९. Which point is consistent with Chapter 6's treatment of Dalit Literary Criticism?

- (A) The play's most powerful sequences generate both *eleos* (pity for those excluded from their mother tongue) and *phobos* (fear about the future of Maithili itself), which map precisely onto *karūṇā rasa* and *bhayānaka rasa* in the Indian critical frame.
- (B) The chapter notes that dalit literature sets out new forms, *śrama rasa* (the rasa of labor), *abhāva rasa* (the rasa of absence), *pratirodha rasa* (the rasa of resistance), *āstitva rasa* (the rasa of identity).
- (C) The chapter notes that *bhramar* in the Context of Nepalese Maithili Literature Maithili literature in Nepal has existed in a doubly marginalised position: excluded from the mainstream of Indian Maithili literature (which is institutionally centred in Bihar)...
- (D) The chapter notes that drawing from Videha e-Journal's special issue No.

१६९०. What is the best reading of the chapter's discussion of Odia Dalit?

- (A) The chapter notes that this anthology, Maithili translations of Telugu, Gujarati, and Odia Dalit literature, reveals both the limits and possibilities of rasa theory.
- (B) In this structural deafness the reality of upper-caste women's feminism is revealed.
- (C) The scholarly women of Mithila were in no way behind men.
- (D) The chapter notes that) align with the Padavali of the pre-Jyotirishvara Vidyapati, but do not align with the poetic sophistication of the Sanskrit and Avahattha Vidyapati.

१६९१. Which option correctly summarizes a point from Chapter 6?

- (A) The chapter notes that c R I T I C A L S Y N T H E S I S Pradeep Pushpa's Monak Dehairpar occupies a specific and major position in the Videha Maithili ghazal line of inheritance.
- (B) The chapter notes that this anthology marks a major milestone in that search for a new rasa theory.
- (C) The chapter notes that he does not develop this observation at length, but its placement in the context of a chapter on the village's problems and development challenges is major: the gendered dimension of social inequality in Mithila is named as part of...
- (D) 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...

१६९२. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that p A R T I I : 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 2.1 Overview of the Parallel line of inheritance The Videha e-journal (ISSN 2229-547X, est.
- (B) The chapter notes that critic's Note: This appraisal employs the classical critical frame of Indian rasa theory critically, not dogmatically.
- (C) The chapter notes that , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon.
- (D) Videha Parallel History critical frame The counter-canonical line of inheritance of the Videha Parallel Literature Movement (est.

१६९३. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The chapter notes that it recognizes rasa theory not as a closed system of rules but as a living, evolving line of inheritance of thought about aesthetic experience.
- (B) The chapter notes that prasad's contribution as one strand in the *samāntar* (parallel, simultaneous) development of Maithili literature in the digital age, a strand that is simultaneously connected to the classical line of inheritance (his use of...
- (C) The novel is dedicated to his grandmother, Shrimati Balmukhi Devi.
- (D) The chapter notes that c h a p t e r I I : B e c h a n T h a k u r , L i f e , C o n t e x t , a n d T h e a t r i c a l M i s s i o n 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur...

१६१४. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The reason: in the Mithila region the Dalit communities -Musahar, Dusadh, Dhobi, Chamar -were historically denied literacy.
- (B) The canon of the Indian novel does not accommodate works that are neither in a major regional language nor in English., Ashish Anchinhar, Videha 352 (paraphrased) 6.2 Female Interiority as Literary Innovation The most consistently praised aspect of...
- (C) The chapter notes that shiv Kumar Prasad (डॉ. शिव कुमार प्रसाद) is a major contemporary Maithili literary figure who has made enduring contributions as a poet, short story writer, literary critic, and translator.
- (D) The chapter notes that it records in vivid detail the journey from the Maithili village Berma (Madhubani) to Patna by bus, then by air to Kochi; the five-star hotel; the Samsung-sponsored award ceremony; the Tamil dancer Padma Shri Shobhana Chandrakumar's...

१६१५. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that navya-Nyāya formalises the structure of the knowledge produced: it is relational, determinate, and transmissible, the cognition generated by Khebaian is not ineffable but analytically recoverable.
- (B) Historical level: The planting of seeds of a Maithili Dalit literary line of inheritance -which will not itself be Videha's translations, but the Maithili Dalit writing inspired by them.
- (C) The chapter notes that first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed.
- (D) Maithili itself is a thirdspace language in his prose.

१६१६. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.
- (C) The chapter notes that t h e a t r e C a r e e r Premlata Mishra's contribution to Maithili theatre is foundational and transformative.
- (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts.

१६१७. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The chapter notes that i n t r o d u c t i o n a n d H i s t o r i c a l S i g n i f i c a n c e Ravindra Nath Thakur (1938-2022) occupies a singular position in modern Maithili literary culture.
- (B) The chapter notes that kamat recognises the key themes of Munni Kamat's work, longing, nostalgia, and the resilience of the female voice in the diaspora, as essential components of the modern Maithili experience.
- (C) Thakur cites five verses by Vidyapati, which are in the language of Vidyapati's Padavali: Jāva na mālato kara paragāsa Tāve na tāhi madhukara vilāsa.
- (D) The chapter notes that while Bhojpuri literature is less rich than Maithili in terms of quantity, in terms of quality, it surpasses Maithili in several domains.

१६९८. In Chapter 7 (Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)), which option reflects the chapter's argument?

- (A) In the dominant Maithili theatrical establishment (what Thakur and the Videha movement call 'jativadi rangmanch'), the subaltern, the lower-caste, the female, the rural poor, cannot speak or is spoken for by upper-caste mediators who claim to represent...
- (B) The chapter places Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) inside the wider parallel history of Maithili literature.
- (C) The title thus says simultaneously: 'May my eyes see Maithili'; 'May Maithili's image be inscribed in my eyes as Madhubani painting is inscribed on walls'; and 'May I carry inside my vision the beloved that Maithili is to me.' 4.3 Vakrokti Theory...
- (D) The chapter notes that second, his consistency: the concerns of Chakravayuha (1986) are still the concerns of Katha-Path (2022), social justice, democratic literary values, the dignity of Maithili language and culture, and this consistency gives the career...

१६९९. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The chapter notes that possibly the son of Shri Mahesh Thakur, of the Barber caste from Vishfi village.
- (B) At the level of the essays themselves as critical texts, dhvani operates by way of the selection and juxtaposition of quotations: by placing the dialogue of oppressed women from different plays in sequence, without connecting commentary, Dr.
- (C) The story shows Srinivas's capacity to render female interiority with empathy.
- (D) The Parallel History critical frame makes it visible and major.

१७००. What does Chapter 7 most clearly emphasize about Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) 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...
- (B) The chapter notes that he is distinct from the primal poet of Maithili, Vidyapati (pre-Jyotirishvara).
- (C) The theoretical implications of this work intersect with a fundamental question raised inside Indian grammatical thought by the Mīmāṃsakas and Vaiyākaraṇas: what is the minimal phonological unit of language?
- (D) The chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent...

१७०१. 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).

१७०२. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The chapter notes that navya-Nyāya Epistemology: Gaṅgeśa's Analytical Technique Applied to Literary Criticism The application of Navya-Nyāya epistemological technique to literary criticism is perhaps the most distinctive and innovative dimension of this...
- (B) The crow (kauā) is one of the most culturally loaded birds in the Indian line of inheritance: associated with ancestors, with intelligence and cunning, with the liminal space between the domestic and the wild (crows live on human refuse and habitation)...
- (C) The Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be...
- (D) The real Maithili women who have migrated, or waited for migrants, are replaced by a literary construct, the virahini (woman in separation) of Sanskritized poetics.

१७०३. Which point is consistent with Chapter 7's treatment of Kishori Kant Mishra's Mithila Sanskritik?

- (A) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting.
- (B) Ashish Anchinhar's technical essay on Thakur's 'so-called ghazal' is the most rigorous scholarly contribution, bringing the analytical critical frame of the Anchinhar Aakhar ghazal grammar to bear on Lekhani Ek Rang Anek.
- (C) The chapter notes that lochana's Ragatarangini and the Mithila Music Heritage The publisher's preface invokes Lochana's Ragatarangini, the great medieval Maithili music treatise, as evidence of Mithila's rich classical music heritage.
- (D) And this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad.

१७०४. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The subaltern appears in the archive only as object of elite discourse.
- (B) The chapter notes that its discussion connects Santosh Kumar Mishra with critical appreciation, literary history and the Videha critical frame.
- (C) The pag they placed on Vidyapati caused the disappearance of Bindhyeshwar Mandal and Shrikant Mandal from Calcutta, and the sacred thread ceremony of the Maithili language was thus completed.
- (D) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.

१७०५. Which option correctly summarizes a point from Chapter 7?

- (A) Aankhime Chitra Ho Maithili Ker (Autobiography, serialised).
- (B) In Purusha Pariksha, while narrating a story, the author comments that Rajput women are characterless, this is akin to the statement in the Atharvaveda that a Shudra's wife can be taken by anyone without consent.
- (C) The chapter notes that subhadra becomes the witness to her own life -and from this her poetry becomes not merely a personal cry of anguish but a historical document.
- (D) 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.

१७०६. What is the best reading of the chapter's discussion of Avahattha Vidyapati?

- (A) And can you believe that the Sanskrit and Avahattha Vidyapati stooped so low as to write thus about the women of his own patron's caste?
- (B) The chapter notes that referenced in Videha Parallel History Part 4.
- (C) The chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "ṭehiāyal chalāh" ("they were exhausted to the bone"), their entire...
- (D) The etymology of "Arer" (from "andi" / castor-oil plant) grounds the village in its agricultural ecology.

१७०७. According to Chapter 7, which statement best fits the discussion of Avadhia Thakur?

- (A) The chapter notes that that his compositions entered the folk devotional line of inheritance alongside anonymous traditional songs is a demonstration of the Maithili line of inheritance's refusal to separate 'learned' and 'popular' religious culture.
- (B) The chapter notes that sabda Pramāṇa (Verbal Testimony): The poet repeatedly validates his claims by citing Vedas and Puranas, using "Valid Testimony" as the primary instrument of knowledge (Pramāṇa) to establish the necessity of devotion.
- (C) The chapter notes that shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village.
- (D) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them.

१७०८. What does Chapter 7 most clearly emphasize about Mithila's Shatapatha Brahmana?

- (A) These writers often share a commitment to social realism and the empowerment of the "Jan" (the people).
- (B) 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...
- (C) The line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit.
- (D) The chapter notes that what distinguishes Singh's work is his insistence on identifying what Gajendra Thakur calls 'mediocrity' and 'blackmail literature': Singh explicitly recognises caste bias, sectarian criticism, and mutual praise clubs (writers...

१७०९. What is the best reading of the chapter's discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) 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...
- (B) 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...
- (C) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.
- (D) The chapter notes that this regional grounding challenges the universalizing tendencies of both classical Sanskrit aesthetics and Western literary theory.

१७१०. Which point is consistent with Chapter 7's treatment of Purusha Pariksha?

- (A) The chapter notes that sandra Gilbert & Susan Gubar / Feminist Theory, Applied to Kusum Thakur Showalter's gynocriticism and Gilbert & Gubar's analysis of women's writing in The Madwoman in the Attic are relevant to Kusum Thakur's literary situation.
- (B) The chapter notes that like Coomaraswamy, Benipuri had heard of the Purusha Pariksha written by the Sanskrit and Avahattha Vidyapati but had not read it; otherwise, he would have understood that the Sanskrit and Avahattha Vidyapati wrote the story of the...
- (C) The chapter notes that he began writing poetry and short fiction (laghu katha) while in the Air Force, published in various Maithili periodicals, and from 2021 became a regular contributor to the Videha eJournal under the mentorship of Ashish Anchinhar.
- (D) The chapter notes that (Hindi) Primary Profession Retired Headmaster Social Role Social Thinker; Association Representative Geographic Focus Sitamarhi (Muraliyachak) It is essential to distinguish the subject of this research, the literary and social...

१७११. 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.

१७१२. What does Chapter 7 most clearly emphasize about Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) The chapter notes that centres on Nabo Narayan Mishra, Complete Critical Appreciation.
- (B) The chapter notes that cixous calls it 'white ink': writing from the maternal body, from women's embodied experience, rather than from inherited male literary convention.
- (C) The story of how a sub-caste transformed him from a fool into a scholar was fabricated, and a conspiracy was hatched to eliminate him.
- (D) His poem addressing Bihar's Chief Minister Nitish Kumar, 'Kemrāsam tasvīr banebbai / Mithilā maithil parivār ker / Takrā dekhebbai Paṭnā jā kai / Vikās put Nītiśa Kumārake', is satirical rather than partisan: it offers the photographic evidence of...

१७१३. Which option correctly summarizes a point from Chapter 7?

- (A) The chapter notes that Sandra Gilbert and Susan Gubar's concept of the madwoman in the attic, the repressed, silenced woman whose "madness" is the only form of protest available to her, is subverted in Sahu's fiction: his women are not mad but lucid, not...
- (B) Are there no good stories in Maithili, no good plays?
- (C) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks.
- (D) The chapter notes that he came to Mithila to study, passed the shalaka examination, and received the title Sarvabhauma.

१७१४. What does Chapter 8 most clearly emphasize about Archival Honesty The?

- (A) The chapter notes that centres on Ramdeo Prasad Mandal 'Jharudar', Jan Kavi and Inventor of the Jharu Literary Form.
- (B) A B H A J H A Literary Critic · Essayist A Note on Archival Honesty The critical essay 'Daidigam, Madhyamargak Anweshanki Katha' (डैडीगाम, मध्यमार्गक अन्वेषणक कथा), published in Videha Issue 369 (Ashok Visheshshank, 2023), at pages 29-33.
- (C) The story 'Vidhva Vivah' (Widow Remarriage) addresses the specific situation of widows in Maithili society, women who are not merely economically vulnerable (the loss of the husband's income) but socially stigmatised (widowhood in many Hindu traditions)...
- (D) Jha's ghazals maintain these conventions while saturating them with Maithili vocabulary, landscape, and affect.

१७१५. What does Chapter 8 most clearly emphasize about Abha Jha's?

- (A) The novel's ideological project is transparent: it argues, by way of narrative demonstration, that given the right environment (education, care, social support), any individual, regardless of disability, caste, or gender, can achieve excellence.
- (B) The satirical pieces in Nik Dinak Bai Kop deploy hasya to expose social and political absurdity, a line of inheritance that in Maithili runs from Vidyapati's lighter verses by way of Harimohan Jha's comic masterwork Khattarkaaka.
- (C) Abha Jha's essay is one of twenty-two critical contributions to the issue evidence that her critical voice was specifically invited and valued by the Videha editorial team as part of its most sustained institutional project.
- (D) The chapter notes that but except for one or two women poets as exceptions!

१७१६. 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.

१७१७. Which answer matches the critical direction of Chapter 8?

- (A) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power.
- (B) The Mithila Landscape as Social Space Place, in Ashok's writing, is never merely scenic.
- (C) The chapter notes that this is the chapter in which the author most openly positions lok itihās as a form of social advocacy: the recovery of the village's history is inseparable from the diagnosis of its present problems.
- (D) The chapter notes that yet she does not seek divorce, saying 'I want to start the story, not end it', she recognises that her husband is not entirely bad, and refuses to abandon the marriage entirely.

१७१८. In the context of Abha Jha, which statement is accurate?

- (A) 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.
- (B) The chapter notes that Singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of...
- (C) Abha Jha comments perceptively: a male author can access a female character's inner experience because, while writing, 'he is neither male nor female, he is only the character.' She connects this to the woman character Bimla in another story, imprisoned...
- (D) Thematic Analysis Chandan Kumar Jha's thematic range is notably the broadest of the three poets.

१७१९. What does Chapter 8 most clearly emphasize about Abha Jha?

- (A) As an archivist and cultural historian, his book Maithili Web Patrakarita Itihās (A History of Maithili Web Journalism, Shashi Prakashan, 2023) provides the most comprehensive account available of how Maithili literary culture found its primary...
- (B) The chapter notes that however, the secondary female characters in his novels, particularly in Chameli Rani and Abara Nahitan, often come from lower social positions and carry the novel's most incisive social commentary.
- (C) The Parallel History perspective explains this: Buch's non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of...
- (D) Her identification of 'madhyamarg' (middle path) as Ashok's dominant aesthetic orientation maps onto the rasa critical frame's concept of shantarasa, the rasa of philosophical equanimity, the state that arises from seeing beyond both extreme optimism and...

१७२०. Which option correctly summarizes a point from Chapter 8?

- (A) The Mother Tongue at Risk: 'Hamrā Azurak Bhāṣā' The poem 'Hamrā Azurak Bhāṣā' ('Our Stepmother Language' or 'Our Language Without a Mother') is among the collection's most politically charged pieces.
- (B) The chapter notes that naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher).
- (C) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's dhvani, the suggestive resonance that exceeds the literal, is both the object of Abha Jha's critical attention and the method of her own essay.
- (D) The chapter notes that this contradiction is not the theory's weakness but its strength, because it acknowledges the complexity of literature, rather than attempting to simplify it.

१७२१. What is the best reading of the chapter's discussion of Abha Jha?

- (A) In her reading of 'Daidigam', the literal story (a retired man returns to his village) carries the dhvani of a larger question about the Maithili diaspora's responsibility to the language and community they left behind.
- (B) The chapter notes that the Role of Maithili Language in Hindi Prose 4.1 Maithili: An Ancient Literary Language Maithili is one of the oldest and most distinguished literary languages of South Asia.
- (C) The angana is simultaneously a space of women's confinement and a space of women's power: it is where women create Madhubani paintings, sing Maithili songs, and conduct rituals that sustain cultural memory.
- (D) The chapter notes that literature that achieves Auchitya is 'fitting' in the deepest sense: it puts nothing out of place.

१७२२. In Chapter 8 (Abha Jha), which option reflects the chapter's argument?

- (A) The chapter notes that leviStrauss's structural analysis of food traditions in *The Raw and the Cooked* (1964) suggests that what a culture cooks and how it cooks reveals its fundamental cognitive and social structures.
- (B) In 'Swadhin', the literal marital situation carries the dhvani of women's fundamental right to bodily autonomy inside marriage.
- (C) The work documents the geography, demography, cultural heritage and intellectual heritage of Koilakh, a village that has produced remarkable scholars across centuries, including the great Maithili Akademi scholars Pt.
- (D) The chapter notes that socioPolitical Dimensions: Caste, Gender, and Power in Mithila 10.

१७२३. Which option correctly summarizes a point from Chapter 8?

- (A) The collection also includes an intercaste love story involving an elopement and subsequent police case ("Tohram Jitle Ham Haaral"), and a story about a mentally ill woman who is mistaken for a goddess by her husband's family, a premise that exploits the...
- (B) The chapter notes that documentary poetics: the dated flood poem as evidence-poetry, the poem as historical document.
- (C) The chapter notes that postcolonial Indian Criticism and the 'Samanantar Parampara' Videha editor Gajendra Thakur's critical frame of 'Samanantar Parampara' (Parallel line of inheritance) provides the most relevant Indian critical critical frame for...
- (D) 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...

१७२४. What does Chapter 8 most clearly emphasize about Feminist Criticism?

- (A) The chapter notes that critical Analysis through Western Literary Theory 4.1 Feminist Criticism: Reading 'Swadhin' and Women's Interiority The most major dimension of Abha Jha's essay for feminist literary criticism is...
- (B) The chapter notes that prasad has been an active participant in the institutional life of Maithili literature.
- (C) His Mithila painting research explicitly addresses the commodification of folk art as ICH: when Madhubani painting was 'discovered' in the 1960s brought by urban art interventionists and transferred from walls to paper for sale, it gained international...
- (D) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing.

१७२५. 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.....

१७२६. In the context of Abha Jha, which statement is accurate?

- (A) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...
- (B) 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.
- (C) The chapter notes that mala Jha's Poetry While her primary contribution has been editorial, Mala Jha's own poetic work inside Ijoriyak Angaithi-Mor provide a vital component of the monograph.
- (D) Her argument that 'a male author can access the inner experience of a female character' because the writer transcends gender in the act of composition recalls Helene Cixous's concept of bisexuality in writing (The Laugh of the Medusa, 1975): the truly...

१७२७. Which option correctly summarizes a point from Chapter 8?

- (A) The chapter notes that mishra's Yayavari essays are fundamentally accounts of liminal experience: the anthropologistwriter as perpetual traveler, moving between cultures, never fully insider or outsider.
- (B) Her reading of Bimla (the woman imprisoned for acting on her political authority) alongside the 'Swadhin' protagonist establishes a feminist critical pattern across the collection: Ashok consistently creates female characters who insist on the full...
- (C) The chapter notes that he also holds a Postgraduate Diploma in Mass Communication and Creative Writing from Jamia Millia Islamia, New Delhi, where he was additionally certified by the Nelson Mandela Centre for Peace and Conflict Resolution, a detail that...
- (D) 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.

१७२८. What is the best reading of the chapter's discussion of Abha Jha?

- (A) The chapter notes that navya-Nyāya: the vyāpti in 'Daheja Mukta Mithilā Banābu', the general principle that dowry is incompatible with the dignity of Mithila's daughter, leads to the sādhyā of social transformation.
- (B) The chapter notes that kalpana Jha Patna's own literary-critical activity is itself evidence of this transmission: her capacity to write sustained, analytical prose about Maithili literary figures is in part a product of the cultural capital transmitted to...
- (C) All quotations from Maithili primary texts are the author's translations.
- (D) The imprisoned Bimla's question, 'If you made me president, why didn't you give me presidential work?', is, as Abha Jha reads it, a precise critique of tokenism, the practice of granting titles without substance that characterises the treatment of women in...

१७२९. Which answer matches the critical direction of Chapter 9?

- (A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (B) The 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.
- (C) His translation of Rajni Chhabra's ecofeminist poetry expands this gender consciousness into the domain of environmental justice.
- (D) Jharudar's nārī jhārū poems speak from a politics of location that is simultaneously inside and outside women's experience: as a man from a marginalised community, he writes about women's oppression with deep empathetic understanding but also with a...

१७३०. Which option correctly summarizes a point from Chapter 9?

- (A) The Geet (Song-Poem) as Literary Form: Indian Theoretical critical frame 4.1 Rasa Theory and the Lyric Emotion 4.2 Dhvani Theory: Resonance in Song 4.3 Raga-Bhas and the Classical Music line of inheritance 4.4 Lochana's Ragatarangini and the Mithila Music...
- (B) The foundation of his research is not just the laboratory, but the chauras, fields, and villages trapped inside embankments in North Bihar, where he continuously traveled.
- (C) His documented contributions in two Sadeha volumes demonstrate a writer whose strengths lie in compression, irony, and contemporary social observation.
- (D) The chapter notes that pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.

१७३१. Which answer matches the critical direction of Chapter 9?

- (A) The chapter notes that by constantly invoking Maitreyi, Yajnavalkya, Sita, and Janaka, this line of inheritance quickly carried out Vidyapati's sacred thread ceremony and pag installation, which aligned with the so-called mainstream of the Shatapatha Brahmana.
- (B) The chapter notes that demonetisation (Notābandī), the November 2016 Indian government decision to demonetise all Rs 500 and Rs 1000 banknotes, affecting the entire informal economy of rural Bihar and Mithila profoundly, is a particularly timely and...
- (C) The chapter notes that chul Buli Kanya Bani Gelahūṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.
- (D) The chapter notes that renu shows, by way of the body of his fiction, that the regional is not the opposite of the universal but its necessary condition.

१७३२. Which option correctly summarizes a point from Chapter 9?

- (A) The choice of this term as a narrative title reflects the bīhani kathā's characteristic move: the title itself is a concentrated concept that the story then unpacks or illustrates by way of a concrete narrative incident.
- (B) As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic...
- (C) The chapter notes that whereas all of Michel Foucault's disciplinary institutions like Sahitya Akademi, Maithili Akademi, Maithili Bhojpuri Akademi, and the so-called literary associations recognized by Sahitya Akademi are with the mainstream.
- (D) The chapter notes that marxist and Materialist Criticism From a Marxist standpoint, Karigar's poetry can be read as literature of a specific socio-economic formation: the experience of the north Indian urban migrant from a subaltern caste background...

१७३३. What does Chapter 9 most clearly emphasize about Satirical Fiction Gaṅgeśa's?

- (A) The chapter notes that navya-Nyāya: The Anumāna of Satirical Fiction Gaṅgeśa's analysis of anumāna (inference) by way of vyāpti (universal concomitance) provides a critical frame for understanding satirical fiction's epistemic logic.
- (B) The chapter notes that each of these stories gives women the final word, the final gesture, the structural authority of the bīhani's climactic irony.
- (C) The author acknowledges "some people and families who attempted to compromise the village's dignity and honour" in the same breath as celebrating its achievers.
- (D) Applied to drama criticism: the critical claim that Lallan Prasad Thakur's plays produce genuine social critique (sadhya) is based on the hetu (reason) that they dramatise specific social conditions (corruption, unemployment, linguistic marginalisation) in...

१७३४. In Chapter 9 (Abhilash Thakur and Kundan Kumar Karn), which option reflects the chapter's argument?

- (A) The chapter notes that harimohan Jha's comedy depended on the precise observation of Maithili social pretensions, the gap between the claimed dignity of Maithil Brahmin social norms and the actual petty materiality of their practice.
- (B) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.
- (C) The chapter notes that but the teachers in the village school do not come; those who do come, come only to sleep.
- (D) The archive documents various forms of art, including: Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.

१७३५. What is the best reading of the chapter's discussion of Kichu Ghazal?

- (A) Videha Sadeha 15 (Prelim_15): Kichu Ghazal + Aṃganāme Kucala Kauā (अंगनामे कुचरल कौआ The Crow Scratching in the Courtyard), pp.
- (B) The singer is therefore, in the classical Indian critical frame, a primary rasa-medium: the one by way of whose voice the emotional essences of the text are made audible and felt.
- (C) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power.
- (D) The chapter notes that this is pan-theism in the specifically Mithila devotional mode.

१७३६. 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.

१७३७. According to Chapter 9, which statement best fits the discussion of Abhilash Thakur and Kundan Kumar Karn?

- (A) The chapter notes that mishra's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K.
- (B) The chapter notes that t h e m a t i c A n a l y s i s 3.1 Pardesh and Māṭī-Pānī: The Poetics of Displacement The single most pervasive theme in Manu's entire corpus is what might be called the poetics of pardesh, the experience of being in a foreign place...
- (C) The courtyard is the key domestic space of the Maithili household the locus of ritual, social, and family life.
- (D) The chapter notes that maraika Man Ta Sagme Hardi Nai (Wanting to Beat, But No Turmeric in the Curry) is a devastating portrait of domestic violence and its context: 'Gram ghare dekhla jaaie / Istagon par atyachar badhai / Kam-kaju janani sab bhel', In the...

१७३८. Which option correctly summarizes a point from Chapter 10?

- (A) His Tattvacintamani founded the Navya Nyaya school of New Logic and established the most rigorous epistemological critical frame in classical Indian philosophy.
- (B) The Manas-Bhajnavali Comparison: Tulsidas and the Mithila Lens Both writers are centrally engaged with the figure of Rama: Chaudhary by way of devotional bhajans in which “Ramji” (the colloquial Maithili form of both the divine name and his own name)...
- (C) The chapter notes that *ltd.*, is Panna Jha’s third and final major Maithili work.
- (D) His literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language.

१७३९. Which answer matches the critical direction of Chapter 10?

- (A) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिनुअम), published in *Videha Sadeha* 15 alongside 'Mātr̥va' (Motherhood) and 'Netāji', is among the most theoretically...
- (B) Jha's naming of Batahū Yādava as a community bearer, and his own role as AIR B High Grade folk artist, are precisely the kinds of 'bearer community' recognition that the UNESCO critical frame mandates.
- (C) Indian Aesthetics (Rasa-Dhvani): The dominant rasa is raudra (fury) transitioning into vīra (heroism).
- (D) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid.

१७४०. What is the best reading of the chapter's discussion of Ajit Kumar Jha?

- (A) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.
- (B) At the iconographic level, Chaudhary's paintings draw on the standard Mithila repertoire: RadhaKrishna for erotic-devotional love, the sawan swing for seasonal joy, the doli (palanquin) for the liminal transition of marriage.
- (C) The chapter notes that this generation was formed by the Maithili movement, the struggle for Eighth Schedule recognition, and by the leftist intellectual culture of Kolkata, which inflected Maithili writing with socialist values and a concern for the...
- (D) The chapter notes that each essay is simultaneously a character portrait, a literary-critical assessment, and a cultural history.

१७४१. Which answer matches the critical direction of Chapter 10?

- (A) The story of Ramananda Sahu who "never wore a moustache again" after the British pulled his moustache hairs out one by one is not merely a biographical detail: it resonates with the entire structure of colonial humiliation and its embodied aftermath.
- (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) A writer who has spent four decades writing stories is also a reader of unusual depth and honesty, his critical assessments are informed by direct knowledge of what it costs to write.
- (D) The present study documents three confirmed contributions (*Videha* 358, *Videha* 409, and the Srikant Thakur Vidyalkar series) and their substantive critical analysis.

१७४२. What is the best reading of the chapter's discussion of Ajit Kumar Jha?

- (A) The chapter notes that synthesis: 'Anil's Place in Maithili Literature' Reading 'Anil's work by way of these multiple critical lenses reveals a writer of considerable range, depth, and cultural significance.
- (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) Intersectionality and the Complexity of Oppression Kimberlé Crenshaw's theory of intersectionality, the idea that different forms of social oppression (race, class, gender, caste) operate simultaneously and compound each other provides the most precise...
- (D) The poetic voice is spare, imagistic, and unwilling to sentimentalize.

१७४३. Which answer matches the critical direction of Chapter 10?

- (A) The dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the...
- (B) The chapter notes that th century) Kuntaka's theory of vakrokti (oblique/deviant expression) holds that literary beauty arises from a productive deviation from ordinary usage, the twist (vaikritya) that makes language literarily alive.
- (C) Thematic Architecture The Diary as Epistemological Device: The story's key formal conceit is that the diary, an instrument of self-knowledge, of recording the anubhava (experienced cognition) of daily life, has been rendered blank by the excess of corrupt...
- (D) The chapter notes that cRITICAL ANNOTATIONS: Vidyapati's signature (bhanai Vidyapati) recognises this as one of his Shakta devotional compositions, a distinct part of his oeuvre from the better-known Krishna-Radha padāvalī.

१७४४. In the context of Ajit Kumar Jha, which statement is accurate?

- (A) The mirror (aena) of his anthology's title reflects back to Maithili society not just its face but its conscience, its corruption and its courage, its grief and its joy, its migrations and its rootedness, its gender tensions and its cultural pride.
- (B) The title जतबे बुझलहुँ ततबे लिखलहुँ is itself a vakroktis: it appears to be a modest disclaimer but it is actually a sophisticated epistemological statement, the equivalence of understanding and writing implies that writing is not a transcription of...
- (C) The chapter notes that this fragmentation is not incidental; it is the symbol of Dalit historical consciousness, where memory is not whole but stolen and scattered.
- (D) The chapter notes that c R I T I C A L R E C E P T I O N A N D H O N O U R S The Videha 424 special issue (August 2025) is the most comprehensive critical assessment of Srinivas's work published so far.

१७४५. In Chapter 10 (Ajit Kumar Jha), which option reflects the chapter's argument?

- (A) 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.
- (B) The chapter notes that this is not merely a rhetorical position but a biographical fact: Pushpa teaches at a school in Nanour, Madhubani, and writes ghazals for a community that includes farmers, teachers, and rural professionals.
- (C) The chapter notes that both use the Maithili spoken vernacular rather than a Sanskritized literary register.
- (D) The chapter notes that critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content draws its strength from the experiential reality of Mithila's women.

१७४६. Which point is consistent with Chapter 10's treatment of Ranajit Guha?

- (A) The chapter notes that subaltern Studies: Ranajit Guha and the Archive Ranajit Guha's founding essay for the Subaltern Studies collective ('On Some Aspects of the Historiography of Colonial India,' 1982) holds that colonial and nationalist historiography...
- (B) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity.
- (C) Theoretical Frameworks and Methodological Interventions The analysis of the Videha corpus requires a departure from conventional, often caste-blind, literary criticism.
- (D) The chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame.

१७४७. Which answer matches the critical direction of Chapter 10?

- (A) Jha's critical project is, in this critical frame, a counter-archival intervention: by writing detailed appreciation essays on living but unrecognised cultural workers, he inserts them into the literary archive as agents rather than objects.
- (B) The same question applies to Panna Jha's feminist psychological writing: will Maithili women's fiction develop into a sustained line of inheritance, or will her pioneering remain isolated?
- (C) The chapter notes that rubāīyāt Pradeep Pushpa has published rubāīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's related Persian-origin forms as developed in the Maithili Videha...
- (D) The chapter notes that siddha Poets (Luipada, Kanhapada, etc.): The 23 poets of the Charyapadas are established as the true ancestors of the Maithili folk lyric.

१७४८. In Chapter 11 (Amod Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter places Amod Kumar Jha inside the wider parallel history of Maithili literature.
- (B) The chapter notes that this is the aesthetic-political genealogy of the OBC literary movement, and it establishes the ideological coordinates inside which Bagwar operates.
- (C) Theoretical Frameworks Rich's 'Compulsory Heterosexuality and Lesbian Existence': Anamika Raj's Sīmā (boundary) and Navakā Bāṭa (new path) are the formal statement of what Rich analyses as the key problem of women's existence, the boundaries that constrain...
- (D) The chapter notes that this is the deepest meaning of 'Maun', not silence but a presence so complete that speech becomes secondary., Synthesis by the Videha Parallel History Research critical frame" Critical apparatus: MaunJi Bhramar (ed.

१७४९. According to Chapter 11, which statement best fits the discussion of Amod Kumar Jha?

- (A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.
- (B) All six novels place women at or near the narrative centre.
- (C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.
- (D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

१७५०. What does Chapter 11 most clearly emphasize about Amod Kumar Jha?

- (A) The chapter notes that sahu's story thus raises a Navya-Nyāya question: what are the conditions for valid śabdapramāṇa?
- (B) The collection, introduced by a substantive critical preface by the eminent Maithili scholar and litterateur Prof.
- (C) The chapter notes that c r i t i c a l R e c e p t i o n a n d S c h o l a r l y A s s e s s m e n t 8.1 The Problem of Literary Canon The key interpretive problem surrounding Ravindra Nath Thakur in the Maithili literary establishment is the longstanding...
- (D) Arundhati, Matsyagandhi, Amba, Ambalika -these are all women upon whom caste-based and gender-based exploitation occurred simultaneously.

१७५१. According to Chapter 11, which statement best fits the discussion of Amod Kumar Jha?

- (A) The chapter notes that madhukant Jha celebrates Jha's books as aitihashik dastaweez (historical documents) that gather micro-level data on Mithila's land, water, roads, irrigation, electricity, sugar industry, and agricultural produce, data that future...
- (B) His poetry is simultaneously rooted in the Sanskrit aesthetic line of inheritance, engaged with the progressive literary politics of post-Independence India, and conversant with contemporary global debates about language, power, and ecological crisis.
- (C) The chapter notes that sujata (सुजाता, 2006): A novel focusing on social morality and gender.
- (D) The bimba/reflection theory of Indian aesthetics, richly discussed in both the alamkāra and dhvani traditions, is Jha's self-announced critical critical frame.

१७५२. 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...

१७५३. What does Chapter 11 most clearly emphasize about Amod Kumar Jha?

- (A) Amir Khusrau (1253-1325), court poet of several Delhi sultans and most intimately associated with Nizamuddin Auliya, stands at the junction of Persian literary line of inheritance and Indian vernacular innovation.
- (B) The chapter notes that several key arguments emerge: First, the preface situates Jha's poetry inside the intellectual context of the 19th-20th century: the era of social reform, development, scientific progress, an age of 'janavāda, gīt, navgīt, ghazal'...
- (C) The chapter notes that people from the Goar Toli started calling her Gāmbālī (village girl), and then people from the Babhan Toli, Kayasth Toli, and Jolaha Toli also started calling her Gāmbālī.
- (D) The chapter notes that raymond Williams' triad of dominant-residual-emergent is particularly illuminating: the Darbhanga Raj's Sanskrit-Maithili cultural apparatus is "residual"; Hindi nationalism is "dominant"; the Videha movement and Dalit Maithili...

१७५४. In Chapter 11 (Amod Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that it is Maithili women's medical fiction, the achievement is landmark: the Videha platform enabled the first Maithili literary treatment of breast cancer, expanding the thematic range of the language's fiction into previously uncharted...
- (B) The chapter notes that lallan Prasad Thakur's theatrical work anticipates this aesthetic: his plays are dense with the specific material texture of Maithili everyday life (the tea-shop bench reserved for Nilo Kaka, the face cream and audio cassette in...
- (C) 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.
- (D) The chapter notes that t h e o r e t i c a l F r a m e w o r k I, I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The rasa theory, first systematized in Bharatamuni's Nāṭyaśāstra (c.

१७५५. Which point is consistent with Chapter 11's treatment of Hamrā Azurak Bhāṣā' The?

- (A) 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.
- (B) The chapter notes that preeti Thakur's chittrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero narratives.
- (C) The Mother Tongue at Risk: 'Hamrā Azurak Bhāṣā' The poem 'Hamrā Azurak Bhāṣā' ('Our Stepmother Language' or 'Our Language Without a Mother') is among the collection's most politically charged pieces.
- (D) The chapter notes that post-Colonial Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay "Can the Subaltern Speak?" (1988) is directly pertinent to reading Utpal's poetry and activism.

१७५६. In the context of Amod Kumar Jha, which statement is accurate?

- (A) The chapter notes that kavita: Śambhu Bādālaka (कविता: शम्भु बादलक, 2023) This is a Maithili translation of 29 Hindi poems by the progressive Hindi poet Prof.
- (B) The chapter notes that women's Condition: From 'Śṛṅgārak Ek Upādān Nārī' to 'Ḍomī' Jha's feminist critique ranges from the programmatic to the specific.
- (C) The chapter notes that he considers the 'traditional knowledge' of rural people higher than modern engineering, not treating them as laymen.
- (D) The chapter notes that he traces the causes to inadequate power supply, poor road connectivity, and a political climate in which industrial investment consistently bypassed Mithila in favour of Patna and the Gangetic plains further west.

१७५७. In the context of Amod Kumar Jha, which statement is accurate?

- (A) The critical comparison is illuminating: 'Paro of Nagarjun-Yatri did depict first-hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times...
- (B) The chapter notes that prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device, a feature shared with both the classical Maithili geet line of inheritance (Vidyapati's compositions are refrain-structured) and the folk...
- (C) The chapter notes that gayatri Chakravorty Spivak asks in Can the Subaltern Speak? whether the Dalit woman can be present in history in her own voice.
- (D) Jha's poems do not merely reflect migration, corruption, or women's oppression, they actively constitute a counter-knowledge about these conditions, producing Maithili as the medium by way of which subaltern experience achieves articulate form.

१७५८. Which option correctly summarizes a point from Chapter 12?

- (A) The ghazal in Maithili is neither purely Urdu-derivative nor purely Maithili-indigenous; it is a hybrid form that generates meanings neither language alone could produce.
- (B) The chapter notes that river Terminology in Mithila's Folk Culture: A distinct aspect of Dinesh Kumar Mishra's writing is that he defines rivers not just with hydrological data but by way of Maithili vocabulary.
- (C) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud...
- (D) The chapter notes that this suggests that the Videha movement consciously situates itself inside the deep epistemological line of inheritance of Mithila.

१७५९. Which answer matches the critical direction of Chapter 12?

- (A) The chapter notes that 'Anil's autobiography, with its title's declaration that 'Maithili' should be the picture in his eyes, can be read as an account of literary sublimation: the displacement of personal desire onto the language and culture of Mithila.
- (B) The chapter notes that c o n c l u s i o n a n d C r i t i c a l A s s e s s m e n t Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha represent a generational watershed in Maithili literary history: the first published cohort of the Anchinhar Akhar era...
- (C) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night.
- (D) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.

१७६०. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The chapter notes that b i o g r a p h i c a l C o n t e x t a n d t h e M a k i n g o f a P l a y w r i g h t The autobiographical note in Mukti Yatra, one of the most moving author's statements in contemporary Maithili literature, reveals the...
- (B) The chapter notes that western critical theory, Romanticism (Abrams), New Criticism (Brooks), post-colonial theory (Fanon, Bhabha), ecocriticism (Buell), phenomenology (Merleau-Ponty), and comparative mysticism, all find in the collection a rich field of...
- (C) The chapter notes that dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (D) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context.

१७६१. What is the best reading of the chapter's discussion of Anand Kumar Jha?

- (A) The chapter notes that 6 The Ghazals: Formal Hybridity and the line of inheritance of Mithila Kṣaṇaprabhā concludes with two ghazals, a formal choice that connects Tillu to one of the most interesting developments in contemporary Maithili literature: the...
- (B) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (C) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective.
- (D) The critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation.

१७६२. Which point is consistent with Chapter 12's treatment of Anand Kumar Jha?

- (A) The marriage with Ananda Charmakarini is also found here, which became the basis of my love story "Shabdashastram".
- (B) The chapter notes that this river is now forced to flow parallel to the Kosi embankment, causing severe waterlogging.
- (C) As a result, fields and orchards began to be sold, a chain that continues to this day.' by way of all this, his wife maintained a small bookshop in Jhanjharpur, a Maithili Book Centre'in the belief that one day this Maithili book centre's day will come.'...
- (D) The chapter notes that western Critical Theories 5.2.1 Marxist Literary Criticism (Lukács, Eagleton, Williams, Gramsci) The Marxist theoretical critical frame is essential for reading Manu because his literary corpus is fundamentally about the economics of...

१७६३. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The 1999 Readings volume partially addresses this by including literary-cultural essays alongside linguistic ones, but the monograph and major journal articles remain inside the technical-linguistic register.
- (B) The chapter notes that but like many lacks, in Maithili literature, this was also a lack until today, that the Maithili femalepoetry-voice was not collected.
- (C) The Breast Cancer Story as Institutional Achievement The archive's identification of the first Maithili fiction on breast cancer, attributed to the Videha platform and its women contributor, is an institutional achievement of the parallel movement as much...
- (D) The chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's plays and determines their dramaturgy, language register, and social function.

१७६४. What is the best reading of the chapter's discussion of Anand Kumar Jha?

- (A) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प), the Maithili/Sanskrit word for flower.
- (B) The chapter notes that 35 per copy with print runs of 500-1,100 copiesmodest figures that nonetheless represent major reach inside the Maithili-speaking community.
- (C) The poems do not fall into sentimentality because their language is stripped of ornament: this corresponds to the aucitya (propriety) principle of Kṣemarāja, wherein the fitness of language to content is itself the aesthetic achievement.
- (D) 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...

१७६५. According to Chapter 12, which statement best fits the discussion of Garib Jha?

- (A) The chapter notes that weaknesses: The "Institutional Capture" Critique: Videha editor Gajendra Thakur explicitly labels the Akademi as suffering from "sahityik bhrashtachar" (literary corruption).
- (B) The chapter notes that) is Jha's debut play and an anti-dowry drama set in the household of Garib Jha, a poor Brahmin father with five daughters and minimal land.
- (C) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka, pure visual apprehension without the caste-qualifier.
- (D) The chapter notes that this is a major act of intellectual appropriation: reclaiming Gangesa from the brahminical hagiography that would make him a caste symbol, and deploying his analytical apparatus in the service of literary democratisation.

१७६६. 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.

୧୭୬୭. Which answer matches the critical direction of Chapter 12?

- (A) After seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.' 3.2 Dhadhait Navki...
- (B) The chapter notes that ratnanath Jha, former head of the Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History.
- (C) Inconsistent use of 'Mithilanchal' (implying geographic fragmentation) alongside Mithila statehood advocacy.
- (D) The chapter notes that this report looks closely at Jha's critical frame by synthesizing the classical Indian traditions of Vyākaraṇa, Nyāya, and Mimāṃsā with his unique Navya-Nyāya analytical techniques, demonstrating how the "Word" serves as the ultimate...

୧୭୬୮. Which option correctly summarizes a point from Chapter 12?

- (A) The chapter notes that it is considered the most powerful form of literature.
- (B) The chapter notes that translation here is not merely linguistic transfer -it is an act of solidarity: one Dalit community hears another Dalit community's voice, recognizes it, and keeps it alive in its own language.
- (C) Videha, Prathama Maithili Paksika E-Patrika.
- (D) The usual mother-in-law / daughter-in-law issues of the village remain, like asking if they have eaten after bathing, etc.

୧୭୬୯. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The chapter notes that 16, published by Navarambh Prakashan), Mukti Yatra breaks major new dramatic ground.
- (B) The chapter notes that however, Derrida is accused of trying to appropriate the voice of women under the guise of male discourse, to snatch the authority that women have painstakingly achieved, the authority with which they speak for themselves.
- (C) The chapter notes that from Brecht's Epic Theatre perspective, this story employs the Verfremdungseffekt (alienation effect) by making the conventional, the Dalit community's 'traditional service' of carcass removal, strange by way of the act of its...
- (D) The chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent).

୧୭୭୦. Which option correctly summarizes a point from Chapter 12?

- (A) The critical preface recognises its key concerns: the situation of martyred soldiers' families who face not only government neglect but active persecution by enemy agents; the grotesque of robotic surveillance technology (a 'robotic crow' appears as a...
- (B) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (C) In the modern era, this line of inheritance has found a revitalized and subversive manifestation by way of the collaborative work of the writer-critic known as Ramesh and the editor-poet Mala Jha.
- (D) The chapter notes that reader-Response Theory Reader-response theory (Hans Robert Jauss, Wolfgang Iser, Stanley Fish) shifts the locus of literary meaning from the text to the transaction between text and reader.

୧୭୭୧. What is the best reading of the chapter's discussion of Anand Kumar Jha?

- (A) And from that, it has come to settle in the poetry of Jyotsna Chandram or Susmita Pathak.
- (B) The play is described as suitable for both rural and urban stages, a deliberate attempt to bridge the village-stage and urban proscenium-stage formats that Jha's earlier plays inhabited.
- (C) The chapter notes that panna Jha, his wife, a retired Professor of Psychology from Magadh University, produced three major Maithili works, Anubhuti (2009/2010), Anusheelan (2012), and Abhilasha (2021), that bring psychoanalytic depth, feminist...
- (D) The chapter notes that structure: The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .

१७७२. According to Chapter 12, which statement best fits the discussion of Badlait Samaj?

- (A) The capacity to move across these three very different rasa-registers, the devotional-transcendent, the festive-comic, and the lyric-amorous, inside a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (B) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.
- (C) The chapter notes that nari-Jeevan Geet: Women's Experience Several songs voice the perspective of women in traditional Mithila domestic life: the young wife longing for her absent husband, the older woman sharing domestic wisdom with the younger, the...
- (D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion.

१७७३. 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...

१७७४. 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 Natyadharmi 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.

१७७५. In Chapter 13 (Ashish Anchinhar), which option reflects the chapter's argument?

- (A) The chapter notes that such tropes, which are deep in Indian poetic line of inheritance, risk equating women with passive territory to be mourned or possessed.
- (B) Gaṅgeśa Upādhyāya was himself a Maithil philosopher, born at Chadana in the Mithila region and living at Karion, twelve miles south-east of Darbhanga, the very geographical heartland from which Hitnath Jhā's ancestral village Koilakh draws its deepest...
- (C) The chapter notes that both did so by way of forms accessible to illiterate and semi-literate audiences, not by way of the difficult formal verse of the Sanskrit-trained literary line of inheritance but by way of the melodic, participatory structures of...
- (D) Anchinhar received the Videha Bhasha Samman for the year 2014 for Anchinhar Aakhar, awarded by Pankal Mandal.

१७७६. What is the best reading of the chapter's discussion of Mānuṣīmahi Sa?

- (A) In the critical frame of Lawrence Buell's ecocriticism, Mandal's poetry performs what Buell calls 'environmental representation', a mode of writing that takes the non-human world seriously as a presence and a force, not merely as backdrop or symbol for...
- (B) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation.
- (C) The chapter notes that institutional and Social Contributions 6.1 Maithili Academy Thakur's appointment to the Bihar Government's Maithili Academy represented the most institutionally consequential phase of his career.
- (D) The Videha Samman for performing arts recognized, in its earliest iterations: Parmanand Thakur (harmonium), Bulan Raut (dholak), Bahadur Ram (rasnachowki player), and Hari Narayan Mandal (nritya/dance), folk musicians and performers who would never appear...

१७७७. 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.

१७७८. 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...

१७७९. In Chapter 13 (Ashish Anchinhar), which option reflects the chapter's argument?

- (A) The Tattvacintāmaṇi was composed in the same region where Raut's village of Berma is located.
- (B) The chapter notes that kamal's achievement in Kamal-Taal is the demonstration that this ancient line of inheritance is not frozen in a classical past but is alive, flexible, and capable of accommodating new content (COVID, contemporary patriotism, modern...
- (C) The chapter notes that part IV: Challpalli Swarooparani's Two Poems Mankenapuvvu and Hands Turned to Earth Prefatory Note Challpalli Swarooparani is a distinctive voice in Telugu Dalit-women's poetry that gives a new dimension to the poetic line of...
- (D) Anchinhar notes that even those earliest compositions that fall short technically nonetheless show awareness of the principle: 'jote bahan tatbahr se tat prakash jha ka ghazal se baher o bhaav noo si paripurn achhi.' The period 1931-1970 saw contributions...

१७८०. Which answer matches the critical direction of Chapter 13?

- (A) Any work of art worthy of the name must evoke one primary rasa, supported by accessory emotional states (vyabhicāribhāvas) and the permanent emotive dispositions (sthāyibhāva).
- (B) The Panji system, which the institutional history treats as a mark of cultural distinction, was designed to maintain caste purity by recording genealogical data that could be used to enforce or deny marriage alliances.
- (C) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power.
- (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥va (Motherhood) / Netājī (The Leader), pp.

१७८१. According to Chapter 13, which statement best fits the discussion of Ashish Anchinhar?

- (A) The Stylistic Distinctiveness of Maithili: The melodiousness, softness, and fluidity of the Maithili language are stylistic qualities that must be attended to in criticism. b.
- (B) Anchinhar himself qualifies under this criterion: he has made the technically demanding ghazal form, previously confined to a small coterie, accessible to Maithili readers by way of systematic pedagogy.
- (C) The chapter notes that portraits of Social Morality and Hypocrisy Sukanya (सुकन्या): Continues the exploration of gendered agency, depicting the individual's struggle inside traditional social hierarchies.
- (D) The chapter notes that for the construction of the whole society, the contribution of women poets will also happen; there is a commitment towards social values.

१७८२. Which point is consistent with Chapter 13's treatment of Kathit Ghazal'?

- (A) The chapter notes that t H E M A T I C A N D I D E O L O G I C A L D I M E N S I O N S 3.1 The Critique of 'Kathit Ghazal' and the Politics of Form The bulk of Anchinhar's critical writing in Sandarbh Sahit is devoted to what he calls kathit ghazal...
- (B) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...
- (C) The 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...
- (D) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.

१७८३. What does Chapter 13 most clearly emphasize about Vyakaran O?

- (A) His analyses of individual collections are conducted with forensic precision: he looks closely at each composition for bahr (metre), qafiya (rhyme), radif (refrain), and the specific Maithili phonological requirements he has established in the Vyakaran O...
- (B) The Indian feminist line of inheritance's distinction between 'writing the female' and 'women's writing' is directly applicable here.
- (C) Videha Parallel History critical frame (VPHF): Roy's stories are a parallel history of social reform.
- (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.

१७८४. In the context of Ashish Anchinhar, 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 claim that any emotionally resonant rhymed composition qualifies as ghazal is, for Anchinhar, not democratic but anarchic it destroys the very thing it claims to celebrate.
- (C) Institutional partnerships: Chaudhary has worked with the Maithili Sahitya Sansthan (Patna), the Maharajadhiraj Laxmishwar Singh Sangrahalaya (Darbhanga), INTACH, and individual scientists and academics including the late Padma Shri Dr Manas Bihari Verma...
- (D) The chapter notes that kamat in the Parallel line of inheritance inside the Videha Parallel History, Kamat is positioned explicitly in the 'Women's Writing: The Suppressed Canon', alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra Prem...

१७८५. Which point is consistent with Chapter 13's treatment of Ashish Anchinhar?

- (A) The chapter notes that kalpana Jha Patna's essay, by treating both Vyas's own contribution and his family's broader contribution as the subject of literary-critical analysis, extends this attention to a specific family's role in sustaining and transmitting...
- (B) The nari-centric ghazals render women's experience with sensitivity and precision.
- (C) His most recent major work, Mithilak Lokjeevan: Lok Sandarbha (Mithila's Folk Life: Folk Reference), launched in Janakpur with distinguished guests from Patna, Kolkata, Darbhanga, and Kathmandu, represents the culmination of four decades of fieldwork and...
- (D) A writer who exploits women in personal life but celebrates women in poetry fails the ethical standard of rī.

१७८६. In the context of Ashish Anchinhar, which statement is accurate?

- (A) The chapter notes that centres on Jagdanand Jha 'Manu', Poet, Ghazalist and Seed-Story Writer.
- (B) The chapter notes that this extends the form's traditional ambit (the private discourse of love-yearning) into a register of civic responsibility.
- (C) The chapter notes that ram Bharos Kapari Bhramar: Ek Vyaktitwa', Critical biography, Videha 370.
- (D) As the granddaughter of Upendra Nath Jha Vyas, she carries and transmits a specific literary family's contribution to Maithili culture in a form that the official literary historiography has failed to record.

१७८७. What does Chapter 14 most clearly emphasize about Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) Jha's translation moves against this flow, taking a canonised world author and making him available in a language with a rich but internationally underrecognised literary line of inheritance.
- (B) The folk, the oral, the village, the mother tongue are simultaneously what his poetry most desires and what the metropolitan subject (the Kolkata migrant) is sociologically pressed to abject.
- (C) The chapter notes that political Journalism: Elections and the Communal Question Jha's political journalism, on Bihar elections (voter enthusiasm, Rahul Gandhi's Bihar mission, BJP's power-seeking agenda), shows that the Videha parallel journalism line of...
- (D) The pen-name 'Dauji' (दाऊजी, an elder-brother honorific in HindiMaithili culture) signals community embeddedness.

१७८८. What is the best reading of the chapter's discussion of Goṭa Bhūkhā?

- (A) These experiences of direct political action left a lasting mark on his literary sensibility: he never became a detached aesthete; his fiction always carries the weight of historical urgency.
- (B) The chapter notes that dui Goṭa Bhūkhā (Two Kinds of Hunger) suggests a poetics of doubled deprivation, physical hunger and the hunger for dignity, recognition, or meaning.
- (C) The chapter places Shardingdu Chaudhary inside the wider parallel history of Maithili literature.
- (D) The chapter notes that sunanda (gender + caste + class), Fekhani (gender + illiteracy + exploitation), Mithilaak Naari (women's agricultural labour + domestic oppression + cultural transmission), and the domestic violence poem 'Maraike Man Ta Sagme Hardi...

१७८९. What does Chapter 14 most clearly emphasize about Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) The chapter notes that 'Logic in India.' In Studies in Indian Epistemology, Logic and Philosophy of Language.
- (B) The chapter notes that comparative Positioning in Maithili Literary History 6.1 Roy and Harimohan Jha (1908-1984), systematically denied the Sahitya Akademi Award despite being the most widely read...
- (C) The chapter notes that paswan writes as a Dalit man, he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhya Vivah') but writes from a male perspective, not a female one.
- (D) The chapter notes that Gramsci's organic intellectual: Verma writes from inside the Mithila peasant and working community, naming its specific crises in their own registers.

१७९०. Which option correctly summarizes a point from Chapter 14?

- (A) 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.
- (B) The chapter notes that munnaji's micro-fiction captures this emergent structure of feeling, the confusion, desire, and disorientation of rapid technological change in a traditional community, before any systematic analysis has formalized it.
- (C) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.
- (D) The chapter notes that this is a pattern noted and celebrated in multiple articles in Videha Issue 405.

१७९१. In the context of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A, which statement is accurate?

- (A) The chapter notes that navya-Nyāya: the vyāpti in 'Daheja Mukta Mithilā Banābu', the general principle that dowry is incompatible with the dignity of Mithila's daughter, leads to the sādhyā of social transformation.
- (B) The chapter notes that William Empson's "Seven Types of Ambiguity" (1930) provides a Western parallel: Buch's poems habitually operate at Empson's fifth and sixth types, where conflicting emotions generate an unresolved tension that the poem holds in...
- (C) The chapter notes that Mithilā Rāj: The Political Poem A substantial cluster of poems in Vyathā engages directly with the demand for a separate Mithila state, 'Hamrā Mithilā Rāj Chāhī' ('We Want Mithila State').
- (D) The chapter notes that Conclusion and Critical Assessment Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha represent a generational watershed in Maithili literary history: the first published cohort of the Anchinhar Akhar era...

१७९२. Which point is consistent with Chapter 14's treatment of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) The most sustained and emotionally powerful of these are the viraha songs, the separated wife's lament for her absent husband (gone to the city, to 'pardesh'), written in the Maithili women's song line of inheritance.
- (B) His name 'Rain' is a Muslim community surname found in Mithila and the wider Bihar-UP region, and his first name Ashraf is a classical Arabic name meaning 'noble/honourable'.
- (C) His story collection Daidigam (2017), the subject of Abha Jha's essay, contains fifteen stories.
- (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.

१७९३. In Chapter 14 (Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A), which option reflects the chapter's argument?

- (A) The chapter notes that he writes poetry, tanka, haiku, short stories, and seed stories, across genres but from a consistent ethical centre: the world of the rural poor, the agrarian distressed, the caste-oppressed, and the gender-subordinated.
- (B) The chapter notes that THEMATIC AND IDEOLOGICAL ANALYSIS 3.1 The Subaltern and the Village as Literary Universe Mandal's key achievement is the elevation of the non-Brahmin Maithili village to the status of a fully realised literary world.
- (C) The Videha Parallel History critical frame The novel fits perfectly inside the Videha Parallel History critical frame, which views Mithila's history not as a linear progression but as a series of parallel experiences-the local village reality and the...
- (D) Theoretical Frameworks Rasa analysis: The ghazal's primary rasa, Śṛṅgāra (love/longing) in its classical form, modulated toward Karuṇa and Vīra in its modern social form, is independent of the practitioner's religious identity.

१७९४. According to Chapter 15, which statement best fits the discussion of Arvind Thakur?

- (A) These songs are in the line of inheritance of the massive body of oral women's literature (jaankari geet, sohar, Vivah geet) that serves as the unofficial literary canon of Mithila, the literature produced by women, for women, in domestic and ritual contexts.
- (B) The chapter notes that Lalita Jha's contribution to this preservation project places her firmly in the line of inheritance of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and...
- (C) The suppression of this testimony by Ramanath Jha serves as what the Videha critical frame calls 'honour-killing of truth' a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.
- (D) The chapter notes that centres on Arvind Thakur, Free-Spirited Voice of Maithili.

१७९५. Which point is consistent with Chapter 15's treatment of Arvind Thakur?

- (A) The chapter notes that this is Brecht's historicisation applied to Indian myth rather than European history.
- (B) The chapter notes that its discussion connects Arvind Thakur with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that 98) is the most substantial and analytically ambitious piece in the special issue, combining literary criticism of her three books with a wider critique of the institutional politics of Maithili cultural life.
- (D) The chapter notes that Elaine Showalter's concept of 'gynocriticism', the study of women's writing as a distinct literary line of inheritance, provides a useful critical frame for reading Kamat's work not as a deviation from a male norm but as...

१७९६. Which point is consistent with Chapter 15's treatment of Arvind Thakur?

- (A) The chapter notes that Walter Benjamin's concept of "dangerous memory" is worthy of recollection here again -but here this memory is even more dangerous, because it is not abstract historical fact but the names of real women.
- (B) The chapter notes that formalism and Narratology: Jakobson, Propp, Genette Roman Jakobson's concept of the 'poetic function', the orientation of language toward the message itself, is directly relevant to Kavya Sarita.
- (C) The epithet 'Swatantracheta', applied to Thakur in the title of the Videha Special Issue dedicated to him, is not merely an honorific.
- (D) The chapter notes that Malangia's theatre achieves siddhi when it produces in its literary festival or institutional audience the aesthetic pleasure of skilled theatrical craftsmanship and cultural reflection.

१७९७. In Chapter 15 (Arvind Thakur), which option reflects the chapter's argument?

- (A) The Videha Arvind Thakur Special Issue is one of the most major volumes in this series.
- (B) The chapter notes that it rejects the history of Maithili as a "dialect" and constructs a history of it as a vyākaraṇasamūrdha (grammatically-rich) language.
- (C) 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.
- (D) Mandal's fiction is predominantly Karuṇa-rasa, the rasa of compassion, sorrow, and pathos activated by the depiction of structural suffering: the girl denied access to a fair (Kisna Muṭṭī), the poor doctor whose hunger goes unaddressed (Karmaveer's early...

१७९८. What does Chapter 15 most clearly emphasize about Arvind Thakur?

- (A) The concept of ethno-history, the reconstruction of historical events and processes by way of the oral traditions, folklore, and cultural memory of a community, is directly applicable here.
- (B) The gender difference is major: Bama's Karukku is written by a Dalit woman and carries the double burden of caste and gender oppression.
- (C) The intersection of the Videha platform and CIIL institutional support in Thakur's publishing history marks him as a writer positioned at the intersection of grassroots literary activism and national institutional acknowledgement, a position that is itself...
- (D) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.

१७९९. Which option correctly summarizes a point from Chapter 15?

- (A) The chapter notes that editorials and opinion pieces, 'kar par kaal-turanga' is the collected harvest of his editorial practice, constitute a genre that is under-studied in Maithili literary scholarship.
- (B) The situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly.
- (C) The poet knows that her poem will be read by three types of readers: those who find it strange (liberals), those who laugh (cynics), those who are disgusted (reactionaries).
- (D) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.

१८००. 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 Nāṭyaśāstra, 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.

१८०१. Which option correctly summarizes a point from Chapter 15?

- (A) Thakur reinvents this line of inheritance in several major ways.
- (B) The chapter notes that gynocriticism insists on the recovery and analysis of women's writing, both creative and critical, as an essential component of any complete literary history.
- (C) The chapter notes that from the perspective of Indian linguistic theory, this formal-generativist analysis can be read as a sophisticated modern equivalent of Panini's *ashtadhyayi*: a grammar of grammar, an attempt to identify the minimal set of rules (or...
- (D) His first collection's title, 'Parti Tooti Rahal Achhi', announces the *karuna* of the broken earth and the broken social body; his ghazal collections and the long poem introduce increasingly strong notes of *raudra*, the anger of one who has witnessed...

१८०२. Which point is consistent with Chapter 15's treatment of Least Common Multiple' carries?

- (A) The play's resolution, the young man who refuses dowry demands, is exactly the 'spect-actor intervention' Boal recognises as the goal of Forum Theatre.
- (B) The chapter notes that similarly, 'Laghuttamasamapavartya', the mathematical term for 'Least Common Multiple' carries the *dhvani* of the community's minimum common denominator of shared humanity; of the smallest unit that contains all the factors; of a...
- (C) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (D) Gaṅgeśa's epistemology: the science communicator's task is precisely that of transmitting valid knowledge (*pramā*) about the natural world by way of accurate testimony (*śabdapramāṇa*) to a child audience, the pedagogical project of *Navya-Nyāya* realised in...

१८०३. What does Chapter 15 most clearly emphasize about Kuntaka's Vakroktijivita?

- (A) The chapter notes that nets of Awareness: Urdu Poetry and Its Critics.
- (B) His theoretical position, that eastern Tharu culture was essentially Maithili in its Arya-cultural substratum even if Mongoloid-Kirat in phenotypic origin, remains influential and debated.
- (C) The chapter notes that cE) Kuntaka's *Vakroktijivita*, the theory of 'oblique or deviant expression' as the defining mark of literary creativity, is particularly apt for reading Thakur's linguistic practice.
- (D) The chapter notes that this convergence reveals a deeper cultural logic: in Mithila, Rama is not merely the hero of an Avadhi epic but the husband of Mithila's own daughter Sita, a claim that gives all Maithili Rama-devotion a territorial-theological...

१८०४. Which option correctly summarizes a point from Chapter 15?

- (A) The chapter notes that cE), offers a distinctive epistemological critical frame for analysing how song-poetry produces knowledge and valid experience.
- (B) The chapter notes that both men used their social marginality as literary resource: their intimate knowledge of the lives of the rural poor, the women left behind by migrating husbands, the victims of dowry and caste violence, gave their work an authority...
- (C) The chapter notes that *bharata Muni* recognises eight primary *rasas*; *Abhinavagupta* adds *shanta* (serenity) as a ninth.
- (D) His self-description as 'bharatvaadi' (Indian nationalist) is interesting in this context: it signals a commitment to the constitutional vision of India, inclusive, democratic, secular, as distinct from a Hindu-nationalist or caste-supremacist vision.

१८०५. Which option correctly summarizes a point from Chapter 15?

- (A) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India. 'The play is presented as Jha's definitive claim on this inheritance.
- (B) The chapter notes that mala Jha, as both the spouse and the primary editorial collaborator of Ramesh, serves as a critical bridge between the domestic and the discursive spheres of this partnership.
- (C) In 2008 he first attempted ghazal composition, candidly acknowledging in retrospect that these early attempts were 'not actually ghazals'.
- (D) His editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the voices of common people, women, and marginalised communities alongside those of the literary elite.

१८०६. According to Chapter 15, which statement best fits the discussion of Literary Criticism Thakur's?

- (A) 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...
- (B) In the critical frame of Lawrence Buell's ecocriticism, Mandal's poetry performs what Buell calls 'environmental representation', a mode of writing that takes the non-human world seriously as a presence and a force, not merely as backdrop or symbol for...
- (C) The chapter notes that objective: The work translates approximately 14,000 to 15,000 lines of poetry into Maithili while maintaining the original meter and spirit.
- (D) The chapter notes that nilo Kaka, like the original Gonu Jha trickster line of inheritance that pervades Mithila's oral culture, is a carnivalesque figure: he outsmarts collectors, ministers, and lawyers not by occupying their positions but by exposing the...

१८०७. In Chapter 15 (Arvind Thakur), which option reflects the chapter's argument?

- (A) His non-fictional prose collection 'Roshanaaik Lokpaksha' (The People's Side of Light) signals a feminist commitment by way of its insistence on the 'popular' or 'people's' dimension of illumination, light as democratic possibility rather than as elite...
- (B) The chapter notes that gender, Kitchen, and Epistemic Authority The domain of food and the kitchen has traditionally been gendered female in Mithila (as in most of the Indian cultural world), and the vocabulary of food has been transmitted primarily by way...
- (C) The story Jātik Bhōj dramatizes saṃsargābhāva: the Dom, the Kumhar, the Mali are not absolutely absent from the feast, they are present as labourers, but they are absent from a specific relation to it (the eating-relation, the honoured-guest relation).
- (D) The chapter notes that this metamorphic sequence reflects the many-faceted nature of the Dalit woman's life -who is simultaneously laborer, mother, wife, beggar, and tenacious warrior.

१८०८. 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 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.
- (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.

१८०९. In Chapter 16 (Ashok (Kathakar Ashok)), which option reflects the chapter's argument?

- (A) The chapter notes that gauri is an entirely distinctive voice in the Telugu Dalit women's poetic line of inheritance.
- (B) The chapter notes that poetry: Chakravyuh (1986) Though Ashok today recognises primarily as a story-writer (his Facebook profile declares 'Kathakar Ashok'), his literary career began with poetry.
- (C) The chapter notes that why not allow each line of inheritance its own aesthetic criteria, its own standards of value?
- (D) In the language of Raymond Williams' cultural materialism, Acharya Sharan represents a "dominant" figure in the institutional sense, yet his work on Maithili grammar and the Manas translation simultaneously operated as a "residual" cultural form...

१८१०. In the context of Ashok (Kathakar Ashok), which statement is accurate?

- (A) The chapter notes that key poems include the title poem 'Chakravyuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour.
- (B) The Tattvacintāmaṇi was composed in the same region where Raut's village of Berma is located.
- (C) The chapter notes that crucially, Gaṅgeśa was himself a Maithili, born and working in Mithila, and Navya-Nyāya remained an active intellectual line of inheritance centred in Mithila and subsequently Bengal until the 18th century.
- (D) The chapter notes that 'Toward a Feminist Poetics.' In Women's Writing and Writing about Women, ed.

१८११. Which option correctly summarizes a point from Chapter 16?

- (A) The Western critical frame reads it as an instance of ethical foreignization that resists domestication and asks Maithili readers to expand their literary world.
- (B) Internal coherence: The three books form a triptych, the poetry establishes the political identity; the fiction enacts it by way of lives; the essays theorise it.
- (C) The story, Jha argues, is transformative, depicting a changed widow who embodies the slow revolution in the condition of Maithil women.
- (D) Applying Navya-Nyāya to Kamat's Literary Practice The Navya-Nyāya critical frame, applied to Kamat's writing, reveals several major epistemological dimensions: First, Kamat's poetry functions as a Pramāṇa, a means of valid knowledge, for Maithili social...

१८१२. What does Chapter 16 most clearly emphasize about Ashok (Kathakar Ashok)?

- (A) The chapter notes that raghuvanshu, who has lived away from his village for decades, decides to return and build a temple, but under the influence of his progressive younger son Manik and the village youth, he ultimately decides to build a hospital instead.
- (B) The chapter notes that walter Benjamin's "The Task of the Translator" Walter Benjamin's mystical-philosophical essay (1923, translated and introduced by Hannah Arendt in Illuminations) holds that translation releases the reine Sprache (pure language), the...
- (C) Her scholarly approach combines the rigour of cultural documentation with the sensitivity of an insider who understands the living significance of these traditions for Maithili women.
- (D) The chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu...

१८१३. Which option correctly summarizes a point from Chapter 16?

- (A) Indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)...
- (B) In the Videha-Sadeha essays, the dominant rasa moves towards Shanta (peaceful contemplation) in the Brindavan meditation, and Adbhuta (wonder) in the descriptions of Naga tribal women's cultural resilience and the sublime ecology of Mithila's bamboo forests.
- (C) The study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya...
- (D) The story engages with the psychology of acting and method performance: Bholi Jha, a quick-witted actor, takes on a part so thoroughly that the character's soul enters hima story that operates on simultaneous registers of folk psychology, theatrical theory...

१८१४. In Chapter 16 (Ashok (Kathakar Ashok)), which option reflects the chapter's argument?

- (A) The chapter notes that unmatched marriage, dowry-tilak system, male-atrocity on women, domestic violence, character-breaking, etc., would not have existed in the blood-soaked history of the Mithila-woman society and family.
- (B) His epic Radha-Viraha earned him the Sahitya Akademi Award in 1970, the highest literary recognition in India.
- (C) The title itself is a critical claim: there is a distinctively 'Maithil' way of seeing and narrating, which Ashok names and defends.
- (D) The chapter notes that from 1983 to 1997 Sagar worked in Guwahati, Assam, where he not only continued his literary work but founded 'Mithila Sanskritik Samanvay Samiti' and associated with the founding of 'Purvattar Maithil', Assamese Maithili's first...

१८१५. According to Chapter 16, which statement best fits the discussion of Rural India?

- (A) The chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state...
- (B) The chapter notes that vibha Rani, prominent Maithili/Hindi dramatist and fiction writer; two plays archived in Videha pothi.htm.
- (C) The chapter notes that diasporic Literature: Analyzing Maithili diasporic literature (written in Delhi, Mumbai, Kolkata, and foreign countries) requires concepts of diasporic aesthetics, multiple identities, hybridity, displacement from roots.
- (D) The chapter notes that he tracks the historical shift from peasant-farmers (kashtkaar) to agricultural labourers, the breakdown of cooperative agriculture, and the absence of agro-processing industries for makhana (foxnut), lichi, mango, jute, and...

१८१६. In Chapter 16 (Ashok (Kathakar Ashok)), which option reflects the chapter's argument?

- (A) The female speaker's suffering is aestheticised, yet inside the Maithili line of inheritance, this aestheticisation of female longing represents the only socially sanctioned space where a woman's subjective experience enters public discourse.
- (B) The chapter notes that katha Path: Core Theme: Storytelling as line of inheritance and method.
- (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 chapter notes that contemporary Writer Primary Form Themes/Significance Rajdeo Mandal Novel/Poetry Subaltern resistance and rural realism.

१८१७. Which answer matches the critical direction of Chapter 16?

- (A) The chapter notes that nav Kavita: Core Theme: Experimentation in poetic form./ Structuralist: Break from classical meter : Fragmented poetic units /Post-Structuralist: Language resists closure / Modernist/Postmodernist: Emphasis on: Alienation /...
- (B) The chapter notes that dādika 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 given Maithili's constitutional recognition as one of Nepal's national languages, the absence of commensurate institutional support from Nepal's national academy is a major failure of the democratic cultural project.
- (D) The chapter notes that bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters.

१८१८. Which option correctly summarizes a point from Chapter 16?

- (A) The chapter notes that t h e o r e t i c a l F r a m e w o r k s : I n d i a n a n d W e s t e r n A rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...
- (B) The chapter notes that safi's poetry refuses this reduction: it is simultaneously protest and celebration, critique and love.
- (C) The Maithil folk, the landless labourers, the women, the lower-caste communities whose stories populate Maithili folk narrative, are subalterns in Spivak's sense: those whose speech is structurally inaudible inside dominant institutional frameworks.
- (D) His stories consistently take the 'ordinary moment', a broken button, a tiffin box, a bicycle lesson, and invest it with social significance without resorting to melodrama.

१८१९. Which answer matches the critical direction of Chapter 16?

- (A) The politician Ramlal Mandal in 'Kotha' deploys caste identity (Brahmin, Dalit, OBC, Muslim) as counters in a game: 'castism and religious identity, he takes advice from the Brahmin, horoscope from the Dalit, bread-daughter from the OBC, honour from the...
- (B) The Bhakti ghazal in the Maithili context is complexly positioned: it inherits both the Arabic-Persian mystical ghazal's line of inheritance of the beloved as divine and the Maithili Vaishnava line of inheritance's celebration of Krishna-Radha devotional...
- (C) 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.
- (D) The chapter notes that secondary Sources on Maithili Literature Jha, Mithilesh Kumar.

१८२०. In the context of Ashok (Kathakar Ashok), which statement is accurate?

- (A) The chapter notes that psychoanalytic Theory: Freud, the Unconscious, and Suppression Ashok's interest in the inner life of his characters, in the slippages between what is said and what is felt, between social performance and private truth, lends his best...
- (B) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique.
- (C) The chapter notes that cE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively.
- (D) Her subalterns are multiple: rural Maithili women, migrant workers, village families trapped in superstition for lack of healthcare access.

१८२१. According to Chapter 16, which statement best fits the discussion of Maithil Woman?

- (A) His 'Eka Chala Rājā', whose title is a direct allusion to the traditional Maithili folk narrative opening formula ('Once there was a king...'), deploys the fairy-tale opening to critical, often satirical ends.
- (B) In the Maithili context, the most common qafiya error in incorrect ghazals is the use of words that rhyme on a surface level (same final vowel, for example) but do not share the correct phonological patterning of a true qafiya.
- (C) In Nyāya terms, it transforms inaccessible agama (traditional authoritative testimony) into publicly accessible pratyaksha (direct perception/verifiable data).
- (D) The chapter notes that feminist Reading: Gender, Widowhood, and the Maithil Woman A consistent strand across Ashok's fiction is the experience of women, particularly in relation to patriarchal structures of widowhood, marital violence, and social control.

१८२२. In Chapter 16 (Ashok (Kathakar Ashok)), which option reflects the chapter's argument?

- (A) The chapter notes that ānandavardhana's Dhvani Theory Ānandavardhana's Dhvanyāloka (9th century CE) holds that the highest literary achievement is not in the stated meaning (vācya) or even the implied meaning (lakṣaṇā) but in dhvani, the resonance or...
- (B) Ashok's treatment of women characters is notably progressive for Maithili fiction, where the conventional image of the ideal woman (pativrata, devoted wife) has historically been dominant.
- (C) The book situates the ghazal revival inside the broader narrative of Maithili's digital renaissance, ensuring that this history is preserved and interpretable.
- (D) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region, a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly line of inheritance, and from the Darbhanga/Madhubani...

१८२३. Which point is consistent with Chapter 16's treatment of Ashok (Kathakar Ashok)?

- (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 title word, a Maithili/Bhojpuri term for widow, considered pejorative, is deployed subversively.
- (C) All six novels place women at or near the narrative centre.
- (D) The chapter places Ram Bharos Kapari 'Bhramar' inside the wider parallel history of Maithili literature.

१८२४. Which answer matches the critical direction of Chapter 16?

- (A) As a figure for literary criticism, it implies that even the smallest literary element repays the closest attention, that there is no detail too minor to yield critical insight.
- (B) The chapter notes that boal's distinction between 'Aristotelian' theatre and 'oppressed' theatre (which makes the spectator the protagonist) resonates strongly with Thakur's theatrical project.
- (C) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective.
- (D) The chapter notes that he moves from the historical meaning of the festival to its contemporary crisis (the systematic violation of women's safety despite the Rakhi covenant).

१८२५. What does Chapter 16 most clearly emphasize about Ashok (Kathakar Ashok)?

- (A) Ashok's writing is thus always already a political act: to write in Maithili is to resist the assimilative pressure of the Hindi literary mainstream.
- (B) The chapter notes that part VII: Madduri Vijayashri's Poem -Alisamma's Curse Prefatory Note Madduri Vijayashri's Alisamma's Curse is an extraordinary poetic achievement in the Telugu Dalit women's poetic line of inheritance.
- (C) The chapter notes that yadav received his MPhil (1977) and PhD (1979) in linguistics from the University of Kansas, Lawrence, USA, where his doctoral dissertation, Maithili Phonetics and Phonology, established him as a leading voice in experimental...
- (D) And Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali...

१८२६. 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...

१८२७. According to Chapter 16, which statement best fits the discussion of Unfinished Story' From?

- (A) The recurrence of the image of the bird throughout the text, Selma compared at various points to a free bird, a bird in a cage, a wounded bird, gains additional resonance in Maithili because the pankhi/pakshi motif is deeply embedded in Maithili folk song...
- (B) Abhilasha (2021): Short Story Collection 5.4.1 Evolution from Anubhuti Abhilasha (Desire / Aspiration), published in 2021 by Antika Prakashan Pvt.
- (C) The chapter notes that narratology: Technique, Voice, and the 'Unfinished Story' From a formal narratological perspective (drawing on Gérard Genette, Seymour Chatman, and the Russian formalists), Ashok's fiction reveals a distinctive set of strategies and...
- (D) The chapter notes that 'Āba nai nārī rahab anārī / banabai saktī kaṭhor yau' ('Now women will not remain illiterate / We will become strong and firm').

१८२८. In the context of Ashok (Kathakar Ashok), which statement is accurate?

- (A) The chapter notes that from Aristotle's Poetics, the story employs both peripeteia and anagnorisis (recognitionthe discovery of the truth about the infant's parentage).
- (B) Interview 2: Sri Ramlochan Thakur.
- (C) The chapter notes that it surveys the major Maithili novelists from Jansīdan (the first recognised Maithili novelist) by way of Harimohan Jha, Yatri (Nagarjun), Lalita, Manimap (Manipadma), Shefali Varma, Jagdish Prasad Mandal, and Gajendra Thakur...
- (D) The satirical pieces in Nik Dinak Bai Kop deploy hasya to expose social and political absurdity, a line of inheritance that in Maithili runs from Vidyapati's lighter verses by way of Harimohan Jha's comic masterwork Khattarkaaka.

१८२९. In Chapter 16 (Ashok (Kathakar Ashok)), which option reflects the chapter's argument?

- (A) The chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the...
- (B) The Praasangiki explicitly frames the novel's sociological purpose: to "identify the point at which, despite all differences of perspective and way of life, we all converge." This is Lukacs' "totality": the novel aims to represent not individual experience...
- (C) The concept of dhvani (resonance, suggestion) from Anandavardhana's Dhvanyaloka is also applicable.
- (D) A Literature of Their Own: British Women Novelists from Bronte to Lessing.

१८३०. In the context of Ashok (Kathakar Ashok), which statement is accurate?

- (A) The chapter notes that dhvani: The dawn performance context creates a resonant double meaning: the literal 'wake up' (ceta) addressed to the devotee's mind is simultaneous with the actual physical awakening happening as the song is sung at dawn.
- (B) Ashok's Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok...
- (C) Maithili readers have not had such strong fiction in recent years.
- (D) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry.

१८३१. In Chapter 16 (Ashok (Kathakar Ashok)), which option reflects the chapter's argument?

- (A) The chapter notes that we all continue to use its metaphors, symbols, emotions, and craft in our own ways in written literature.
- (B) The story traces the consequences of pride by way of the education and eventual unemployment of his only son, the successful marriage of his daughter, and his eventual humbling.
- (C) The result was that while leaders of the western area (like some powerful leaders from Phoolparas) saved their region, the river became a curse for 54 villages in the eastern part.
- (D) Awards and Recognition Ashok has received the Yatri Chetna Samman, Kiran Purashkar, and other literary awards from Maithili literary institutions.

१८३२. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that but the women poets of the new generation made the 'whole life' (including woman-life) and world the subject of poetrylike Kamini, Nutan Chandra, Susmita Pathak, or Mousumi Mukherjee's poetry.
- (B) The chapter places Bechan Thakur inside the wider parallel history of Maithili literature.
- (C) They operate in a parallel historical dimension, chronicling the experiences, struggles, and philosophies of the marginalized, the rural, and the linguistically specific, thereby challenging the hegemonic discourse of national/colonial history.
- (D) The chapter notes that while mainstream history focuses on Gandhi, Nehru, and Bose, this book chronicles the "foot soldiers" of the movement.

१८३३. What does Chapter 17 most clearly emphasize about Gangesa Upadhyaya?

- (A) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance Any critical appreciation of Maithili theatre must acknowledge the philosophical line of inheritance inside which it operates.
- (B) According to his own autobiographical preface in Badalait Samay, Kashyap's creative life began with the storytelling of his 'Ba' (grandmother) and mother, whose nightly tales ('khissapihani') instilled a narrative imagination.
- (C) Historical Recognition and Institutional critical frame The relationship between the Sahitya Akademi and Maithili is unique.
- (D) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c.

१८३४. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that kosi in Maithili Literature and Cultural Identity: Although Dr.
- (B) The chapter notes that th century, Mithila), whose Tattvacintamani ('Thought-Jewel of Reality') founded the Navya Nyaya school of Indian logic and epistemology, provides a critical instrument of enormous power.
- (C) The chapter notes that shri Ramji Chaudhary, Village: Rudrapur, Post: Andhratharhi, District: Darbhanga Date: Falgun Shukla Purnima, Sambat 2004 (approx.
- (D) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production.

१८३५. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture.
- (B) The chapter notes that when Chandan Kumar Jha's radif 'hamara nik lagait chai' ('I find pleasing') returns again and again in Ghazal 14, it accumulates a Tatparya of aesthetic pleasure, intellectual delight, and professional identity that only emerges...
- (C) The chapter notes that casteist theatre produces a bhrama: it sets out itself as 'Maithili' theatre while representing only a fraction of Maithili society, and it produces the false cognition that Brahminical aesthetics are the aesthetics of Mithila as a...
- (D) The chapter notes that mishra suggests that Jha should form a training team (dal) of young researchers, mentoring them systematically rather than working as a solitary soldier (senapati).

१८३६. What does Chapter 17 most clearly emphasize about Bechan Thakur?

- (A) The chapter notes that he works as a private tutor (coaching teacher), a livelihood that gives him both direct contact with village youth and the economic independence, however modest, to pursue his theatrical work without institutional or governmental...
- (B) The Ghazal as Political Form The ghazal is a classical Persian form, adopted into Urdu and subsequently into Hindi and numerous other South Asian languages including Maithili.
- (C) The chapter notes that he holds a senior research fellowship from the Centre for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India (File No.
- (D) The chapter notes that feminist Analysis "Nirvashit Jivan" (Exiled Life) and the story of the woman mistaken for a goddess both place female subjectivity at the centre of social analysis.

१८३७. Which option correctly summarizes a point from Chapter 17?

- (A) The chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions.
- (B) The chapter notes that th century CE) defines vakrokti as the mode of oblique, figurative expression that distinguishes poetry from mere statement.
- (C) Their acts of resistance were not simply anti-colonial; they were also anti-caste, making them doubly subaltern in the Gramscian sense.
- (D) The Dual Register: Lyric and Satirical One of the most major structural features of Karigar's poetry is the systematic juxtaposition of lyric (karuna, shringara) and satirical (hasya, bibhatsa) registers inside a single collection.

१८३८. What is the best reading of the chapter's discussion of Deepak Chaudhary?

- (A) The chapter notes that political Journalism: Elections and the Communal Question Jha's political journalism, on Bihar elections (voter enthusiasm, Rahul Gandhi's Bihar mission, BJP's power-seeking agenda), shows that the Videha parallel journalism line of...
- (B) The publication of the Geet Sangraha is thus not the endpoint of the songs' life but a preservation/distribution mechanism for the performance line of inheritance.
- (C) His editor for Pospur, the senior writer Kalikant Jha 'Trishit' of Depura Rupa-itha, Janakpur, is an established figure of the Maithili literary world.
- (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.

१८३९. According to Chapter 17, which statement best fits the discussion of Applying Navya Nyaya?

- (A) The Parallel History explicitly documents the RTI (Right to Information) findings of Vinit Utpal and Ashish Anchinhar (2011-14): over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the ten-member advisory board.
- (B) The text is a collection of narrative prose vignettes and micro-essays, each deploying a 'deep gaze' to expose the concealed logic of ordinary events: a family dispute over land, the gendered burden of post-harvest labour, the psychology of debt, the small...
- (C) Applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide.
- (D) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most major of his generation.

१८४०. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The play's dramatic function is to correct the social bhrama that female foeticide is a 'natural' or 'inevitable' response to social conditions.
- (B) The poem's closing, "I shall bloom like the mānkenāpuvvu!", suggests not sambhoga (union with the beloved) but vidroha (rebellion), a turn toward vīra rasa (the heroic).
- (C) Thematic Analysis Nav Anshu's 90 ghazals cover a thematic range that is primarily oriented toward the romantic (shringara) line of inheritance but with distinctive inflections of contemporary realism and social observation.
- (D) Videha Maithili Literary Blogs. maithili-katha.blogspot.com / gajendrathakur.blogspot.com.

१८४१. Which answer matches the critical direction of Chapter 17?

- (A) The dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the...
- (B) The book's publication by Shruti Publication, one of the few Delhi-based Maithili-language publishers, is likewise major as part of the diaspora-driven revitalization of Maithili print culture.
- (C) The chapter notes that 'Can the Subaltern Speak?' in Marxism and Interpretation of Culture.
- (D) The chapter notes that it provides a conceptual critical frame for understanding not just the sixteen stories but the entire social situation of the Dalit community in Mithila: a community that has been rendered 'mujrim' by the caste system, accused of...

१८४२. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The chapter notes that each section is framed as a praśna (question) and uttara (answer), mimicking the oral pedagogical line of inheritance.
- (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them.
- (D) The chapter notes that while reviewing the mainstream Maithili stories, I inadvertently remember Sushil, seeing the weakness in the craft of mainstream story writers.

१८४३. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that Hughes's strategy of claiming American cultural belonging, asserting African American identity as key to American national identity, not marginal to it, has a direct parallel in Paswan's poetry, which claims Maithili cultural...
- (B) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.
- (C) The chapter notes that relationship to Predecessors and Contemporaries Kamat's work stands in a clear lineage of Maithili women's writing, from the oral line of inheritance of Maithili women's folk songs (the Sāmā Cākeva songs, for instance), by way of the...
- (D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships.

१८४४. Which option correctly summarizes a point from Chapter 17?

- (A) His publishers, Prachi Prakashan (Menhath, Jhanjharpur), Dipali Prakashan (Howrah), and Navarambh Prakashan, are small regional publishers, many based in the diaspora Maithili community.
- (B) The Videha movement's commitment to including women's writing, as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor, is an institutional correlate of the feminist critical position that women's writing serves as a suppressed...
- (C) The title, 'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy.
- (D) The chapter notes that 'Clitic versus Affix: Maithili e and o.' In Yadava & Glover (eds.), Topics in Nepalese Linguistics.

१८४५. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that issues 17, 21 (videha_17.docx, videha_21.docx): Sagar Raati Deep Jarai programme reports.
- (B) The chapter notes that this temporal anchoring in specific historical catastrophe distinguishes Thakur's realism from generic social drama: his plays are saturated with the specific historical reality of Mithila's subaltern communities.
- (C) The chapter notes that what makes Viyogi unique is the combination: no other Maithili writer has his scientific credentials (FNA, FNASc, Director of Institute of Physics), and no Indian scientist of his stature has written as extensively and imaginatively...
- (D) The canon of the Indian novel does not accommodate works that are neither in a major regional language nor in English., Ashish Anchinhar, Videha 352 (paraphrased) 6.2 Female Interiority as Literary Innovation The most consistently praised aspect of...

१८४६. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) The chapter notes that postcolonial Theory and Social Drama Frantz Fanon's analysis of colonial violence and its internalisation (The Wretched of the Earth, 1961) provides a critical frame for reading the political drama in Badlait Samaj.
- (B) The play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila.
- (C) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.
- (D) Introduction to the Kamla River and Public Faith: The Kamla river is considered a highly fertile and sacred river in the Mithila region.

१८४७. What does Chapter 17 most clearly emphasize about Augusto Boal's?

- (A) The chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated.
- (B) The chapter notes that typesetting of Aṃśu was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech.
- (D) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...

१८४८. 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.

१८४९. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that bhatta's Preface provides a lucid account of the Tattvacintamani's position in Indian intellectual history: 'The Thought Jewel of Reality Tattva cintamani (T.C.) was composed by Gangesopdhyaya of Mithila at the thirteenth century A.D.
- (B) The chapter notes that r a m C h a n d r a R o y, S a p n a S a k a r (सपना साकार) Bibliographic Details Full title: Sapna Sakar (सपना साकार), Collection of Maithili Stories by Shri Ram Chandra Roy.
- (C) The chapter notes that its inclusion of translated Western dramatic texts alongside original Maithili drama and folk performance documentation shows the Videha Parallel Literature Movement's comparative ambitions: Maithili theatre is not merely to be...
- (D) The oppression of women, the abandonment of the elderly, caste discrimination, electoral corruption, and the betrayal of trust all arise from the same structural source: the breakdown of social solidarity under the combined pressures of economic...

१८५०. In Chapter 18 (Pandit Bhavnath Jha), which option reflects the chapter's argument?

- (A) His argument is essentially against what Martha Nussbaum would call 'narrative essentialism', the reductive assumption that only Dalit authors can write Dalit experience, or that Dalit literature serves as a hermetically sealed genre. "साहित्य राजनीति नै...
- (B) The chapter notes that such research would establish 'Anil's precise place in the genealogy of the Maithili lyric and the broader South Asian poetic line of inheritance.
- (C) The story 'Jamila', however, suggests a more critical gender consciousness: the name itself (Arabic-Maithili contact zone) signals a concern with the woman at the intersection of multiple marginalising identities.
- (D) The chapter places Pandit Bhavnath Jha inside the wider parallel history of Maithili literature.

१८५१. Which point is consistent with Chapter 18's treatment of Bhavnath Jha's?

- (A) The chapter notes that she has served as a judge in art competitions at NIT Jamshedpur, was an art teacher for Mithila painting at Basera, Jamshedpur (2002-07), and has created wall paintings for Women's College Library and Hotel Boulevard, Jamshedpur.
- (B) The chapter notes that multiple contributors to the issue note that when the announcement was made on 16 August 2025, many readers admitted ignorance of Bhavnath Jha's name, a confession that itself serves as social data about the institutional...
- (C) His language policy work, on multilingual education, language rights, language endangerment, engages with the sociolinguistic line of inheritance of Fishman (language maintenance and shift), Phillipson (linguistic imperialism), and Skutnabb-Kangas...
- (D) The chapter notes that bhattacharya, History of Navya-Nyāya in Mithilā.

१८५२. What does Chapter 18 most clearly emphasize about Pandit Bhavnath Jha?

- (A) The chapter notes that pathak reads Bhama's Kavyalamkara and Dandi's Kavyadarsha not as museum pieces but as living theoretical resources: their debates about what serves as the differentia of poetic language (shabda-artha 'sahite,' or...
- (B) The Videha Parallel History critical frame: the scale of Prayas Premi's contribution shows the archive's commitment to mass-scale democratic literary production.
- (C) The special issue thus serves a double function: critical appreciation and public introduction, ensuring that a scholar of national and international significance becomes known to the broad Maithili-reading public.
- (D) The Parallel History notes that women writers were 'excluded from Sahitya Akademi assignments entirely' (confirmed by RTI data).

१८५३. In the context of Pandit Bhavnath Jha, which statement is accurate?

- (A) Videha's project was to reverse this by engaging Thakur's work with the same critical apparatus applied to canonical Maithili poetry.
- (B) His lineage descends, by way of the Gangauli line in Mithila, from the philosopher Vacaspati Misra, the same intellectual line of inheritance that produced Gangesa Upadhyaya's predecessor-context, and traces by way of twenty-one generations of Maithil...
- (C) The story's dhvani (resonance) extends the inference from this particular pakṣa to all situations where custom (revāj) is used to deny women their legal and moral rights.
- (D) The chapter notes that pradeep Pushpa is explicitly situated by Anchinhar as a member of this second generation of Videha ghazal writers.

१८५४. What is the best reading of the chapter's discussion of Bhavnath Jha?

- (A) The chapter notes that 'Toward a Feminist Poetics.' In Women's Writing and Writing about Women.
- (B) His specialized abilities, including the preparation of palm leaves for traditional writing, making ink (masi) from traditional recipes, and producing paper from bamboo (bang), were the direct intellectual inheritance that Bhavnath Jha absorbed and extended.
- (C) The Videha Samman should be formally recognized by the Sahitya Akademi as a complementary recognition mechanism, not as a replacement for the official system but as a discovery mechanism for talent that the official system subsequently validates.
- (D) The chapter notes that from a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general...

१८५५. In the context of Pandit Bhavnath Jha, which statement is accurate?

- (A) The chapter notes that 'Āba Nahi Khulata Navakā Śarābaka Dokāna.' Videha Sadeha 23, pp.
- (B) The 'lone dog' of the title is both a social figure, the marginalized person, and a narrative stance: the novelist as observer who belongs to the community but stands slightly outside it, watching with sympathy but also with analytical distance.
- (C) 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.
- (D) The chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent).

१८५६. What is the best reading of the chapter's discussion of Pandit Bhavnath Jha?

- (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 intellectual Formation and Scholarly Method 4.1 The Traditional-Modern Synthesis Bhavnath Jha's intellectual formation is distinguished by a rare synthesis that Dr.
- (C) The chapter notes that digital and Linguistic Democratization: Maithili in English Translation: A repository of Maithili works translated into English to provide a "representative review" of Maithili literature to a global audience, bypassing the "leftover..."
- (D) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'key focus is epistemology,' organized around four pramāṇas: pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (testimony).

१८५७. What does Chapter 18 most clearly emphasize about Pandu-Lipi Sciences The?

- (A) The Shilalekh and Pandu-Lipi Sciences The two disciplines that define Bhavnath Jha's scholarly identity are pandu-lipi vigyan (palaeography/manuscriptology) and shilalekh vigyan (epigraphy).
- (B) The chapter notes that by devoting a volume of Sandhan to him, Ashok performs a critical act of recovery and canonisation, he inserts Prabhas into the record, ensuring that his work survives the institutional forgetting that awaits those outside official...
- (C) The chapter notes that Kamla Chaudhary's cultural essays 'defamiliarise' the material objects of women's lives by subjecting them to scholarly scrutiny.
- (D) The chapter notes that Sahitya Akademi: Institutional History and the Seven Award Categories for Maithili III.

१८५८. Which answer matches the critical direction of Chapter 18?

- (A) The chapter notes that f O R M A L A N A L Y S I S : P R O S O D Y A N D S T Y L E Kalpana Jha Bokaro's poems work primarily inside the traditional Maithili geet and kavita forms: the geet uses melodic structure and refrain (dhun-adhaarit rachana), while...
- (B) The chapter notes that reading manuscripts requires: (a) full knowledge of the script, including its regional variant forms; (b) approximately 75% linguistic competence in the relevant language; and (c) at least 50% familiarity with the subject matter of...
- (C) The chapter notes that cultural Memory and Continuity Across all genres, Mishra documents cultural memory: the memory encoded in Madhubani painting motifs, in Maithili folk songs, in pilgrimage traditions, in the oral narratives his grandmother transmitted.
- (D) The Maithili ghazal line of inheritance has its roots in the Persian-Urdu influence mediated by way of Bihari Urdu literary culture (Darbhanga, Muzaffarpur).

१८५९. Which answer matches the critical direction of Chapter 19?

- (A) The chapter notes that dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (B) The chapter notes that s i g n i f i c a n c e , L i m i t a t i o n s , a n d P l a c e i n t h e M a i t h i l i C r i t i c a l T r a d i t i o n 8.1 Significance Jatbe Bujhlanhu Tatbe Likhlanhu is a major contribution to Maithili literary criticism for...
- (C) The preface (dū śabd, 'two words') is written by Jagdash Prasad Mandal, who recognises Raut as a social realist storyteller whose first story appeared in Videha.
- (D) 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.

१८६०. Which option correctly summarizes a point from Chapter 19?

- (A) The chapter notes that from that moment, he signed all his work with the pen name 'Bhramar.' Bhramar married Daltiya Devi from Bhagwanpatti village in Dhanusha district during his adolescence, a detail that speaks to the region's social customs of early...
- (B) The chapter notes that he describes his father's love of Ramayana and harmonium; his own interrupted education; caring for elderly grandparents and a widowed mother; managing fields and livestock; and finally coming to writing by way of the encouragement...
- (C) The chapter notes that part VI: Theoretical Critique, The Limits of Counter-Hegemony Videha's project is heroic but not without contradictions: 6.1 The "Pocket Institution" Accusation While Videha criticizes rival Maithili organizations as "pocket..."
- (D) The chapter notes that first published in June 2004, the book explores the deep emotional and social ties between expatriate Maithils (those living outside Mithila) and their ancestral villages.

१८६१. What is the best reading of the chapter's discussion of Ram Bharos Kapari 'Bhramar'?

- (A) The chapter notes that this is entirely consistent with the Videha critical frame's insistence on the democratic plurality of Maithili linguistic practice against the hegemony of a single 'standard' or 'prestige' variety.
- (B) The chapter notes that it has published over 390 issues and has been instrumental in digitally preserving and promoting Maithili literature across all genres, with particular emphasis on what it terms the 'parallel line of inheritance', literary voices...
- (C) His wife's attachment to Janakpur (and resistance to moving to Kathmandu) is actually an autobiographical thread that surfaces in his fiction, most notably in the story collection Anti-Virus.
- (D) The chapter notes that koilakh practices thick description of village life: the annual cycle of festivals is not merely listed but embedded in the agricultural calendar, the kinship structure and the mythological cosmology that gives each festival its meaning.

१८६२. 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.

१८६३. Which option correctly summarizes a point from Chapter 19?

- (A) 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.
- (B) The chapter notes that Ramesh, in his introduction to the volume, notes that while male poets have written extensively about women's suffering, their depictions are often "one-sided" and "incomplete".
- (C) The chapter notes that under his brief tenure, he introduced Maithili publications into Sajha's catalogue for the first time.
- (D) His later work on late style also offers resources for thinking about how traditions are received, adapted, and reanimated by later practitioners.

१८६४. Which answer matches the critical direction of Chapter 19?

- (A) His rootedness in this geography, the land of the Kosi river, of traditional Maithil culture, and of a vibrant folk heritage, forms the bedrock of his literary imagination.
- (B) The Breast Cancer Story as Institutional Achievement The archive's identification of the first Maithili fiction on breast cancer, attributed to the Videha platform and its women contributor, is an institutional achievement of the parallel movement as much...
- (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) Gangesa's refinement of the pratyaksha concept to include both external (bahya) and internal (manasa) perception is relevant here too: the scholar's trained visual recognition of scripts and their historical variants is a form of what Gangesa calls...

१८६५. What is the best reading of the chapter's discussion of Ram Bharos Kapari 'Bhramar'?

- (A) The chapter notes that Ramesh Kedar Kanan (Collaborators) Mala Jha Editor THE POINTS HIGHLIGHTED IN THIS ESSAY C.C MISHRA 20: BUCCHI DAI 21 The Foundation of Maithili Women's Writing The editor Mala Jha notes that Maithili women's writing stands on firm...
- (B) The chapter notes that secondary Sources, Videha Special Issue 428 Mishra, Dr.
- (C) The fire in a person smoulders inside them, burns them, and their body stands helpless like a sealed room, their smoke tormenting them.' This is the vocabulary of a social-realist poetry that blames systemic oppression for the individual's inward burning.
- (D) The classic Navya-Nyāya example: the apparent inference 'Smoke-producer things are fireproducers, since they are products' is blocked by the upādhi 'being-wet-fuel', wet fuel is a smokeproducer but not a fire-producer.

१८६६. What is the best reading of the chapter's discussion of Anhariyak Chaan?

- (A) Anhariyak Chaan (Moon in Darkness, 2070 BS / 2013 CE), Ghazal Collection The ghazal, a form of Arabic-Persian origin adopted widely into Urdu, Hindi, and by way of Bhramar's work into Maithili, operates by way of the strict formal requirements of the radif...
- (B) In the titular story "Sasarphani," the transformation of Jyotsna from a vibrant girl into a "skeleton covered in thin skin" serves as the vibhava (stimulus) that creates a deep sense of pathos in the reader regarding the "Kulin" marriage system.
- (C) The chapter notes that chapter III: Critical Appreciation of Kamla Chaudhary 3.1 Biographical and Contextual Overview Kamla Chaudhary is a major contributor to modern Maithili literature, represented in the Videha...
- (D) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision.

१८६७. Which point is consistent with Chapter 19's treatment of Nepal Academy's?

- (A) The novel is set in the fictional village of 'Merigan gaon' (based on Simrauni village in Purnia district), in the period 1946-1947, the tumultuous years of Independence and Partition.
- (B) In A Dalit Woman - "urinates in my joined hands" -this is the most raw, the most humiliated image.
- (C) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.
- (D) The chapter notes that one representative ghazal from the Nepal Academy's journal Kavita reads: 'Gazal gayiki ho tarang zindagiko / Bhav hanita ho tarang zindagiko' (Ghazal singing is the wave of life / Feeling and yearning is the wave of life).

१८६८. According to Chapter 19, which statement best fits the discussion of Ram Bharos Kapari 'Bhramar'?

- (A) Gaṅgeśa thus belongs to the suppressed democratic line of inheritance that the Videha critical frame recovers.
- (B) The chapter notes that Sandra Gilbert and Susan Gubar's concept of the madwoman in the attic, the repressed, silenced woman whose "madness" is the only form of protest available to her, is subverted in Sahu's fiction: his women are not mad but lucid, not...
- (C) The chapter notes that Dilip Kumar Jha's extended critical reading of the collection (published in Videha 369) recognises the following major stories as representative: 'Raand' (Widow), a remarkably progressive story in which a young man named Mani visits...
- (D) Anti-Virus (2076 BS / 2019 CE) Bhramar's third story collection bears a deliberately contemporary title: the antivirus program that detects and eliminates digital viruses becomes a metaphor for literature's function in detecting and neutralising social...

१८६९. Which answer matches the critical direction of Chapter 19?

- (A) The chapter notes that it is precisely this third space, where the mother tongue is maintained against dominant language pressure, where Maithili is spoken at home in a Bengali city, that generates the political and literary charge of his work.
- (B) The collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again.
- (C) The oral traditions Mishra records about Bachha Jha First (late 18th-early 19th century wrestler and anti-colonial figure), Bachha Jha Second (cultivator, educationist, and community builder, c.
- (D) Videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012).

१८७०. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The chapter notes that its discussion connects Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that each of these is a carefully constructed upamāna that generates valid cognitive access to its subject. Śabda (Testimony): The poems invoke the śabda of the Maithili line of inheritance, Vidyapati, Lorika, Bhāmatī, Phuleśvarī, Rani...
- (C) The chapter notes that centres on Binay Bhushan, Complete Critical Appreciation.
- (D) Adhiviswas dramatises a conversation between two women in a village, the 'Orissawali kaniya' (the woman from Orissa) and her companion, in which the companion's superstition and belief in witchcraft (dain line of inheritance) is gently challenged.

१८७१. What is the best reading of the chapter's discussion of Bhorukawa Publication?

- (A) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute, it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.
- (B) His contact is listed at 9874274019 and his publisher Bhorukawa Publication (Email: bhorukaba@yahoo.com), located at 20, Baktiar Shah Road, Kolkata-700007, is a Kolkata-based Maithili publishing house that has published several works in the Videha-adjacent...
- (C) The chapter notes that for Mandal, as for the democratic line of inheritance he inhabits, education is the primary instrument of social emancipation: not in the Macaulayite sense (education in English to produce colonial administrators) but in the...
- (D) The chapter notes that translated Work "Sinurhar" (Sinurhar, Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008). "Mati" ("Soil") was translated by Ashutosh Kumar...

१८७२. What does Chapter 20 most clearly emphasize about Binay Bhushan?

- (A) The chapter notes that chapter III: The Short Stories, Five Key Texts 3.1 Rusal Bauwa (An Angry Boy) Rusal Bauwa, described as reminiscent of Premchand's Idgah to its first critic, Narayanji, is Mandal's most celebrated short...
- (B) The difference is that the Anchinhar Aakhar blog does this publicly, in digital form, accessible to anyone with internet access, the opposite of the exclusionary guru-shishya system that historically restricted literary knowledge to social elites.
- (C) The chapter notes that ujāra (उजार) is the Maithili word for light, brightness, illumination, cognate with Sanskrit udyota and related to the root ujjas (to shine forth).
- (D) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.

१८७३. In the context of Binay Bhushan, which statement is accurate?

- (A) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.
- (B) The chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: "Bhorukawa" (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one.
- (C) Her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection 'Gosaaunik Geet' (गोसाउनिक गीत), the social-reform song-collection 'Nashamukti Hit Gaabi Geet' (नशामुक्ति हित गाबी गीत), the...
- (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.

१८७४. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) Maithili festivals, Sama-Cakeva, the Chhath (sun-worship festival), the spring Holi/Phāguna celebrations, appear as sites of collective memory, cultural identity, and communal solidarity.
- (B) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.
- (C) The mirror (aena) of his anthology's title reflects back to Maithili society not just its face but its conscience, its corruption and its courage, its grief and its joy, its migrations and its rootedness, its gender tensions and its cultural pride.
- (D) 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...

१८७५. In the context of Binay Bhushan, which statement is accurate?

- (A) 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.
- (B) The chapter notes that yet his deepest motivation for writing this book is personal: Arer is the village of his birth, and the book is dedicated to his mother Shrimati Shivdulari Devi and father Shri Ramanandan Mishra.
- (C) The collection's very existence, a book of Maithili poetry published in Kolkata, the diaspora capital of Maithili speakers, is a political act of linguistic self-assertion.
- (D) The chapter notes that expansion of Enduring Moods (Sthāyī Bhāva): This critical theory acknowledges nine new enduring moods: Shrama (Labor), Abhāva (Deprivation), Pratirodh (Resistance), Asmitā (Identity), Pravās (Migration).

१८७६. What is the best reading of the chapter's discussion of Image Clusters?

- (A) The chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili...
- (B) The chapter notes that Elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of Kalpana Jha Patna's critical voice as itself a form of women's literary contribution.
- (C) A key thematic preoccupation in Ahīnk Lel is the passage of time and the persistence of love: āhīnk (yours) is both a possessive and an address, an acknowledgement that the poetic subject belongs to the beloved and to the community.
- (D) The chapter notes that chief Minister Kumar's observation that he was widely popular for his 'manchīya gāyan' (stage singing) directly echoes this line of inheritance.

१८७७. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The village panchayat is convened to adjudicate.
- (B) The chapter notes that vairāgya, The consistent indifference to personal recognition and institutional reward, attested by all witnesses, that enabled him to pursue the most obscure and undervalued research objects (Tharu folk songs, Nepal Terai Maithili...
- (C) The chapter notes that women writers in Maithili have been systematically excluded from official literary infrastructure.
- (D) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 The Dominant Rasa: Śānta and the Quest for Stillness Bharata Muni's Nāṭyaśāstra recognises eight primary rasas.

१८७८. Which answer matches the critical direction of Chapter 20?

- (A) The chapter notes that overall significance Shardinu Chaudhary's significance in contemporary Maithili culture operates at several interrelated levels: As a satirist, he extends and renews the great line of inheritance of Maithili...
- (B) The 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 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...
- (D) The chapter notes that dhvani: The Architecture of Suggestion Ānandavardhana's key claim in the Dhvanyāloka is that the soul of poetry is dhvani, the resonance or echo that reverberates beyond the poem's explicit meaning.

१८७९. 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...

१८८०. What is the best reading of the chapter's discussion of Binay Bhushan?

- (A) The chapter notes that dhirendra had not been there, I would probably not have become a writer. ' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (B) The word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value.
- (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjkar Vidyanand Jha), an unprecedented documentary achievement.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

१८८१. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The Noun, Case, and Honorificity System Chapter 3 on the noun and noun phrase recognises one of Maithili's most typologically unusual features: the near-total loss of grammatical gender.
- (B) The chapter notes that th century CE) holds that the defining quality of poetry is vakrokti, oblique, figured, indirect expression that says one thing while meaning another.
- (C) The chapter notes that this is an extraordinarily courageous poetic decision.
- (D) The chapter notes that by way of the lens of Bharata's Natyashastra, the rasa here is Shanta (tranquillitydevotion); the sthayi-bhava is rati (devotional love); the vibhava is the invocation of Ganesha's divine attributes (Lambodar, Gajanan, Sahasanan).

१८८३. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The 'virus' of 'Anti-Virus' title story, the wife's anxiety about another woman in their domestic space, is rendered with psychological acuity rather than moralising.
- (B) Anumāna (Inference): The diagnostic and critical poems, 'Adbhut Vikāsak Rastā', 'Phalā Mīṭh Vākīl Hākim', move from observable symptoms (the politician's behaviour, the administrator's indifference) to inferred structural causes (systemic corruption, the...
- (C) The 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.
- (D) The chapter notes that both are true -but both together construct the complete picture of patriarchy: it is simultaneously system and individual. bell hooks argues in Feminist Theory: From Margin to Center that the feminist movement sometimes sees...

१८८३. What does Chapter 20 most clearly emphasize about Binay Bhushan?

- (A) The formula, articulated in the ghazal criticism preface to Maithili Ghazal: Aagaman O Prasthan Bandh, proposes three axes of evaluation: First, Shakti-Kadrar (strength/power of relevance): Does the composition engage with power?
- (B) The chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance.
- (C) His report on the Nachiketa staging shows the competence and cultural engagement of Janakpur's theatre journalism, and its preservation in the Sadeha 8 volume ensures that this ephemeral performance event has a permanent archival record inside the Maithili...
- (D) The chapter notes that first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed).

१८८४. In the context of Binay Bhushan, which statement is accurate?

- (A) The Videha Parallel History makes a specific and politically charged intervention regarding Gangesh: original Panji (genealogical) manuscripts demonstrate that he was born of an inter-caste union (his mother was from a leather-tanning, i.e., Charmkarini...
- (B) The poet's khoj (search) is precisely this Fanonian return: a recovery of the ujāra (light) of Maithili folk culture and festival line of inheritance as a resource for contemporary creative and political resistance.
- (C) The chapter notes that bhimnaath Jha (Preface to Abhilasha, 2021): recognises her defining characteristic as psychological balance (santulan), noting that her stories avoid both improbability and exaggeration, the two faults of psychological fiction.
- (D) The chapter notes that education, Knowledge, and Social Mobility Education, its acquisition, its value, and its social implications, is the key thematic obsession of Mandal's fiction.

१८८५. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain.
- (B) The play refuses to glamourise or to romanticise the village troupe; it shows the compromises, the petty humiliations, the economic dependencies that structure 'cultural work.' In terms of dramaturgy, Riharsal is broadly in the line of inheritance of...
- (C) The story's narrative architecture follows the classical structure of anagnorisis (recognition/discovery), the reveal that the abandoned infant belongs not to Sunanda but to Ranjana, the daughter of the 'pratigishtha' (prestigious) household of Sujit...
- (D) The chapter notes that women's inner life and social constraint: From Kaikeyi by way of Sujata and Sukanya to the female characters of Adambar and Anthiya Kukur, Nand returns repeatedly to women who are rendered as full moral agents but who operate inside...

१८८६. Which answer matches the critical direction of Chapter 20?

- (A) The chapter notes that it is not merely about Maithili versus Hindi; it is about the commodification of language under any power structure.
- (B) 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.
- (C) The grandmothers' bedtime stories are the original apta; the chitrakatha is their authorised transcription.
- (D) The chapter notes that gudrik Lal, The Village Novel Gudrik Lal is, based on content, a village novel centred on character study- 'Gudrik Lal' being a specific named protagonist whose social world and moral choices form the narrative substance.

१८८७. What does Chapter 20 most clearly emphasize about Sahitya Akademi-adjacent?

- (A) The chapter notes that this elegiac consciousness shapes the Samagra as a whole: it is a work of memory and tribute, a document of a generation's literary activism now passing into history.
- (B) The chapter notes that rasa & Bhāva: The primary sentiment is Śānta (peace) and Vātsalya/Madhurya (love/devinity).
- (C) The chapter notes that this resonates with what Ngugi wa Thiong'o calls "decolonising the mind" by way of the mother tongue: the grammar becomes a counter-archive against the Hindi-dominant educational system.
- (D) The chapter notes that unlike the Sahitya Akademi-adjacent publishing houses that concentrate in Delhi and award prizes to establishment-approved authors, Bhorukawa operates from Kolkata, the historic center of the Maithili literary diaspora.

१८८८. In the context of Binay Bhushan, which statement is accurate?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation.
- (B) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.
- (C) The poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses.
- (D) The bahr (metre) must be consistent throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūḍ) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite...

१८८९. 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 Bīhani Kathā The Bīhani Kathā (seed story) is perhaps the most major formal innovation of the Videha archive.

१८९०. In Chapter 21 (Kalikant Jha 'Buch' and Satyanand Pathak), which option reflects the chapter's argument?

- (A) The Holi festival in Bihar and Mithila is precisely a carnivalesque event in Bakhtin's sense: the social inversions of Holi, the licensed teasing of authority figures, the crossing of caste and gender boundaries in the communal celebration, the festive...
- (B) The chapter notes that c o n c l u s i o n Rabindra Narayan Mishra is a major figure in contemporary Maithili literature: a prolific and formally versatile author whose work engages seriously with the great themes of identity, justice, memory, and cultural...
- (C) The chapter notes that performance Theory Richard Schechner's performance theory and J.L.
- (D) The chapter places Kalikant Jha 'Buch' and Satyanand Pathak inside the wider parallel history of Maithili literature.

१८९१. In the context of Kalikant Jha 'Buch' and Satyanand Pathak, which statement is accurate?

- (A) The chapter notes that postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- (B) The Videha Ecosystem and the Parallel Literature Movement To understand Anchinhar's significance, one must understand Videha.
- (C) The chapter notes that kalikant Jha 'Buch' is described in the critical apparatus of his Kalanidhi as a poet born in the philosophical soil of Udayanacharya (the 10th-century Mithila logician of Kariyan village), a man who never published a single book in...
- (D) The chapter notes that shambhu Badal belongs to the line of inheritance of progressive Hindi poetry that draws its energy from adivasi life, exploitation, and resistance, themes centred in the Jharkhand-Bihar borderland that Hitnath Jhā has himself...

१८९२. 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.

१८९३. Which point is consistent with Chapter 21's treatment of Literary Theory?

- (A) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife.
- (B) Applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values.
- (C) The chapter notes that this implicit polemic is never stated directly but is consistently present as dhvani throughout her prose.
- (D) The chapter notes that western Literary Theory: Structuralism and Deconstruction (Saussure, Derrida), Marxist literary criticism (Gramsci, Lukacs), New Criticism (I.A.

१८९४. According to Chapter 21, which statement best fits the discussion of Shiv Kumar Jha?

- (A) The chapter notes that chapter VII: Synthesis, Rajdeo Mandal's Place in Literary History 7.1 The Significance of the Dhanuk Voice Rajdeo Mandal's most irreducible literary-historical contribution is his status...
- (B) The chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state...
- (C) The chapter notes that 'Acoustic Characteristics of Vowel Nasalization in Maithili' (1982): The first acoustic study of nasalization in Maithili, establishing the measurable phonemic contrast between oral and nasal vowels.
- (D) The biographical irony deepens: his son, Shiv Kumar Jha, is himself a prominent Maithili critic, yet the critical apparatus suggests that the son did not fully champion the father's creative legacy during Buch's lifetime.

१८९५. Which point is consistent with Chapter 21's treatment of Kalikant Jha 'Buch' and Satyanand Pathak?

- (A) The result: a poet of the highest calibre remained invisible to the literary establishment.
- (B) The chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent...
- (C) The chapter notes that secondary Sources: Indian Critical line of inheritance Bharata Muni.
- (D) The phrase functions like a dhvani-sphoṭa (explosion of suggested meaning) that the reader must realize on their own, exactly as Bhūkhan Kakā says: "Think on this formula, all meanings will be understood." c.

१८९६. What does Chapter 21 most clearly emphasize about Satirical Poetry?

- (A) After that, the influx of students from Bengal to Mithila ceased, and with it, the outward flow of Mithila's plays and Padavali.
- (B) The chapter notes that shambhu Kumar Singh Singh, Shambhu Kumar. 'Maithili Sahityak Kaal-Nirdharan'.
- (C) The chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila's Misery)...
- (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).

१८९७. Which answer matches the critical direction of Chapter 21?

- (A) The chapter notes that this is not a limitation of his characterisation but its epistemological distinctiveness, and Navya Nyaya gives us the conceptual vocabulary to name it.
- (B) The chapter notes that this multilingual texture is not 'code-switching' in a deficit sense but a sophisticated representation of the actual linguistic life of the urban poor in contemporary India, a life in which Bhojpuri, Maithili, Hindi, and filmi...
- (C) The chapter notes that nature and Landscape Poetry: Jethee Karah (The Old River Kareh), Bhadaiya Holi (Monsoon Holi), Gamay Mon Padhai (I Miss the Village), Pavas Chaumasa, Chaitee (Spring Songs).
- (D) The chapter notes that kamla Chaudhary's cultural essays 'defamiliarise' the material objects of women's lives by subjecting them to scholarly scrutiny.

१८९८. In the context of Kalikant Jha 'Buch' and Satyanand Pathak, which statement is accurate?

- (A) The chapter notes that rasa, literally "taste" or "flavour", denotes the aesthetic emotion or sentiment evoked in the sahrdaya (receptive reader).
- (B) Thematic Coherence and Critical Assessment Across Yoganand Jha's twelve archived works, several thematic and methodological threads connect the diverse genres.
- (C) The chapter notes that feminist reading (Judith Butler's performativity): The daughter's identity is constituted by way of the performance of dowry-value, she is interpellated (in Althusser's sense) as "pahad" (mountainburden) by the symbolic order of...
- (D) The chapter notes that lalita, and in Hindi by way of the journal Hans under Rajendra Yadav's editorship, asks how gender structures narrative form and social representation.

१८९९. Which option correctly summarizes a point from Chapter 21?

- (A) The chapter notes that for instance, the triumph of a wronged woman or the success of a social reformer evokes a clear, uncomplicated vīra rasa.
- (B) The chapter notes that prasād has published numerous beehan katha (flash fiction / very short stories) and laghu katha (short stories) in Videha.
- (C) The chapter notes that jagdish Charan Thakur 'Anil' analyses the story 'Chhuttiik Ek Din' as a manifesto for this new feminine subject inside the crisis of Maithili language identity.
- (D) The chapter notes that gayatri Spivak's "Can the Subaltern Speak?" is directly relevant: the daughter-as-subaltern cannot speak inside the marriage market; she is spoken for by her exchange value.

१९००. What is the best reading of the chapter's discussion of Kalikant Jha 'Buch' and Satyanand Pathak?

- (A) The chapter notes that posput: Maithili Katha Sangrah.
- (B) Aucitya (Propriety) theory (Kshemendra): The satirical mode is appropriate (aucita) here because the subject-matter demands neither pure pathos (karuna) nor pure comedy (hasya) but their impossible synthesis, a laughing grief that the Sanskrit theorist...
- (C) The Diaspora Novel in a Regional Language Chaudhary's most distinctive contribution to Indian literature is the creation of a diaspora novel in a regional language.
- (D) The chapter notes that from a feminist critical perspective, these viraha poems perform complex gender negotiations.

१९०१. Which option correctly summarizes a point from Chapter 21?

- (A) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle.
- (B) The chapter notes that . "Without Bent Spine": Poetic Declaration of Dalit Dignity "Come, / if you can come, / I will teach you to pick up bones -/ I will show you a spine that has not bent." This line is the philosophical-political essence of the entire...
- (C) The chapter notes that epistemological Grounding: Navya Nyāya and the Logic of Gaṅgeśa A unique feature of the Videha movement is its integration of the Navya Nyāya school of logic, particularly the fourteenth-century techniques of Gaṅgeśa Upādhyāya, into...
- (D) The chapter notes that buch's Poetics: The Signature of "Vishringa Sambhava" Ravi Bhushan Pathak recognises a key feature of Buch's poetic practice: the synthesis of contradictory emotions (virodhi bhavak sangeet / harmony of opposing feelings).

१९०२. In Chapter 21 (Kalikant Jha 'Buch' and Satyanand Pathak), which option reflects the chapter's argument?

- (A) 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...
- (B) 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.
- (C) The chapter notes that critical Perspectives Not all the essays in Videha 395 are uncritical.
- (D) His maternal poetry celebrates the mother's purity by way of her self-abnegation, a celebration that risks reproducing the patriarchal ideal of the invisible, selfless woman.

११०३. Which answer matches the critical direction of Chapter 21?

- (A) The chapter notes that this is a genuine philosophical-literary insight: a poet of Udayanacharya's village, living in a line of inheritance that denied Sphota, nonetheless practices Sphota-based poetics.
- (B) The chapter notes that), the Navya-Nyāya innovation lay in shifting the school's focus from ontology (the 16 categories of classical Nyāya) to epistemology, the means by which valid knowledge is acquired, verified, and expressed.
- (C) The chapter notes that while in the previous two poems a poetic "I" an abstract, collective Dalit-consciousness -was the speaker, here a concrete individual -with name, village, reason -is present. "My name is Sadananda. / My village's name is Nagaon. / I...
- (D) The chapter notes that subjective women poets will probably write 'tears-poetry' like Shefalika Verma and will only depict emotionalism.

११०४. In the context of Kalikant Jha 'Buch' and Satyanand Pathak, which statement is accurate?

- (A) The chapter notes that third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa...
- (B) In mainstream Indian philosophical historiography, Gangesa Upadhyaya is revered as the undisputed architect of Navya-Nyaya.
- (C) The Parallel History perspective explains this: Buch's non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of...
- (D) The chapter notes that kamat recognises the key themes of Munni Kamat's work, longing, nostalgia, and the resilience of the female voice in the diaspora, as essential components of the modern Maithili experience.

११०५. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra.
- (B) The chapter notes that ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the line of inheritance of Maithili lyricism.
- (C) The chapter notes that 1448): Continuity and Counter-line of inheritance Vidyapati, the great medieval poet of Mithila, wrote his padāvalī in the śṛṅgāra (eroticdevotional) rasa, in a richly Sanskritised Maithili patronised by the Karnāṭa dynasty.
- (D) The chapter notes that 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.

११०६. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that it is Maithili women's medical fiction, the achievement is landmark: the Videha platform enabled the first Maithili literary treatment of breast cancer, expanding the thematic range of the language's fiction into previously uncharted...
- (B) The chapter notes that he stresses traditional flood management (where river water was allowed to spread by diverting it).
- (C) The chapter notes that from a feminist critical perspective, Chaudhary's work occupies an ambivalent but productive position: it documents and, in documenting, implicitly valorises the material culture of Maithili women's lives, giving scholarly weight and...
- (D) The rasa reading: karuṇa dominates, but the concluding image, the flaring lamp, carries both adbhuta and a hint of vīra (heroic pathos).

११०७. 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.

११०८. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) The Formal Elements Table Element Classical Requirement Maithili Implementation (Anchinhar) Sher Self-contained couplet of two misras; each sher emotionally complete and independent (wahdat albayt); minimum five shers per ghazal.
- (B) The chapter notes that male voice: In the Telugu Dalit poetry series, the women's voice was dominant.
- (C) The chapter notes that mishra's greatest contribution is the establishment of the "Flood Liberation Movement" (BMA), a network of over 700 villages' "flood historians".
- (D) The Sangeet Natak Akademi should create a dedicated recognition category for Maithili folk performing traditions (rasanachowki, aklhari singing, Sama-Chakeva), commensurate with the recognition already given to comparable folk traditions from other Indian...

११०९. Which option correctly summarizes a point from Chapter 22?

- (A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.
- (B) The chapter notes that mishra Twenty : Buchchidai Twenty-One Maithili female-writing stands on a certain ground.
- (C) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.
- (D) His research has been awarded the Ashoka Fellowship and several prestigious honors.

१११०. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) After returning to Bihar in 1991, he established the Mithila Gram Vikas Parishad and engaged in social work in the Mithila region.
- (B) The chapter notes that panna's answer is psychological and feminist, by way of the recovery of women's agency and the psycho-social health of the community.
- (C) The chapter notes that everywhere, along with the stories of the elite class, folk tales exist, and so it is in Maithili too.
- (D) The land of Mithila has been struggling with the devastation of floods.

११११. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that when he argues, in his Independence Day essay, from the observable behaviour of politicians (khadi clothing, flag-saluting, corrupt actions) to the hidden reality (the systematic dishonesty of the post-colonial state), he is...
- (B) The reason was the Kosi leaving its main channel, taking a new course, and devastating Mithilanchal in Nepal along with Mithilanchal in Bihar.
- (C) The repeated motif of departures and returns (leaving the village, being recalled by the mother's memory in Patna) invokes the vast line of inheritance of Maithili viraha (separation poetry) but inflects it sociologically: it is not the viraha of the...
- (D) The chapter notes that figures like Mahendranath Jha and others contributed to Shakta philosophical and devotional literature in Maithili.

१११२. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) His novels document the oppression and resistance of lower-caste rural Mithila.
- (B) His works in the archive include Nava Kavita, the satire collection Neek Dinak Bioscope, and the critical study Katha-Path.
- (C) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.
- (D) In historical times, the description of Bihar perhaps starts with Bimbisara of Magadha (6th century BCE), and it is believed that Lord Vardhamana Mahavira and Lord Buddha emerged during this period.

१११३. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The Navya-Nyāya demand for avacchedaka precision in critical evaluation requires that this comparative placement be specified: Nand is major inside the category of 'productive midrange democratic Maithili prose writers of the early 21st century', not in...
- (B) The chapter notes that he also guided all of Hindi and Bengali literature.
- (C) The chapter notes that second, it diagnoses a contemporary crisis in poetry: that words are losing their connection to lived feeling, becoming mere 'play of words' (śabda-khelauna), with the result that poems need 'protection and preservation' from mere...
- (D) The chapter notes that tora Angana Me positions the lyric subject outside the beloved's courtyard, looking in, the reverse of the patriarchal domestic arrangement in which women are confined to the angana.

१११४. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The scholarly women of Mithila were in no way behind men.
- (B) 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.
- (C) 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.
- (D) The chapter notes that pA R T V: A N U V YAVA S ĀYAM E TA, C O G N I T I V E R E F L E X I V I T Y I N M A U N ' S S C H O L A R S H I P 5.1 The Epistemological Self-Awareness of the Mithila Historian Gaṅgeśa's concept of anuvyavasāya, the meta-cognition...

१११५. Which option correctly summarizes a point from Chapter 22?

- (A) The poem is one of the most discussed in modern Maithili critical discourse.
- (B) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādika Gīta | Sadeha 10...
- (C) His prose rhythm in Maithili has been noted by multiple critics as unusually musical, a quality that suggests padavali influence on syntax rather than mere subject matter.
- (D) The chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions.

१११६. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The scriptures had strict directives against discharge etc., to maintain the purity of the river.
- (B) Their marriage on July 28, 1950, was a landmark event that synthesized the Maithili linguistic line of inheritance with Bengali scholarship.
- (C) The chapter notes that from the Rasa perspective, the vesh-bhusha line of inheritance is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.
- (D) The Maithil folk, the landless labourers, the women, the lower-caste communities whose stories populate Maithili folk narrative, are subalterns in Spivak's sense: those whose speech is structurally inaudible inside dominant institutional frameworks.

१११७. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) These are precisely the themes that the Videha Parallel History recognises as systematically excluded from the institutional Maithili literary canon.
- (B) Apart from mythological texts, legends, folklore, and folk songs, written information about the Kosi was prepared by the British.
- (C) The chapter notes that both assert the dignity and validity of Maithili against the hegemonic pressure of dominant languages (Nepali in Nepal, Hindi in India) and canonical literary establishments.
- (D) These women poets have shown their respective expressions in their respective poetry.

१११८. What is the best reading of the chapter's discussion of Kumar Mishra's?

- (A) The chapter notes that key to this discourse is the figure of Lal Dev Kamat, a multi-dimensional intellectual whose work spans journalism, literary criticism, and grassroots political mobilization.
- (B) The chapter notes that dinesh Kumar Mishra's work, especially his book 'Bandini Mahananda', is a work of a transitional period that builds a bridge between the technical rigidity of engineering and the fluidity of folk history.
- (C) The chapter notes that while Bhimanna works on the historical-mythological level and Subhadra on the level of object-labor-motherhood, Swarooparani's poetry occupies a third position -she places the transformation of personal consciousness at the center.
- (D) The Videha Parallel History critical frame As the author hails from Rudrapur, Darbhanga, the text is a product of Mithila (Videha) culture.

१११९. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The chapter notes that seen by way of the Pāṇinian line of inheritance, he is the modern vṛttikāra the commentator who extends and corrects the inherited grammatical line of inheritance in the light of new evidence and new methods.
- (B) The chapter notes that for Short Stories and Novels: Narrative technique, omniscient narration, first-person narration, multiple narration.
- (C) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty.
- (D) His maternal poetry celebrates the mother's purity by way of her self-abnegation, a celebration that risks reproducing the patriarchal ideal of the invisible, selfless woman.

११२०. Which option correctly summarizes a point from Chapter 22?

- (A) The story builds towards a revelation of social injustice, and the elderly woman's testimony, sworn with the formula "If I lie, may my body be struck by lightning, may my limbs cease to function, may I be refused entry into Sita's birthplace", is...
- (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 poetry and Revisionist Prose Maharani Kaikeyi (महारानी कैकेयी): A discursive essay reinterpreting the Ramayana myth.
- (D) 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.

११११. According to Chapter 22, which statement best fits the discussion of Irrigation System?

- (A) The chapter notes that traditional Irrigation System: The people of the Kamla region have always been skilled at bringing water to fields by way of 'pyne' and 'ahar' systems.
- (B) The earliest documented Maithili ghazal is attributed to Pandit Jivan Jha (active ca.
- (C) The chapter notes that oommen holds that because the Maithili region is "culturally dominated by Brahmins," other castes feared that a separate state would merely formalize an elite monopoly.
- (D) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...

१११२. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that this system was completely based on community cooperation, with all villagers participating in voluntary labor.
- (B) The chapter notes that digital Accessibility: All records are hyperlinked, PDF-accessible, and archived on Google Books, creating a transparent, unmediated archive.
- (C) And the novelist begins with Gyanchan Yadav's story.
- (D) In "Paiṭh", the śrāddha feast is bībhatsa, the 'disgusting' surfeit of ritual eating while the poor and women wait, but it is karuṇā that anchors the story in Kaniyā Kāki's experience.

१११३. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The chapter notes that feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.
- (B) The Videha editorial commentary preserved at maithili-katha.blogspot.com, drawing on Foucault's concept of the 'disciplinary institution' and the psychological concept of 'gaslighting', situates Thakur inside a progressive literary culture that is actively...
- (C) The chapter notes that this multidisciplinary approach ensures that language is understood as a holistic system.
- (D) In the first phase, embankments were built from Jaynagar to Jhajharpur so that water would flow straight along the river course instead of spreading into villages.

१११४. 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.

१११५. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) Videha Parallel History: The maqla, 'I write for the people, not for the scholar; I sing for the village, not for the patron', is the most direct articulation of the Videha Parallel History's democratic literary programme in Pushpa's collection.
- (B) The chapter notes that when it breaks, water gushes out with such force that it devastates the surrounding villages.
- (C) The realism of this encirclement resonates with Patricia Hill Collins's theory of the matrix of domination.
- (D) The chapter notes that toward a Feminist Poetics." In Women's Writing and Writing about Women, ed.

१९२६. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that saahityaika Diip mourns the passing of Prabhash Choudhary, editor of Mithila Mihir, using the metaphor of a lamp that burns without ghee or wick, exhausted, extinguished.
- (B) The chapter places Binay Bhushan inside the wider parallel history of Maithili literature.
- (C) The chapter notes that Elaine Showalter's concept of 'gynocriticism', the study of women's literature as a distinct line of inheritance, suggests that Shail Jha's work should be read not only in relation to her husband's oeuvre but as part of the line of...
- (D) The chapter notes that neglect of the People in Government Plans: Large files on irrigation and flood control are made in Patna and Delhi, but the 'traditional knowledge' of the people living on the banks of the Kamla finds no place in them.

१९२७. What is the best reading of the chapter's discussion of Jibachh' Kamla?

- (A) The women who appear in his poetry and prose, the wife in Pasikha who works while her husband drinks, the woman threatened by the panchayat in the seed stories, the daughter whose marriage occasions the dowry reflection in the autobiography, are complex...
- (B) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.
- (C) The Lalit Kala Akademi and Sangeet Natak Akademi have recognized individual artists from the Mithila line of inheritance but have failed to create the institutional infrastructure (regional centres, training programmes, documentation projects) that would...
- (D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kākī's family; the predatory economic logic of the village/ market...

१९२८. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The chapter notes that 3 Postcolonial and Subaltern Theory Edward Said's concept of 'contrapuntal reading', reading the silences and gaps of a dominant text against the grain to recover the experiences it suppresses, is Tillu's method in his critique of...
- (B) The chapter notes that meanwhile, traditional knowledge like 'living with floods' was given no place in modern development.
- (C) The chapter notes that this layered ambiguity, which Hafiz perfected in Persian, is the structural vakrokti of the ghazal form itself.
- (D) The story covers a range of issues from "unmatched marriages", a long-standing social ill in Mithila where young women are married to much older men for financial or caste reasons, to the lonely, constrained life of a widow.

१९२९. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) Gaṅgeśa worked inside this line of inheritance and was recognised by his contemporaries as a jagad-guru.
- (B) The chapter notes that mishra ji sets out a constructive solution in his research.
- (C) 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...
- (D) The chapter notes that he was simultaneously a prolific essayist and journalist.

१९३०. What does Chapter 22 most clearly emphasize about People On Collision Course?

- (A) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.
- (B) The chapter notes that such tropes, which are deep in Indian poetic line of inheritance, risk equating women with passive territory to be mourned or possessed.
- (C) The chapter notes that Kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr.
- (D) The chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila.

११३१. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that he invokes the Sanskrit/classical Indian critical concept of the writer needing 'Shiv tatva', the capacity to inhabit the opposite gender's perspective, as a condition of adequate narrative representation.
- (B) His Pangu is described in this academic survey as one of only three Maithili novels of the 21st century to win a Sahitya Akademi award (alongside Usha Kiran Khan's Bhamati and Asha Mishra's Uchat).
- (C) In the Maithili context, Videha (an e-journal since 2000) has positioned itself as a "parallel academy" (samanaantar sahiya akademi), directly critiquing and offering an alternative to the Delhi-based establishment.
- (D) The chapter notes that under this, embankments were built on both sides of the river to keep the water flowing in a fixed course towards the Kosi, preventing it from spreading into villages.

११३२. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) 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.
- (B) 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.
- (C) The chapter notes that rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style.
- (D) The chapter notes that this disrupts railway services and creates a permanent waterlogging problem in surrounding villages.

११३३. According to Chapter 22, which statement best fits the discussion of Balan River?

- (A) In the painting essay, the inference from women's art practices to the nature of their social world and epistemological critical frame is explicit methodological Anumana.
- (B) Thematic & Critical Analysis The title 'Kī Dekha Rahala Chī?' is among the most Brechtian in the entire Videha archive: it directly interrogates the position of the witness, the act of seeing, and the question of what one does with what one sees.
- (C) The chapter notes that literature and Ecology: An Experiment in Ecocriticism." Iowa Review 9.1 (1978): 71-86.
- (D) The chapter notes that bhutahi Balan River: Historical introduction of the river and its place in Mithila's culture.

११३४. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that mānak in Sanskrit/Hindi/Maithili denotes standard, norm, measure, manak as in standardisation.
- (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...
- (C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.
- (D) The chapter notes that critical Assessment Sasarpānī (1940) is an early and major contribution to Maithili social-realist fiction predating the post-Independence institutionalisation of the Sahitya Akademi.

११३५. Which answer matches the critical direction of Chapter 22?

- (A) The vaikritya (productive deviation) that generates literary life distinguishes literature from mere information transfer.
- (B) The result is that when an embankment breaches, water enters villages from a great height, causing far greater devastation.
- (C) The chapter notes that but the fact is also that if the 'sorrow-pain of woman's life' or 'pain of woman's mind' written by male poets had not built the background of 'female-poetry-voice', then it would have been difficult for today's women poets to write...
- (D) The story 'Udiyait' (Awakening, 26 July 1976, Mithila Mihir) is noted for its unusual treatment of female consciousness.

११३६. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that hell Inside the Embankments: Tragedy of 380 Villages: When embankments were built on both sides of the Kosi, the width between them ranged from 5 to 16 km.
- (B) The chapter notes that it is a substantial work, spanning thirty pages in the Sadeha 30 compilation (pages 1154-1183), that combines cultural advocacy, musicological documentation, religious-cultural history, and anthological presentation of folk songs.
- (C) The chapter notes that ranajit Guha and Gayatri Spivak: Subaltern Studies (1982-), Applied to Dalit-Madhesi cultural representation.
- (D) The chapter notes that one sermon holds that women should always be subordinate to men.

११३७. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon.
- (B) The chapter notes that what functions does the Maithili language perform inside his Hindi prose?
- (C) The chapter notes that people's Resistance: The chapter mentions several incidents where, during floods, affected people tried to cut embankments to save their villages.
- (D) His journalistic work as documented in the Videha archive is conducted in Maithili, situating him inside the line of inheritance of Maithili-language journalism that the Videha eJournal has championed as a key component of the democratic parallel literary...

११३८. 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.

११३९. What is the best reading of the chapter's discussion of Traditional Approach?

- (A) The chapter notes that vachaspati Misra: An unparalleled scholar of all Shastras.
- (B) The chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila's Misery)...
- (C) The chapter notes that politics of Knowledge and Traditional Approach: A major part of Dr.
- (D) The chapter notes that this is Indian literarycritical thinking at its most productive: neither reverent antiquarianism nor dismissive modernism, but a genuine engagement across time.

११४०. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach.
- (B) The chapter notes that feminist Narratology Sandra Gilbert and Susan Gubar's The Madwoman in the Attic and bell hooks's feminist standpoint theory provide the critical tools for reading the representation of women that dominates Jha's fiction.
- (C) The chapter notes that this linguistic hierarchy, which encoded social stratification inside the dramatic text itself, has been a contested legacy.
- (D) The chapter notes that conclusion: Toward a Synthetic Historiography The "Parallel History of Maithili Literature" is more than a list of alternative texts; it is a fundamental shift in perspective that refuses to see Maithili as the exclusive preserve of...

११४१. What does Chapter 22 most clearly emphasize about North Bihar's?

- (A) The chapter notes that similarly, in "Prithviik Bhaar," the cataloguing of Maithili's institutional failures speaks, by dhvani, to the sacrifices of those who have given their lives to the language.
- (B) In Maithili culture and North Bihar's rural society, the river is seen as a 'mother', providing not only water but also shaping culture and communal life.
- (C) The chapter notes that what emerges from this multi-critical frame analysis is a writer whose seemingly modest projectwriting in Maithili, by way of a small press, about farming and perception and ageing and daily lifeis in fact a philosophically serious...
- (D) The chapter notes that when applied to literature, pratyakṣa functions as the foundation of social realism.

११४२. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that secondary female characters carry subaltern critique.
- (B) The chapter notes that scharfstein quotes Matilal on the line of inheritance's achievement: 'The masters of Navya-nyāya did not lay down conclusions first and justify them later with theory.
- (C) The chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges.
- (D) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.

११४३. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) Jha's patriotic drama is thus also an act of cultural-political visibility: asserting the presence of Mithila's sons and daughters inside the national security narrative. d.
- (B) The chapter notes that he advocates for reviving traditional knowledge and practices.
- (C) The Sahitya Akademi's recognition critical frame for Maithili has improved since the Eighth Schedule inclusion (2003) but remains structurally biased toward upper-caste, formally published, Darbhanga-centred literary production.
- (D) The chapter notes that it is a study of greed in the age of rapid infrastructure development, using the theatre to document the social cost of progress.

११४४. Which point is consistent with Chapter 22's treatment of Kumar Mishra's?

- (A) The chapter notes that this independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.
- (B) The chapter notes that facebook is a medium of immediacy, informality, and democratic mass participation, the polar opposite of the formal scholarly monograph or the canonical literary text.
- (C) The chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the Kosi, but a serious analysis of the consequences of the modern development model.
- (D) The most sustained and emotionally powerful of these are the viraha songs, the separated wife's lament for her absent husband (gone to the city, to 'pardesh'), written in the Maithili women's song line of inheritance.

११४५. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters.
- (B) The oral folk line of inheritance preserved in Mithila's village communities serves as sabda pramana that Preeti Thakur's chitrakatha renders accessible in written/visual form.
- (C) The chapter notes that both Poets Together: Poetic Dialogue Between Bhimanna and Subhadra Reading both sections of this review together -Bhimanna's poems and Subhadra's four -a dialectical dialogue emerges that reveals the complexities inside Dalit literature.
- (D) The critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.

११४६. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that geographical Course of Bagmati (in Bihar): Bagmati enters India at Dheng (Shorwatia village) in Sitamarhi district, Bihar.
- (B) 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').
- (C) The chapter notes that from the perspective of Navya-Nyāya logic, the line of inheritance founded by Gaṅgeśa Upādhyāya in his Tattvacintāmaṇi (14th century), Yadav's conditional analysis engages implicitly with the Naiyāyika account of vyāpti (pervasion...)
- (D) The chapter notes that traditionally, the history of Maithili literature has been understood by way of the lens of institutional recognition and colonial linguistics, primarily influenced by the works of George Abraham Grierson and Jayakanta Mishra.

११४७. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) The Poet as Sākṣī (Witness) In both Indian poetics and in the line of inheritance of committed literature, the poet's fundamental role is that of sākṣīwitness to historical suffering.
- (B) His novel Bhalamanusa (1944) is particularly noted as a landmark work addressing the social problems connected with the institution of marriage in Mithila society.
- (C) The chapter notes that world Inside the Embankments: 'Prisoner' Population: The embankments on both sides of Bagmati trapped several villages in between.
- (D) The chapter notes that Elaine Showalter's concept of 'gynocriticism', the study of women's literature as a distinct line of inheritance, suggests that Shail Jha's work should be read not only in relation to her husband's oeuvre but as part of the line of...

११४८. 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.

११४९. What does Chapter 22 most clearly emphasize about Dinesh Kumar Mishra?

- (A) The Well Wrought Urn: Studies in the Structure of Poetry.
- (B) The story of migrants, of son, daughter-in-law, and granddaughter, of mother-in-law/daughter-in-law quarrels and love!
- (C) Maithili and Indian Scholarly Sources Jhā, Basukīnātha.
- (D) The chapter notes that movement from Muzaffarpur to Sitamarhi: In the 1970s and 80s, large public meetings were held in the Bagmati region.

१९५०. What does Chapter 22 most clearly emphasize about Dinesh Kumar Mishra?

- (A) The chapter notes that var Bikaai Lagname (The Groom Is for Sale at the Wedding Season) satirises the dowry system with a folk comedy register: 'Varak ret nai puchu yau babu / Mara mach ka jena dam badhai', Do not ask the groom's price, master / It rises...
- (B) The chapter notes that hitendra Gupta's reporting, on a state policy directly affecting Bihar's Maithili-speaking population, written in Maithili for a Maithili-language journal, is a contribution to the Maithili public sphere in Habermas's precise sense.
- (C) Abara Nahitan distributes karuna and shringara in counterpoint: the male protagonist's wanderings carry the bhayanaka of rootlessness, while his encounters with women invoke shringara, frequently shadowed by viraha (the shringara of separation).
- (D) The author terms the condition of villages trapped between the embankments as 'living hell'.

१९५१. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that under the Bagmati project, several villages came under the embankment enclosure.
- (B) The chapter notes that this is consistent with the agenda of the women's education movement in Bihar and the wider south Asian feminist line of inheritance of linking female education with social emancipation.
- (C) The chapter notes that meaning, in a novel with seventy episodes, hope remains until the sixty-ninth episode that the story will take a turn, and if the direction of the story does not change until the end, then all the previous episodes are hits, and only...
- (D) The chapter notes that rajdeo Mandal and Lalit (Lalitesh Mishra) Lalit's Prithviputra, the celebrated Maithili novel that attempted to represent rural and peasant Mithila from an upper-caste perspective, is explicitly contrasted with Hamar Tol in the...

१९५२. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle.
- (B) The chapter notes that this is the structure of feminist narrative that Rich recognises: the discovery of the lesbian continuum/woman-identified experience (Shanti Lakshmi's contribution to the same archive) finds its complementary statement in Anamika...
- (C) The chapter notes that navya-Nyāya and Indian Epistemology Ganeri, Jonardon.
- (D) The author's research, field visits, and technical analysis make it a 'classic' document.

१९५३. Which option correctly summarizes a point from Chapter 22?

- (A) The VPHF critical frame that contextualizes his work demands a more explicit gender-critical accounting.
- (B) Videha critical frame: Commits the "monohistorical fallacy" (totalizing history).
- (C) The chapter notes that mishra ji cites the example of "Masaha Alam" village in the Baiganiya block of Sitamarhi district.
- (D) According to Abhinavagupta's theory, the Vibhāva (determinant) is the divine form-be it the elephant-headed Ganesh or the matted-haired Shiva.

१९५४. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) 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.
- (B) The novel's narrative resolution, Bulki's assertion of dignity against structural odds, can be read as a mythic narrative that 'mediates' these oppositions without resolving them, mirroring the actual social condition.
- (C) These women poets have shown their respective expressions in their respective poetry.
- (D) The chapter notes that when the right embankment of the Bagmati was being built in 1971-72, this village got "trapped" between the embankment and the river.

१९५५. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The chapter notes that critical Assessment Kashyap and Shashi Bala represent one of the most theoretically complex cases in contemporary Mithila art.
- (C) The chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation?
- (D) The chapter notes that comparison with Subhadra: Similarity and Difference Both poets make Dalit women's life the subject of poetry -but there are several major differences in their poetic vision: Pace: Subhadra's poetry is slow, meditative - looking at...

१९५६. According to Chapter 22, which statement best fits the discussion of Food Crisis?

- (A) His mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as...
- (B) The chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance.
- (C) Her insistence on carving her own path ("ham apan rastā jarūr banāyab") mirrors Showalter's "female phase" of literatureautonomous, not defined against male norms.
- (D) The economy of Bihar was stable at independence, but the population was continuously increasing., Food Crisis and Fear of Famine: According to the 1941 census, 86 percent of Bihar's population lived in villages, and there was a severe food shortage.

१९५७. What does Chapter 22 most clearly emphasize about Sitab Diyara?

- (A) The situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly.
- (B) The Videha Parallel History critical frame consistently insists on the continuity between the Adi Kavi (Pre-Jyotirishwar Vidyapati), Vidyapati Thakkurah (1350-1435), and the democratic oral line of inheritance that has transmitted their legacy.
- (C) In Kamal's case, the female-voiced songs raise interesting questions: a male poet ventriloquising the female perspective in a traditionally female song genre.
- (D) The chapter notes that how has the localization of Urdu words (present in the Telugu Telangana dialect) been handled in the Maithili translation?

१९५८. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that leaders toured villages making promises, but the specter of starvation fueled anger among the people.
- (B) In response, the Parallel line of inheritance reclaims the history of Maithili by way of nine distinct layers, starting with the Buddhist foundations represented by the Charyapadas of the 23 Siddha poets.
- (C) The chapter notes that while these male poets deserve credit for preparing the ground, the authentic voice of women was needed to truly represent their own mental and emotional reality.
- (D) As a mentor and intellectual presence, his influence on younger and contemporary writersdocumented across numerous essays in the special issue, As a mentor and interlocutor, his influence on younger Maithili writers, documented in the warm personal essays...

१९५९. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that women of the category of 'Babi', 'Mai', 'Pius' used to say, 'How does he practice medicine, being so shameless?' Gyanchan was a lover of songs.
- (B) The chapter notes that (Write, but do not speak ill of your mother tongue Maithili)", a verse by Kavivara Sitaram Jha that profoundly moved the young Rajnandan Lal Das This poem's impact on the young Rajnandan was transformative.
- (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 Salahas or Lorik or Bihula...
- (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...

१९६०. Which answer matches the critical direction of Chapter 22?

- (A) The movement's manifesto, 'Manushimih Samskritam' (Humans First in Culture), and its project of recovering 'the missing portions, the ignored and non-represented aspects of society' in mainstream Maithili literary production defines the institutional...
- (B) The chapter notes that iii Rameshwar Prasad Mandal: The Epic of the Mundane and the Novel of the Masses Work: Bagwār (बगवार, A Poetic Novel) & Baukī (बौकी, The Mute Girl) Formalist-Structuralist Analysis: Mandal's genius lies in genre experimentation.
- (C) The chapter notes that government relief efforts were often hindered by administrative friction; Mishra mentions an incident in Karnauti village where people attacked a magistrate, fearing that cutting the embankment for drainage would flood their fields.
- (D) The chapter notes that bheemnath Jha ("Bheemababu"), described in the preface as having "read the Maithili manuscript with affectionate care and suggested improvements", signals the author's embeddedness inside academic Maithili scholarship and the line of...

१९६१. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.
- (B) The archive documents various forms of art, including: Bhattichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.
- (C) The sadhya (major term) is: the translation validly transmits the original's meaning.
- (D) In the Assembly, Jay Narayan Prasad expressed frustration that "engineers came and went, but the Baya scheme remains locked in files." This is a recurring theme in Mishra's work: the gap between technical surveys and on-the-ground implementation.

१९६२. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that thirty villages were submerged, and the local road network was cut in four places.
- (B) The title, 'Colours of the Triveni', suggests a collection that brings together multiple narrative strands, each distinct in colour (tone, theme, mood) but flowing toward a common confluence.
- (C) The chapter notes that hitnath Jhā's ancestral village Koilakh is itself situated in the Madhubani district of the same Mithila region, and the intellectual culture that Koilakh documents is inseparable from the Navya-Nyāya line of inheritance that shaped...
- (D) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience.

१९६३. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that yet this vīra does not emerge from the classical āśraya (patron), the king, the warrior, but from the Dalit woman's struggle for self-sovereignty.
- (B) After independence, the state adopted a "flood resistance" model based on colonial hydraulic line of inheritance.
- (C) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...
- (D) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.

१९६४. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that this genre, while not formally named in Maithili literary criticism, has precedents in the documentation work of earlier Maithili cultural historians, but Jha's essay is distinguished by its combination of generic breadth...
- (B) The chapter notes that figures like Kamla in Maila Aanchal, the LalPanKiBibi of his eponymous story, and the women protagonists of his Sohar stories are drawn with a psychological depth and emotional complexity that was unusual in Hindi fiction of the period.
- (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false.
- (D) The Kosi, Bagmati, Burhi Gandak, and Kamla rivers broke their banks and flooded villages.

१९६५. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.
- (B) The chapter notes that bSS argued that they were doing work at a lower cost by way of village panchayats.
- (C) The folk song line of inheritance which in Mithila is overwhelmingly a women's line of inheritance gives Renu's female characters a voice that the patriarchal social order cannot entirely suppress.
- (D) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.

१९६६. Which point is consistent with Chapter 22's treatment of Rehabilitation Problems During?

- (A) The chapter notes that lower-caste women face the compounded disadvantages of gender discrimination inside their own communities and caste discrimination from upper-caste structures.
- (B) The play's project, using Vidyapati to speak to the present, can be read as an attempt to provincialize the historicist assumption that "modern" forms (realism, the novel, secular narrative) are the only adequate vehicles for representing modern experience.
- (C) The chapter notes that displacement and Rehabilitation Problems During the Kosi embankment construction, 304 villages got trapped inside.
- (D) The chapter notes that 3 Postcolonial and Subaltern Theory Edward Said's concept of 'contrapuntal reading', reading the silences and gaps of a dominant text against the grain to recover the experiences it suppresses, is Tillu's method in his critique of...

११६७. What does Chapter 22 most clearly emphasize about Dinesh Kumar Mishra?

- (A) The chapter notes that however, inside these limits, we must give our best efforts and pave a way for Maithili such that the literature of the next 500-600 years finds inspiration from the path set by Videha.
- (B) In the traditional Maithili literary establishment, a Parallel line of inheritance intellectual would not appear near the top of any endorsement or prize list.
- (C) The chapter notes that corruption and the politics of relief have become an integral part of Bihar's flood story from that time to today.
- (D) Maithili literature, with its thousand-year history, its confluence of folk and classical traditions, its experience of migration, and the rise of its Dalit and women's voices, requires a critical theory that centers the local while engaging with the global.

११६८. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) The chapter notes that floods remain a fate for Bihar even today, but the history of 1953-55 warns us that rivers cannot be conquered by merely 'imprisoning' them in embankments.
- (B) The chapter notes that sHIV KUMAR PRASAD Primary Texts Studied: Manak Haat (मनक हाट), Maithili Poetry Anthology, 2021 Rag-Virag (रग-विराग), Maithili Poetry Anthology, 2024 ADDENDUM: 2 Socio-Cultural Realism and Linguistic Preservation: A Comprehensive...
- (C) The chapter notes that pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.
- (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.

११६९. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that this connects to the ancient jñāna (knowledge) traditions of Mithila: the light of Gaṅgeśa's Tattvacintāmaṇi, the light of Vidyapati's padāvalī, the lamp that the scholar keeps burning by way of the night.
- (B) The chapter notes that she has served as a judge in art competitions at NIT Jamshedpur, was an art teacher for Mithila painting at Basera, Jamshedpur (2002-07), and has created wall paintings for Women's College Library and Hotel Boulevard, Jamshedpur.
- (C) Indian literary theory, Bharata Muni's Nāṭyaśāstra, Ānandavardhana's dhvani theory, Abhinavagupta's rasa-dhvani synthesis, Kuntaka's vakrokti, and Kṣemendra's aucitya, is brought into dialogue with the epistemological protocols of Navya Nyāya as...
- (D) The chapter notes that conclusion: Policy Failure and Future Challenges The period 1953-1955 serves as a harsh lesson in Bihar's water history.

११७०. What does Chapter 22 most clearly emphasize about Legislative Background?

- (A) His Sandarbh Sahit records several critical exchanges in which his interlocutors (including 'Hira Premesh Ji') contest his standards, argue that he is applying impossible criteria, or accuse him of personal animus.
- (B) 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...
- (C) The chapter notes that kirtinath Jha A physician and scholar whose translations of Tamil poetry (Kural) and Kahlil Gibran (Tootal Pankhi) have expanded the thematic horizons of Maithili literature.
- (D) Historical and Legislative Background of 1956 The start of 1956 in Bihar's water-political history was marked by ideological turmoil.

११७१. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The breach diverted water towards 'Kabir Jheel', submerging many villages in the Cheria Bariarpur, Khodawandpur blocks.
- (B) In this short poem -in merely thirty-odd lines -so much poetic complexity, such historical-mythological density, and such political courage are assembled that it occupies a distinctive position in its own class.
- (C) The chapter notes that this seasonal architecture connects to the classical Maithili baramāsa (twelve-months) genre, a form in which the beloved's/devotee's emotional states are mapped onto the twelve months of the agricultural year.
- (D) The chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother...

११७२. 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.

११७३. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The maqta' (closing couplet) traditionally contains the poet's takhallus (pen name).
- (B) The chapter notes that meena Jha's narrative vakrokti is visible: In her fiction, the vakrokti operates at the narrative level: encroachment is approached not by way of polemic but by way of the precise accumulation of observed social detail.
- (C) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.
- (D) The chapter notes that especially in Gaya, Shahabad, and the Mithila region (Darbhanga, Muzaffarpur), the failure of the Hathiya constellation rains destroyed the paddy crop.

११७४. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that second, the critical apparatus of Maithili literary culturejournals, reviewers, literary gatherings, failed to identify and correct the error.
- (B) The chapter notes that kamla and Jivach (Fertility of Mithila) The Kamla river was known for its fertile silt.
- (C) The imagery of the poems draws on three overlapping registers: the natural world of Mithila (flowers, birds, rivers, seasons); the domestic world of Maithili women's life (kitchen, courtyard, family rituals); and the industrial world of Bokaro (steel...
- (D) 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.

११७५. What does Chapter 23 most clearly emphasize about Gajendra Thakur's Videha?

- (A) The chapter notes that feminist Criticism: Women's Bodies, Labour, and Agency Multiple frameworks from feminist criticism apply to Sahu's work.
- (B) The chapter notes that for the enjoyment of art, the concept of Rasa became necessary, and Bharata wrote the Natya Shastra.
- (C) The chapter notes that critical Appreciation: Short Fiction (Adambar & Gudrik Lal) 10.1 Adambar (2017), The Short Story Collection Adambar ('Pomp', 'Display', 'Loud Proclamation', published 2017, 90 pages, 150)...
- (D) Mandal has also drawn sustenance from Gajendra Thakur's Videha eJournal, which he recognises as having revealed to him the richness of Maithili vocabulary employed outside the Brahmin literary register, words present in his own community's speech but...

११७६. Which option correctly summarizes a point from Chapter 23?

- (A) The chapter notes that bulki, a dalit woman in a village, doubly subaltern by caste and gender, does speak, does act, and does resist in Mishra's novel.
- (B) The chapter notes that this makes him emblematic of what the Parallel History calls the 'Videha Era: The Digital Era 2000-Present', the transformation of Maithili literature by way of internet access, which bypassed the caste-based institutional...
- (C) 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 Sahṛdaya (sensitive receiver).
- (D) In the twentieth and twenty-first centuries, from the same Mithila, from the Kosi basin town of Nirmali, Dr.

११७७. Which point is consistent with Chapter 23's treatment of Durganand Mandal?

- (A) The chapter notes that subhadra's Avva depicts the labor of a single day of an unnamed mother -a micro-history.
- (B) As a pāṭhakīya-writer and reviewer, Lekh-Rekh fills a structural gap in Maithili's critical infrastructure.
- (C) The literary language has been constructed in a way that excludes the everyday vocabulary of non-Brahmin communities.
- (D) The chapter notes that research prepared with reference to: (i) the three published works of Acharya Ramanand Mandal(iii) established scholarship on Indian and Western literary theory.

११७८. Which option correctly summarizes a point from Chapter 23?

- (A) 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.
- (B) 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.
- (C) The chapter notes that epistemological Methodology of Gaṅgeśa Upādhyāya (Navya-Nyāya) Gaṅgeśa's Tattvacintāmaṇi revolutionized Indian epistemology by analyzing pramāṇa (valid means of knowledge) with rigorous logical language.
- (D) The narrative follows a doctor named Karmaveer who, after years of poverty and struggle in the village, eventually establishes a successful clinic, marries a beautiful wife (Poonam, full moon), and achieves the social recognition denied to him in his youth.

११७९. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) The story operates on two registers simultaneously.
- (B) The chapter notes that 4 Contribution to Maithili Literary Historiography Jagdish Prasad Mandalak Kavya Sansar makes several contributions to Maithili literary historiography that deserve recognition.
- (C) The chapter notes that CONCLUSIONS: LITERARY SIGNIFICANCE AND LEGACY Jagdish Prasad Mandal's place in Maithili literature is established on multiple grounds.
- (D) In the Northeast India fieldwork essays, Mishra is deeply engaged with ICH preservation: conducting cultural workshops with tribal women, helping them document and assert their traditional practices against missionary and modernising pressures, and working...

११८०. Which point is consistent with Chapter 23's treatment of Durganand Mandal?

- (A) The four pramāṇas of Navya Nyāya, pratyakṣa (perception), anumāna (inference), upamāna (analogy/comparison), and śabda (testimony), map onto Tillu's critical practice as follows.
- (B) Her particular contribution to feminist critical thinking, the passage on 'Swadhin' about the male author's access to female interiority, and the reading of Bimla as critique of tokenism, is a form of feminist critical practice that works not by way of...
- (C) 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.
- (D) The chapter notes that karmaveer's desire to open a clinic in his own village, 'I want to practice here and serve the village and society', articulates a counter-narrative to the pervasive 'brain drain' from rural Bihar.

१९८१. What does Chapter 23 most clearly emphasize about Durganand Mandal?

- (A) Videha operates by way of three interconnected mechanisms: 1.
- (B) The chapter notes that he has served as a candidate for the Bihar Legislative Assembly (MLA) from the Phulparas constituency, representing the aspirations of a demographic that has historically been underrepresented in both the political and literary...
- (C) The narrator's speech defending village life, 'In the soil and water of the village there is every happiness; no village is inferior to any village; no dhām is inferior to Mithilādhām', is a lyrical manifesto of rootedness that anticipates the...
- (D) The chapter notes that women writers in Maithili have been systematically excluded from official literary infrastructure.

१९८२. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.
- (B) The chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of consciousness and the body as the...
- (C) In Navya Nyaya terms, Dhadhait Navki Kaniyank Lahas constructs the most powerful Badhakapramana of all: the bride's burned body is the ultimate counter-instance that defeats the Vyapti 'the dowry system is natural/inevitable.' The dramatic spectacle of...
- (D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhorā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play...

१९८३. In Chapter 23 (Durganand Mandal), which option reflects the chapter's argument?

- (A) The Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement.
- (B) The critical frame operates across nine distinct layers, each designed to reclaim a specific portion of the Maithili legacy.
- (C) The chapter notes that conclusion Gangesh, the author of the Tattvachintamani, wrote a work equivalent to 12,000 texts.
- (D) The chapter notes that 'Pāras', The Philosopher's Stone This story, which Mandal narrates to his class of ninth-grade girls at the story's beginning, is a tale inside a tale, a mise en abyme structure that places the act of storytelling at the story's...

१९८४. Which answer matches the critical direction of Chapter 23?

- (A) The chapter notes that despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani, a productive, almost reckless devotion, a quality he himself humorously acknowledged is a prerequisite for...
- (B) The chapter notes that he writes a history not of kings and generals, but of the Bahun (the majority), whose struggles against Brahminical patriarchy and feudal capitalism form the subtext of India's "official" history.
- (C) The chapter notes that chakravayuh, the title evoking the fatal military formation from the Mahabharata, is anchored in mythological re-imagination, particularly in the tragic story of Abhimanyu.
- (D) The story's frame, a male teacher narrating this to an all-girls class, who respond with the collective declaration 'We too want to become Paras, Paras', adds a feminist pedagogical dimension.

१९८५. What is the best reading of the chapter's discussion of Durganand Mandal?

- (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 places Dalit Literary Criticism inside the wider parallel history of Maithili literature.
- (C) The chapter notes that empathy: The Social Foundation of Maithili Verb Agreement'.
- (D) 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.

१९८६. Which answer matches the critical direction of Chapter 23?

- (A) These reviews are major both for their critical substance and for what they reveal about Durganand Mandal's own literary values.
- (B) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing.
- (C) The chapter notes that chapter Six: Limitations and Possibilities of the Critical Theory 6.1 Limitations No theory is perfect.
- (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...

१९८७. Which option correctly summarizes a point from Chapter 23?

- (A) The chapter notes that he recognises several themes: the rape of a young woman at a Durga Puja fair (structural violence against women in public spaces); the collective response of the village (social solidarity vs. individual revenge); the...
- (B) The chapter notes that tillu is self-consciously working inside this line of inheritance while modernising its emotional vocabulary.
- (C) The chapter notes that by bypassing traditional print gatekeepers, the movement has created an autonomous cultural space.
- (D) They are characterised by an ear for vernacular Maithili idiom, tight narrative economy, and an unflinching gaze at caste violence, agricultural distress, and the inner lives of women and OBC communities.

१९८८. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) The chapter notes that vI: Navya-Nyāya from Gaṅgeśa to Raghunātha Śīromaṇi.
- (B) ANIL MALLIK अनिल मल्लिक Most Prolific Early Videha Ghazal Poet · Grandmother's Song line of inheritance · Voice of Commitment Archive Presence & Works Sadeha 7: Gīta + Āzād Ghazal 1-3 + Hama Kahi Daita Chī + Svīkārokti | Sadeha 9: Dādika Gīta | Sadeha 10...
- (C) His critical method is essentially sociological, he reads the novel as a document of social processes, aligning with Lukács's theory of the 'type' as a crystallisation of social forces.
- (D) The chapter notes that COMPARATIVE STUDY: JHARUDAR AMONG MAITHILI WRITERS 9.1 Jharudar and Vidyapati (c.

१९८९. Which point is consistent with Chapter 23's treatment of Bechan Thakur's Play?

- (A) 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...
- (B) The chapter notes that review of Bechan Thakur's Play 'Beṭīk Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭīk apmān āo chīnardevī') is a major critical document.
- (C) The raga are named but not notated; the movement is indicated but not choreographed; the audience interaction is noted but not described.
- (D) 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.

१११०. 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...

११११. In the context of Durganand Mandal, which statement is accurate?

- (A) The chapter notes that he invokes historical women of achievement, Rani Jhansi, Savitri, Ahilya, Indira Gandhi, Madam Curie, Mother Teresa, to argue that daughters have been the architects of history and society.
- (B) Mandal and Nagarjuna ('Yatri', 1911-1998): The Socialist-Realist line of inheritance Nagarjuna (Vaidyanath Mishra, pen name 'Yatri'), despite being associated primarily with Hindi writing, won the Sahitya Akademi's Maithili prize, making his case...
- (C) The chapter notes that he is currently also the editor of Dharmayan, the flagship periodical of Mahavir Mandir Trust, a journal of culture, religion, and scholarly inquiry.
- (D) The Scholarly "Glitch" in Hagiography Mandal critiques the institutionalized process of "Brahminization" that conflated these two figures to claim the folk poet's popularity for the courtly elite.

१११२. Which option correctly summarizes a point from Chapter 23?

- (A) The chapter notes that he then makes the crucial logical point: if these women had been killed in the womb, what would today look like?
- (B) The chapter notes that but when he went to the courtyards of young women, it was something to see.
- (C) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (D) The chapter notes that panna Jha (1946-2024) Panna Jha (née Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.

१११३. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) The argument is implicitly a Navya-Nyāya counterfactual inference: if X (daughter) had not existed, Y (historical achievement) would not have occurred; therefore the destruction of X is the destruction of Y.
- (B) The Myth-Reality Dialectic Nachiketa's persistent use of mythological material, Nachiketa from the Kathopanishad, Janak from the Mahabharata and Maithili line of inheritance, Rāmlīlā from the Ramayana performance tradition is not a flight from the...
- (C) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).
- (D) The "new stories" are likely to involve: urban settings (perhaps including Pondicherry, where Jha is based); psychological interiority and introspection; medical and scientific themes (a natural development for a physician-author); and formal...

१११४. According to Chapter 24, which statement best fits the discussion of Harimohan Jha?

- (A) The chapter notes that to control the alphabet is to control the scripture.
- (B) The chapter notes that gender-conscious reading: The Parallel History includes the Stri Kona (Women's Corner) section of Videha and explicitly theorises women's voices in Maithili literary history.
- (C) 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.
- (D) Jha's title, consciously or not, places him in this line of inheritance of calibrated epistemic modesty.

१११५. In Chapter 24 (Harimohan Jha), which option reflects the chapter's argument?

- (A) Jha provides the tools for a Rajyābhidhā (Science of State Language).
- (B) The chapter notes that sahu's fiction operates as pratyakṣa, not the raw perception of the senses but the cognitive pratyakṣa of a careful observer who has witnessed the scenes he describes.
- (C) The chapter notes that narlikar 2000 Tamas Amaresh Pathak Tamas (Hindi) Novel Bhisham Sahni 1999 Arogya Niketan Murari Madhusudan Thakur Arogya Niketan (Bengali) Novel Tarashankar Bandyopadhyay 1998 Parashuramak Beechal-Bereyal Katha Chandnath Mishra...
- (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.

१११६. What does Chapter 24 most clearly emphasize about Vak It?

- (A) Thakur, Dhanakhar. "Asamanjasi Madhyamargi Kathashreni Shivshankar Srinivas." Videha 424.
- (B) The Novelist as Philosopher: The Loss of Vak It is crucial to remember that Jha was not just a philosopher; he was a celebrated novelist in Maithili, author of Kanyadan (The Bride) .
- (C) The chapter notes that 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.
- (D) The chapter notes that this theory is an attempt to answer that necessity.

१११७. Which option correctly summarizes a point from Chapter 24?

- (A) The chapter notes that l a n g u a g e a n d t h e M a i t h i l i I d i o m Maithili is a language of considerable phonological and lexical richness, related to but distinct from Hindi, Bengali, and other eastern Indo-Aryan languages.
- (B) The chapter notes that loss of Akāṅkṣā (Expectancy): When a language dies, the culture loses the inherent expectancy that links one word to another, one generation to the next.
- (C) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (D) The chapter notes that by exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.

१११८. In Chapter 24 (Harimohan Jha), which option reflects the chapter's argument?

- (A) The chapter notes that however, he receives a telegram stating his mother is critically ill.
- (B) The chapter notes that jean-François Lyotard says, the authenticity of truth and history is only virtual.
- (C) The particular sorrow of a Maithili woman whose domestic space is encroached upon by patriarchal claim, or whose body is rendered invisible by the community's inability to speak about its illness, is universalised by way of literary form into an experience...
- (D) The Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions.

१९९९. Which answer matches the critical direction of Chapter 24?

- (A) The comparative study of these texts reveals both shared structural features of the Dalit autobiographical genre and major differences in the specific conditions, tones, and formal strategies of different communities and language traditions.
- (B) The play's most powerful sequences generate both *eleos* (pity for those excluded from their mother tongue) and *phobos* (fear about the future of Maithili itself), which map precisely onto *karuṇā rasa* and *bhayānaka rasa* in the Indian critical frame.
- (C) The chapter notes that pREFACE AND SCOPE OF THE STUDY Shivshankar Srinivas (literary name; original name Shivshankar Jha) stands as one of the most major and yet insufficiently appreciated voices in contemporary Maithili literature.
- (D) The Kṣetra of language is divided into four levels of speech, ranging from the transcendent to the manifest.

२०००. Which option correctly summarizes a point from Chapter 24?

- (A) The "loss of language" here is the loss of the vertical integration of speech, leaving the speaker in a state of cognitive "homelessness" or loss of sovereignty over their own expression.
- (B) These volumes represent a curated selection of the best prose, poetry, and critical essays from the first 350 issues of the Videha journal, serving as a comprehensive repository of modern Maithili thought.
- (C) Mandal, however, holds that "Maithil-ness" must be delimited by the use of the mother tongue and residence inside the geographical boundaries of Mithila, regardless of varna.
- (D) Applied to Utpal's "Nokari aaki aajivan karaawas" (Job or lifelong imprisonment), New Critical close reading reveals a key ambiguity: the grammatical conjunction "aaki" (or) suspends the poem between two possible readings, is employment a disguised form of...

२००१. What is the best reading of the chapter's discussion of Harimohan Jha?

- (A) The chapter notes that while Aristotle's critical frame is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect by way of carefully organized representation of human experience, and its ultimate value...
- (B) The chapter notes that yet its 'sukhant' (happy ending) represents a refusal of the feminist tragedy narrative: these women survive, and some emerge with agency.
- (C) The chapter notes that literary Criticism (Bahuvachan) Bahuvachan (Plural Form): Argues for a multiplicity of voices against the "singular voice" of the Brahminical line of inheritance.
- (D) In his 1974 presidential address to the Indian Philosophical Congress, Jha demonstrated that the Navya-Nyāya technique of Avacchedakatā (delimitation) is the ultimate tool for resolving contradictions and specifying meaning with mathematical precision.

२००२. In Chapter 25 (Hitendra Gupta (Delhi)), which option reflects the chapter's argument?

- (A) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs.
- (B) Applied as a critical methodology to Mandal's fiction, this tripartite analytical structure illuminates his narrative technique: Viśeṣya (Substrate): The social body of the Maithili village, its structures of caste, kinship, and agricultural economy...
- (C) The chapter places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature.
- (D) 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.

२००३. Which point is consistent with Chapter 25's treatment of Nahi Khulata Navakā?

- (A) The chapter notes that with an estimated 30-50 million speakers, it is among the largest Indian languages without a separate state.
- (B) The chapter notes that 'Āba Nahi Khulata Navakā Śārābaka Dokāna', Critical Analysis This piece covers the Bihar government's policy decision to prohibit new liquor shop licences, a major social policy story in the Bihar-Jharkhand political landscape with...
- (C) His poetry is simultaneously classical and modern: classical in its grounding in Sanskrit Rasa theory and folk oral line of inheritance, modern in its engagement with postcolonial realities and its formally restrained, imagistic sensibility.
- (D) The poem documents the multiple layers of a Maithili woman's life, agricultural labour, domestic oppression, and the cultural line of inheritance of women's songs (sohar at birth, samadain at marriage), without romanticising any layer.

२००४. What does Chapter 25 most clearly emphasize about Hitendra Gupta (Delhi)?

- (A) The title's direct declarative construction ('No new liquor shops will now open') is characteristic of hard news journalism: it leads with the decision and its finality.
- (B) 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...
- (C) The evidence is that the two are at best contingently related in Maithili institutional history.
- (D) The chapter notes that even inside the constraints of this double translation, the fundamental poetic power of both poems has come by way of in Maithili -because the force of Bhimanna's thought cannot be made subaltern by any linguistic medium.

२००५. Which option correctly summarizes a point from Chapter 25?

- (A) The haiku/tanka adaptations, the ghazal form applied to Maithili content, the intersection of classical Sanskrit rasa vocabulary with a vernacular language of rural Bihar: these are not failures of cultural authenticity but productions of new cultural...
- (B) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.
- (C) The chapter notes that its discussion connects Subhash Chandra Yadav with critical appreciation, literary history and the Videha critical frame.
- (D) The two-page length (pages 200-201) is typical of the analytical news-comment piece: long enough to provide context and implications, short enough to maintain journalistic pace.

२००६. What does Chapter 25 most clearly emphasize about Hitendra Gupta (Delhi)?

- (A) The chapter notes that nachiketa's theatre occupies a productive tension between these two modes.
- (B) The Navya-Nyāya line of inheritance's emphasis on śabda-pramāṇa (the authority of testimony) as a valid source of knowledge finds direct application here: journalistic testimony about policy decisions in Maithili serves as valid civic knowledge for the...
- (C) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.
- (D) Amir Khusrau (1253-1325), court poet of several Delhi sultans and most intimately associated with Nizamuddin Auliya, stands at the junction of Persian literary line of inheritance and Indian vernacular innovation.

२००७. Which option correctly summarizes a point from Chapter 25?

- (A) The chapter notes that munni Kamat writes: 'She encouraged more and more women to get involved in stage productions.
- (B) Applied to journalism, auchitya demands that each piece of reporting be appropriate to its subject, audience, and occasion.
- (C) The Standardisation Myth as Cultural Enclosure Mandal holds that while standardisation might serve a purpose in education, in the realm of literature, it functions as a "laughable context" that limits creativity.
- (D) The chapter notes that bhramar in the Context of Nepalese Maithili Literature Maithili literature in Nepal has existed in a doubly marginalised position: excluded from the mainstream of Indian Maithili literature (which is institutionally centred in Bihar)...

२००८. What is the best reading of the chapter's discussion of Hitendra Gupta (Delhi)?

- (A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23...
- (B) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.
- (C) The chapter notes that 1448]], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.
- (D) The chapter notes that bourdieu: Linguistic Capital and Field Theory Pierre Bourdieu's theory of linguistic capital (Language and Symbolic Power, 1991) analyses language as a form of capital that confers social power on its speakers.

२००९. In the context of Hitendra Gupta (Delhi), which statement is accurate?

- (A) The chapter notes that it shows that the Videha archive encompasses serious civic journalism alongside literary and cultural content; that the Maithili diaspora in Delhi produces journalism in Maithili for a Maithili readership; and that policy issues...
- (B) The chapter notes that by releasing the Dooshan Panji records, the Videha movement demonstrated that this same system, when examined honestly, subverts the ideology of purity it was meant to maintain.
- (C) The chapter notes that janaki (जानकी), the souvenir of the Maithili Mahila Sangh (Maithili Women's Association), Patna.
- (D) Abhinavagupta's rasa theory, in its developed form in the Abhinavabharati, posits that aesthetic experience (rasa) is not emotion per se but a universalised, purified form of emotion achieved by way of the 'distancing' effect of artistic representation.

२०१०. Which point is consistent with Chapter 25's treatment of Location Jitendra Kumar Jha?

- (A) The growing international recognition of Madhubani painting, which began in the 1960s, paralleled and intersected with Renu's literary celebration of Mithila.
- (B) The Videha archive's digital preservation of this anthology is itself a feminist archival act, creating permanent, accessible, open digital records of women's literary production.
- (C) The chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jītū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and...
- (D) The chapter notes that var Bikaai Lagname (The Groom Is for Sale at the Wedding Season) satirises the dowry system with a folk comedy register: 'Varak ret nai puchu yau babu / Mara mach ka jena dam badhai', Do not ask the groom's price, master / It rises...

२०११. Which answer matches the critical direction of Chapter 25?

- (A) The chapter notes that mishra's use of Maithili folk idiom, oral narrative structures, and village-ecological imagery is aesthetically validated inside this critical frame on its own terms, not measured against any external standard.
- (B) The chapter notes that janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of...
- (C) The chapter notes that conclusion "Asharfi Ke Looti Aa Koilapar Chhaap" is a sophisticated philosophical satire disguised as a village anecdote.
- (D) The chapter notes that comparative Analysis: Five Practices, Five Positions The Gender of Mithila Painting All five artists, in different ways, are engaged with the gendered politics of Mithila painting.

२०१२. Which option correctly summarizes a point from Chapter 25?

- (A) 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.
- (B) The chapter notes that upamana: Analogical Knowing in Her Critical Essays Gangesa's upamana (analogical cognition) involves the recognition of sadrsya (resemblance) between two objects, where knowledge of one object illuminates the other.
- (C) The chapter notes that this is not mere sound-symbolism but a theoretically grounded position: following Anandavardhana's dhvani theory, Pathak holds that the 'soul of poetry', its resonant suggestion, is inseparable from the phonic texture of the language.
- (D) The chapter notes that but the number of women poets from the deprived class and castes descending into poetry-creation is a matter of concern.

२०१३. According to Chapter 26, which statement best fits the discussion of Hitnath Jha?

- (A) The chapter notes that essays on the Lokpal Bill, RTI, the Union Budget, and price inflation position Mithila's developmental failures inside the larger context of national political economy.
- (B) The chapter notes that this tension maps with unusual precision onto the Maithili women's literary line of inheritance.
- (C) The pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship with the Videha...
- (D) The chapter notes that centres on Hitnath Jha, Poet, Critic, Translator and Gramakathakara.

२०१४. 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 · Grāmakathākāra 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.

२०१५. What is the best reading of the chapter's discussion of Hitnath Jha?

- (A) All six novels place women at or near the narrative centre.
- (B) The critical methodology applied here is deliberately interdisciplinary, bringing together four frameworks in a structured dialogue: (a) the classical Indian poetic line of inheritance of Rasa-Dhvani/Aucitya, as systematised by Bharata, Ānandavardhana and...
- (C) The chapter notes that he is positioned, in the Pallavi imprint, as a direct inheritor of the social realist line of inheritance associated with Jagadish Prasad Mandal (Sahitya Akademi awardee for his novel *Panga*, 2021), whose Hindi translation Rameshwar...
- (D) His stories are predominantly moral allegories rather than psychologically complex fiction: characters are types rather than individuals.

२०१६. In the context of Hitnath Jha, which statement is accurate?

- (A) The chapter notes that whether these funds will be properly utilised remains a subject of watchful concern for the movement.
- (B) The poem's formal technique is the dramatic monologue: an old man speaks, then a young man's voice interrupts, and the poem ends with a general philosophical statement.
- (C) The chapter notes that), editor of the handwritten Maithili journal *Prabhāt* (1933) Mother Bhāgīrathī Devī Brothers Prof.
- (D) The chapter notes that babu Saheb Choudhary (whose full name appears in different forms in the sources) was the founding figure of Kolkata's Maithili literary and political mobilization, pioneering the publication of *Mithila Darshan* and engaging prime...

२०१७. Which option correctly summarizes a point from Chapter 26?

- (A) The chapter notes that udaynath Jha 'Ashok' who alongwith Ramanath Jha is responsible for honour killing of Gangesa Upadhyaya got this Bhasha Samman.
- (B) The chapter notes that family and Cultural Lineage Hitnath Jhā belongs to a family with a deep line of inheritance of Maithili intellectual engagement.
- (C) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...
- (D) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila.

२०१८. 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...

२०१९. Which answer matches the critical direction of Chapter 26?

- (A) The Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)...
- (B) 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.
- (C) The chapter notes that feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.
- (D) The chapter notes that this is a pattern noted and celebrated in multiple articles in Videha Issue 405.

२०२०. 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.

२०२१. What is the best reading of the chapter's discussion of Hitnath Jhā?

- (A) The chapter notes that r E F E R E N C E S A N D B I B L I O G R A P H Y Primary Texts Thakur, Lallan Prasad.
- (B) The chapter notes that shambhu Badal belongs to the line of inheritance of progressive Hindi poetry that draws its energy from adivasi life, exploitation, and resistance, themes centred in the Jharkhand-Bihar borderland that Hitnath Jhā has himself...
- (C) The chapter notes that Mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education.
- (D) The chapter notes that Kuntaka's Vakrokti Theory Kuntaka (10th-11th century CE) argues in the Vakroktijīva that literary language's essential quality is vakrokti, "oblique speech", a mode of expression that achieves its effect precisely by not being direct.

२०२२. Which point is consistent with Chapter 26's treatment of Bhāṣāntarak Utkṛṣṭ Prayās?

- (A) The Parallel Literature Movement argues for a democratic literary sphere that includes folk forms, oral traditions, digital publications, subaltern voices, and regional writers who have been systematically excluded from the mainstream.
- (B) The chapter notes that Dr. Ābhā Jhā, in her essay "Bhāṣāntarak Utkṛṣṭ Prayās, Kavita Śambhu Bādak" (Videha 405), applies the Sanskrit concept of anuvāda-dharma (the ethics of translation) to evaluate the work.
- (C) The chapter notes that critical Appreciation: Indian Aesthetics and Nāṭyaśāstra XIV.
- (D) The chapter notes that Babasaheb Ambedkar used to say that the condition of the Dalit woman was the most pitiable among the Dalits -she is excluded from three sides based on caste from society, based on gender from the Dalit community, and based on class...

२०२३. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha?

- (A) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon...
- (B) The chapter notes that centres on Hriday Narayan Jha, Complete Critical Appreciation.
- (C) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.
- (D) Jha's stories document the consequences of these dual marginalisations on individual lives: in 'Choṭasan bāt', the emigration of young men is not a personal adventure but a forced response to economic exclusion; in 'Gāma ghūrlāpar', the village-to-city...

२०२४. What is the best reading of the chapter's discussion of Hriday Narayan Jha?

- (A) The chapter notes that 'A Critical Analysis of Maithili Short Stories: 21st Century.' IJCRT Vol.
- (B) The chapter notes that this dual formation, as broadcast folk artist and as practitioner of traditional yoga, marks Hriday Narayan Jha as a figure who inhabits the intersection of the oral-performative and the contemplative-ascetic dimensions of Mithila's...
- (C) The MNSP's publication of Aena, a poetry anthology representing multiple Maithili voices from Nepal, is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.
- (D) The line of inheritance of women writing on women by women was actually: delayed start in Maithili.

२०२५. What does Chapter 27 most clearly emphasize about Sahitya Akademi?

- (A) The chapter notes that Lalita; Maithreyi Krishnamurti; Abha Jha (Videha 352) Female protagonists refuse conventional Maithili femininity.
- (B) The Videha Sadeha 1 is not merely a periodical collection but an archival monument, the first digital compilation of the first Maithili internet journal, consciously constructing a parallel literary history outside the Sahitya Akademi mainstream.
- (C) Her works (Gosaunik Geet, Nashamukti Git, Niniya) are archived in Videha pothi.htm.
- (D) The chapter notes that he grew up in Menhath village, Jhanjharpur, Madhubani, and moved to Kolkata for a period of work during which he wrote several of his early plays.

२०२६. Which option correctly summarizes a point from Chapter 27?

- (A) The chapter notes that stories like 'Pratishodh' (Revenge), 'Peedaa' (Pain), and 'Antardvandva' (Internal Conflict) follow women who resist, subvert, or ultimately transcend the social codes that confine them.
- (B) The chapter notes that this dual appearance, in Sadeha 1 and Sadeha 30 represents a notable degree of archival longevity inside the Videha corpus.
- (C) 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.
- (D) Videha's Pramana (Evidence): Videha insists on pratyaksha (direct perception).

२०२७. What is the best reading of the chapter's discussion of Documented Work?

- (A) The chapter notes that rasa Theory and the Aesthetics of Subaltern Experience The rasa theory of Bharatamuni and Abhinavagupta provides the classical Indian critical frame for understanding the emotional register of Mandal's work.
- (B) The chapter notes that primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages...
- (C) The chapter notes that dādika 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.
- (D) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil', an honour that marks his stature in the contemporary Maithili literary world.

२०२८. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha's?

- (A) The chapter notes that from the outset, a dual commitment shapes his entire corpus: the application of rigorous modern linguistic methodology to a language that had historically been misclassified, and the restoration of Maithili's standing as an...
- (B) The chapter notes that takak Mol functions as Forum Theatre: by dramatising the full logic of the dowry economy, the broker's manipulation, the father's despair, the daughter's prayer, the young man's potential resistance, it invites the village audience...
- (C) The chapter notes that centres on Prof. Dr. Ramawatar Yadav, Linguist, Phonetician, Grammarian and Scholar of Maithili.
- (D) The chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive.

२०२९. Which point is consistent with Chapter 27's treatment of Hriday Narayan Jha?

- (A) The chapter notes that she is no longer the vibrant girl from the cinema; she is skeletal, pale, and broken, a victim of the traditional marriage system.
- (B) The songs exist inside and for the performance contexts of the Maithili diaspora community in Kolkata: puja celebrations, festival performances, cultural events organised by Mithila Sanskriti Parishad.
- (C) The essay's full title signals its orientation: it is not a celebration of a living line of inheritance but a lament for an endangered one, and its purpose is simultaneously archival (to document what is being lost) and activist (to call for systematic...)
- (D) The chapter notes that has the writer expanded the literary horizon?

२०३०. What does Chapter 27 most clearly emphasize about Hriday Narayan Jha?

- (A) 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.
- (B) The chapter notes that . "Without Bent Spine": Poetic Declaration of Dalit Dignity "Come, / if you can come, / I will teach you to pick up bones -/ I will show you a spine that has not bent." This line is the philosophical-political essence of the entire...
- (C) After seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.' 3.2 Dhadhait Navki...
- (D) The chapter notes that by way of all these lenses, Bimbak Pathar emerges as a major collection in modern Maithili poetry, wide in its social range, formally varied, politically alert, and humanistically committed.

२०३१. In the context of Hriday Narayan Jha, which statement is accurate?

- (A) The chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance.
- (B) Mithila painting is inherently formalist in its orientation: the line of inheritance valorises geometric precision, linear articulation, the avoidance of blank space (the horror vacui principle), and vibrant colour relation above narrative or psychological...
- (C) The chapter notes that new Critical close reading reveals a poetry of productive ambiguity, tension, and ironic reversal.
- (D) Abara Nahitan distributes karuna and shringara in counterpoint: the male protagonist's wanderings carry the bhayanaka of rootlessness, while his encounters with women invoke shringara, frequently shadowed by viraha (the shringara of separation).

२०३२. In the context of Hriday Narayan Jha, which statement is accurate?

- (A) The chapter notes that bharata identified eight primary rasas: śṛṅgāra (erotic/love), hāsyā (comic), karuṇā (compassionate/sorrowful), raudra (fierce/wrathful), vīra (heroic), bhayānaka (terrifying), bībhatsa (disgusting), and adbhuta (wondrous).
- (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 pOSITION IN MAITHILI LITERARY HISTORY Videha Issue 395 situates Jha inside its core intellectual project, the Samanantar Parampara (Parallel line of inheritance), which champions democratic, non-canonical, knowledge-productive...
- (D) The chapter notes that each represents a distinct institutional theory of literary value.

२०३३. In the context of Hriday Narayan Jha, which statement is accurate?

- (A) The chapter notes that vakrokti: Oblique Expression Kuntaka's Vakroktijīva (10th century) analyses vakrokti, oblique, indirect, or figural expression, as the essential quality of poetic language.
- (B) Aligns with the Lāghava (parsimony) of Navya-Nyāya logic.
- (C) In Gagar me Sagar and Bhasha ke na Bantiyo, he reinterprets the key figures of Mithila, Rama and Sita, by way of a lens of social empowerment and justice.
- (D) Jha's "Grāmīṇ mahilāk pahichān" (Rural Woman's Identity) shows the subaltern negotiating multiple roles: "māy, bahin, patnī, ā beṭime ojhāyāl chhī", lost in mother, sister, wife, daughter.

२०३४. What is the best reading of the chapter's discussion of Hriday Narayan Jha?

- (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 cE, Mithila) analyses śabda (verbal testimony) as one of the four sources of valid knowledge (pramāṇa).
- (C) The chapter notes that nagendra Kumar's Sasarpāhānī stories, the title meaning a slender-bodied snake, a rural metaphor for the winding path of life, document women navigating patriarchal households in the Mithila plains.
- (D) The chapter notes that 172, fourteen pages, the longest single contribution documented in the archive.

२०३५. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha's?

- (A) The chapter notes that its discussion connects Prof. Dr. Yogendra P. Yadava with critical appreciation, literary history and the Videha critical frame.
- (B) In the context of Hriday Narayan Jha's folk song documentation, śabda-pramāṇa operates at multiple levels.
- (C) The chapter notes that for non-Maithili readers, these gaps become sites of productive learning: the essays function as cultural orientation as much as critical assessment.
- (D) The chapter notes that Mrs Sweta Jha Chaudhary bridges formal art education and folk line of inheritance, producing iconographically rich documentation of Mithila women's everyday sacred life.

२०३६. Which answer matches the critical direction of Chapter 27?

- (A) The chapter notes that , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon.
- (B) The chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the...
- (C) The chapter notes that its discussion connects Kameshwar Jha 'Kamal' with critical appreciation, literary history and the Videha critical frame.
- (D) 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.

२०३७. Which option correctly summarizes a point from Chapter 27?

- (A) The feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated...
- (B) The chapter notes that Navya-Nyaya Analysis of the Translation's Knowledge-Claims Applying the Anumana-Khanda (Inference) critical frame of Gaṅgeśa's Tattvacintamani: any translation claims, implicitly, a vyapti, an invariable concomitance, between the...
- (C) The chapter notes that pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst.
- (D) The chapter notes that s u m m a r y A s s e s s m e n t Ravindra Nath Thakur was the most major architect of modern Maithili performance culture in the second half of the twentieth century.

२०३८. What is the best reading of the chapter's discussion of High Grade?

- (A) Roy's use of the word assal ('real/authentic') throughout his corpus operates precisely at the dhvani level: its suggestive resonance, 'genuine' against 'performed', 'true' against 'false', 'lived' against 'ceremonial', generates a comprehensive ethical...
- (B) His direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a...
- (C) The story, Jha argues, is transformative, depicting a changed widow who embodies the slow revolution in the condition of Maithil women.
- (D) The story of how a sub-caste transformed him from a fool into a scholar was fabricated, and a conspiracy was hatched to eliminate him.

२०३९. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha?

- (A) The chapter notes that this is a straightforward but major inference, and Jha makes it explicitly, naming the pedagogical failure ('āwak nava pīṛhīk bīc ekara paramparāgata śikṣāk vyavahāra nahi dekhala jāicha') as the cause of the line of inheritance's...
- (B) The palaeographer's habit of looking beneath the surface for the authentic text becomes, in the fiction, a narrative stance that refuses easy interpretation and demands active readerly engagement, the perfect practical expression of Vakrokti's literary...
- (C) The chapter notes that but the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed.
- (D) The chapter notes that Singh's treatment of Mayanand Mishra's radio craft is particularly valuable, placing it alongside mainstream narratives of All India Radio's role in Hindi promotion at the expense of regional languages.

२०४०. In Chapter 27 (Hriday Narayan Jha), which option reflects the chapter's argument?

- (A) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100).
- (B) The chapter notes that 'Thahi Pathahi: Poetry Collection Dedicated to Kavivar Sitaram Jha and Vaidyanath Mishra Yatri.' Archive.org.
- (C) His voice, preserved in Jha's essay as a named witness and a documented practitioner, is the kind of subaltern voice that the Parallel History critical frame is designed to record and validate.
- (D) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night.

२०४१. Which point is consistent with Chapter 27's treatment of Chakravorty Spivak's?

- (A) The chapter notes that prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification), not mere upama (simile).
- (B) The chapter notes that gayatri Chakravorty Spivak's question 'Can the subaltern speak?' (1988) is directly relevant here.
- (C) The chapter notes that prior to this revival, many writers ignored the formal rules of the genre.
- (D) The chapter notes that yet his fiction also contains extensive nāyikāvarnana (heroine-description) passages that deploy the male gaze of the Sanskrit aesthetic line of inheritance, detailed physical description of women from the perspective of a male...

२०४२. 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 (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...
- (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) Sandarbha Sahit (संदर्भ सहित), A collection of Anchinhar'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.

२०४३. What does Chapter 28 most clearly emphasize about Award Systems?

- (A) The poet looks closely at the definition (lakṣaṇa) of a thought: is it a wandering bird or a cut kite?
- (B) The chapter notes that m i t h i l a & M a i t h i l i : C r i t i c a l A n a l y s i s o f I n s t i t u t i o n s Award Systems, Recognition Frameworks, and the Videha Parallel Movement A Comparative Study by way of Navya-Nyāya Epistemology and...
- (C) Among Renu's contemporaries, the closest parallel is perhaps Shailendar in Bhojpuri literature, or the writers of the 'GangaJamuni' line of inheritance who sought to represent the cultural hybridity of the North Indian plains.
- (D) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's...

२०४४. Which answer matches the critical direction of Chapter 28?

- (A) 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)...
- (B) The chapter notes that sahitya Akademi: Institutional History and the Seven Award Categories for Maithili III.
- (C) The chapter notes that female-poetry written by women has become a stable feeling in (Maithili context).
- (D) The chapter notes that western Critical Frameworks 6.2.1 Gramsci's Organic Intellectualism Antonio Gramsci's concept of the 'organic intellectual', one who arises from a particular social class or community and serves as its intellectual voice, translating...

२०४५. Which option correctly summarizes a point from Chapter 28?

- (A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...
- (B) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.
- (C) The title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region.
- (D) Thakur documents that the jury voted, not on literary merit, but along caste lines, resulting in the rejection of Munni Kamat's poetry collection Antatah, which Thakur regards as clearly the superior work, in favour of a candidate whose primary...

२०४६. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that udaynath Jha 'Ashok' who alongwith Ramanath Jha is responsible for honour killing of Gangesa Upadhyaya got this Bhasha Samman.
- (B) The chapter notes that harold Bloom's Anxiety of Influence provides a useful critical frame: the Maithili text struggles to carve out a space distinct from its Bhojpuri predecessor while inevitably being shaped by it.
- (C) The chapter notes that post-Colonial Theory Homi Bhabha's concept of the 'third space', the liminal cultural space produced by colonial encounter and its afterlives, is illuminating for understanding the position of the diasporic Maithili writer in Kolkata.
- (D) The chapter notes that feminist Criticism: Women's Bodies, Labour, and Agency Multiple frameworks from feminist criticism apply to Sahu's work.

२०४७. What does Chapter 28 most clearly emphasize about Prize The Sahitya Akademi Translation?

- (A) The chapter notes that c o n c l u s i o n Jagdish Chandra Thakur 'Anil' is a distinctive voice in contemporary Maithili literature: a lyric poet who deploys the traditional forms of geet and ghazal with both technical mastery and creative independence, a...
- (B) The chapter notes that this collection of short stories (laghu kathā) is named after its title story about a milk-selling woman, a figure emblematic of the gendered labour economy of Mithila's agrarian world.
- (C) The chapter notes that translation Prize The Sahitya Akademi Translation Prize for Maithili has been awarded for both translations into Maithili from other languages and translations from Maithili.
- (D) The chapter notes that published sources situate this collection inside the modernist wave of Maithili short fiction that incorporated "western techniques" while maintaining Maithili cultural specificity.

२०४८. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that notable recent awards include Rajnand Jha's Maithili rendering of Samresh Majumdar's Kaalbela (2006).
- (B) The chapter notes that kamat's literary practice participates in this line of inheritance even where it has no explicit philosophical ambition: the precision of his landscape descriptions, the care with which he specifies the social conditions of his...
- (C) The chapter notes that m Mala Jha A writer of Maithili fiction whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila.
- (D) The chapter notes that spivak's celebrated question, 'Can the subaltern speak?', is directly relevant to Mishra's project in Fasaad, where the voices of exploited women and the rural poor are given literary articulation.

२०४९. In the context of Mithila & Maithili, which statement is accurate?

- (A) The ABMSP's association with the Darbhanga Raj patronage culture has made it conservative in admitting experimental, Dalit, or women-centred writing into its remit.
- (B) In the scholar line of inheritance of Mithila, Bhanudatta Mishra, Ratneshwar, Jyotishwar, Bhagadatta, Prithvidhara Acharya, Gangesha Upadhyaya, Jagadhara, Vidyapati, Shankara Mishra, Vachaspati Mishra, and Prabhakara Mishra are prominent.
- (C) The chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the Kosi, but a serious analysis of the consequences of the modern development model.
- (D) The chapter notes that 'A Journey by way of Maithili Literature with Kathakar Ashok.' Outlook India, 7 February 2024.

२०५०. Which option correctly summarizes a point from Chapter 28?

- (A) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...
- (B) The chapter notes that critically, the ABMSP's geographic location in Darbhanga increasingly disconnects it from the majority of the Maithili-speaking population, which has migrated to Delhi, Kolkata, Mumbai, and the Gulf states.
- (C) The chapter notes that d Marxist and Sociological Criticism Mishra's politics are clearly left-leaning, shaped by the Kolkata cultural milieu of the 1970s-80s where Marxism and the Naxalite movement were powerful intellectual forces.
- (D) The chapter notes that pushpa's political shers satisfy all three conditions for śabdapramāṇa: they represent observed social reality, they come from a positioned knower with direct access to this reality (a Madhubani rural writer), and they communicate...

२०५१. According to Chapter 28, which statement best fits the discussion of Panaklāl Mandal?

- (A) The chapter notes that this resonates with what Ngũgĩ wa Thiong'o calls "decolonising the mind" by way of the mother tongue: the grammar becomes a counter-archive against the Hindi-dominant educational system.
- (B) His journalistic base in Janakpur places him at the geographical and cultural heart of Nepalese Mithila, the trans-border cultural zone that the Videha Parallel History critical frame consistently treats as a single cultural unity spanning the India-Nepal...
- (C) The chapter notes that subaltern Studies and the Politics of Representation Bhramar has explicitly identified himself as a representative of the non-Brahmin (Brahmannetar) community inside Maithili literature, a literary culture whose canonical voices have...
- (D) As documented in the Videha Samman booklet, the 2012 awards included: Panaklāl Mandal and Ramesh Kumar Bharati (Mithila painting); Jagdish Mallik (shilpi-vastukalā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakalā, woodcraft).

२०५२. 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.

२०५३. Which option correctly summarizes a point from Chapter 28?

- (A) The chapter notes that however, before Daag, I have not come across a novel centered on the marriage of a Brahmin girl with a Chamar Dalit (Chamar community) boy.
- (B) The chapter notes that from the Bhabha perspective, Dillik Park documents the 'third space' of migration with particular precision: the Maithili speaker in Delhi occupies a liminal position that is neither fully metropolitan nor fully local, generating a...
- (C) The chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness...
- (D) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.

२०५४. According to Chapter 28, which statement best fits the discussion of Mithila & Maithili?

- (A) The chapter notes that Lal Dev Kamat's recurring presence in Videha underscores his standing among the region's elite intellectuals.
- (B) Her headmaster at Rahika High School, Chandrika Prasad (himself a theatremaker), actively encouraged students to perform on Republic Day, Independence Day, and Saraswati Puja.
- (C) His Sanskrit poem Bhrunapanchasika exemplifies this ideal: addressing female foeticide in fifty Sanskrit verses, it deploys the aesthetic resources of classical Sanskrit poetry (imagery, metre, rasa theory) to make the argument against a social evil that...
- (D) The chapter notes that while this primarily concerns Nepali-language scholarship, it has occasionally recognized multilingual scholarship touching on Maithili, especially relevant given the shared literary heritage of Mithila-Terai scholarship.

२०५५. What does Chapter 28 most clearly emphasize about Sangeet Natak Akademi Samman?

- (A) The chapter notes that Priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, "One who speaks in sweet/agreeable words" (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal...
- (B) The chapter notes that Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic...
- (C) The chapter notes that Samantarar Sangeet Natak Akademi Samman covers: main acting (abhinay), comedy performance (hāsyā-abhinay), dance (nritya), harmonium (harmuniyā), dholak, and the rasanachowki, the last three being folk instruments invisible in...
- (D) The condition of the area beyond Jhajharpur is clear from the description of Kusheshwar.

२०५६. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant...
- (B) The antagonist Mahananda, from the dominant 'rawar gachhi' (upper-caste enclave) of the village embodies the feudal-caste violence that structures rural Mithila society.
- (C) The chapter notes that synthesized Critical Assessment Bringing the Indian and Western frameworks into dialogue produces a more complete critical picture than either line of inheritance yields alone.
- (D) The chapter notes that setting: Dual settings of Mithila (Bihar/Nepal) and possibly South India (Pondicherry), creating a productive geographic tension.

२०५७. In the context of Mithila & Maithili, which statement is accurate?

- (A) The chapter notes that third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa...
- (B) The chapter notes that Hitnath Jha's reading of Ayna as a 'mirror' of civilisational decay draws on the novel's core dhvani without naming the theoretical category.
- (C) Her pen-name's encoding of the 'nameless' woman who claims power by way of her naming makes her one of the most self-consciously feminist literary identities in the Videha archive.
- (D) Indian Classical Criticism: Drawing on Bharata's Nāṭyaśāstra (Rasa theory), Anandavardhana's Dhvanyaloka (theory of Dhvani or resonance), Kuntaka's Vakroktijivita (the principle of oblique or defamiliarised expression), and the Alamkāra line of...

२०५८. Which point is consistent with Chapter 28's treatment of Sahitya Akademi' ?

- (A) The Videha approach also responds to what Gaṅgeśa identified as the problem of kevalānvayi (the universal affirmative with no counter-instance): a vyāpti such as 'all good Maithili literature is recognized by the Sahitya Akademi' is epistemically...
- (B) The chapter notes that d Feminist Literary Criticism Srinivas's fiction engages extensively with women's lives: widowhood, remarriage stigma, the psychology of mothers, the condition of daughter-in-laws.
- (C) The preservation of his works on the Videha platform, the first and most comprehensive Maithili digital literary archive, ensures that Ramlochan Thakur's voice will continue to reach readers long after his physical death.
- (D) The chapter notes that so Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier.

२०५९. 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 Srinivas and Kumar Pawan Kumar Pawan is a Maithili writer associated with the younger wave of Maithili prose writers, known for a more urban and psychologically complex fictional voice.

२०६०. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The seven recognized literary associations are legacy institutions that have not adapted to digital, diasporic, and democratic realities.
- (B) The chapter notes that lal on the evolution of Maithili short stories, R.
- (C) The 'highest purpose of Dalit writing,' as the Joothan scholarship articulates it, 'is not beauty of craft, but authenticity of experience.' Safi's work embodies this principle: its value lies not in the formal complexity of its language but in the...
- (D) The chapter notes that rural Voices: There is a concern that most new female poets are coming from urban backgrounds.

२०६१. Which answer matches the critical direction of Chapter 28?

- (A) Mandal's research in Gagar me Sagar challenges the very roots of this identity, suggesting that the "Succha Maithil" (True Maithil) definition used by the elite is an artificial construct meant to preserve institutional power.
- (B) The relation between the two is one of vyāpti: wherever Maithili scholarly recovery occurs, it creates the conditions for creative renewal, the pervasion that connects historical recovery to living literature.
- (C) The documented pattern of Videha prior recognition being followed by Sahitya Akademi recognition suggests that such formal coordination would strengthen both systems.
- (D) The chapter notes that navya-Nyāya: the vyāpti in 'Daheja Mukta Mithilā Banābu', the general principle that dowry is incompatible with the dignity of Mithila's daughter, leads to the sādhyā of social transformation.

२०६२. What is the best reading of the chapter's discussion of Mithila & Maithili?

- (A) Her work is less radical or provocative than Das's, less pedagogically ambitious than Kashyap's, less synthetically innovative than Suman's, but it is accomplished, iconographically rich, and culturally invaluable as a documentation of Mithila women's...
- (B) The chapter notes that virnit Ras is explicitly community poetry, even its first-person voice ('Ham dalit chhi', We are Dalit) uses the first person plural, asserting communal rather than individual identity.
- (C) Videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012).
- (D) The chapter notes that 'Navya-Nyāya: Analytical Philosophy in Early Modern India.' Stanford Encyclopedia of Philosophy, 2020.

२०६३. According to Chapter 28, which statement best fits the discussion of National Languages?

- (A) The story is simultaneously a social-realist document and a metaphysical meditation on vatsalya (parental love) as the most primal human capacity.
- (B) The chapter notes that nepal Constitution 2015 (Schedule 1: National Languages).
- (C) The chapter notes that by privileging synchrony, Yadav was able to demonstrate that modern Maithili has its own coherent systemic organization, the honorificity distinctions, the absence of grammatical gender, the compound verb system, that can only be...
- (D) The critique centers on what it calls the "booty distribution" of Sahitya Akademi awards.

२०६४. Which option correctly summarizes a point from Chapter 28?

- (A) Her stories published in Issue 31 of Videha represent a range of social situations drawn from Mithilā's village life, with particular attention to women's experiences, the pressures of the marital household, the economics of domestic labor, and the small...
- (B) Videha Monographs (Videha Monograph) These are not merely publications.
- (C) 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).
- (D) The chapter notes that th century CE) defines vakrokti as the mode of oblique, figurative expression that distinguishes poetry from mere statement.

२०६५. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that rasa-niṣpatti (Manifestation of Rasa): Does this literature achieve Rasa-niṣpatti, or does it founder on the limits of Rasa?
- (B) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play...
- (C) 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.
- (D) The result is that when an embankment breaches, water enters villages from a great height, causing far greater devastation.

२०६६. What is the best reading of the chapter's discussion of Mithila & Maithili?

- (A) The Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary.
- (B) The chapter notes that chul Buli Kanya Bani Gelahūṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.
- (C) The chapter notes that buell's criteria for "ecocentric" literature, that the nonhuman environment is present not merely as a frame but as a presence; that human interest is not the only interest; that human accountability to the environment is part of the...
- (D) 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...

२०६७. Which point is consistent with Chapter 29's treatment of Jagdanand Jha?

- (A) The chapter notes that by a woman doing female-writing, the significance of the writing written by a man decreases and they become second-class writers, this human-prejudice is difficult.
- (B) The chapter notes that its discussion connects Jagdanand Jha 'Manu' with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that from the perspective of Dalit criticism, the poem's significance lies in its first-person voicing of poverty as lived experience rather than as the object of charitable concern.
- (D) The poem's first section (from the beginning to "draining my body's strength drop by drop")description of upper-caste men's oppression.

२०६८. What does Chapter 29 most clearly emphasize about Jagdanand Jha 'Manu'?

- (A) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.
- (B) His literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice.
- (C) The chapter notes that when the Musahar, Dusadh, Chamar, Pasi -the Dalit communities of Mithila -see Dalit literature in their language, when they understand that their life-reality can be expressed literarily then self-writing (auto-writing) will become...
- (D) The chapter notes that gopesh's plays enact ostranenie by way of the Maithili vernacular deployed against a classical backdrop.

२०६९. Which option correctly summarizes a point from Chapter 29?

- (A) His email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence.
- (B) Applied to Jha's criticism, auchitya becomes both a critical tool and a problematic.
- (C) The chapter notes that gender and the Question of Voice Priyamvadā (1988) and No Entry: Mā Pravish (2008) are Nachiketa's most sustained feminist dramatic works.
- (D) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

२०७०. Which option correctly summarizes a point from Chapter 29?

- (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 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.
- (C) The Nirmali connection is not accidental: Nirmali (Supaul district) is a small Bihar town that has become a publishing hub for the Maithili parallel line of inheritance precisely because it lies outside the Delhi-Darbhanga establishment axis.
- (D) 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...

२०७१. According to Chapter 29, which statement best fits the discussion of Veer Kunwar Singh University?

- (A) Ashok is one of the most major fiction writers in the Videha parallel line of inheritance, author of thirteen published books across poetry, fiction, interview-collection, travelogue, criticism, and satire.
- (B) The chapter notes that feminist Theory Sandra Gilbert and Susan Gubar's concept of the 'anxiety of authorship', the specific pressure on women writers who must negotiate a patriarchal literary line of inheritance that does not recognize their subjectivity...
- (C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics.
- (D) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.

२०७२. In Chapter 29 (Jagdanand Jha 'Manu'), which option reflects the chapter's argument?

- (A) The chapter notes that rajdeo Mandal (the “greatest living poet of Maithili” per Videha) 23.
- (B) The chapter notes that every major work returns to this axis: the ghazal collection is dedicated to those who keep 'the rebellion of their homeland soil alive'; the poems of Vyathā obsessively circle the sensory memory of Mithila.
- (C) The playwright, situated inside or addressing a literate, academic context, brings the values of archival research, textual criticism, and historical documentation to bear on performance traditions that may not have operated according to these values.
- (D) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's *A Room of One's Own* to bell hooks, demands attention to the representation of women and the gendered structures of literary production.

२०७३. What does Chapter 29 most clearly emphasize about Jagdanand Jha 'Manu'?

- (A) The Videha Parallel History also recovers a suppressed biographical fact: Gaṅgeśa was born five years after the death of his recognised father and married a Charmkarini (a woman from the leatherworking community).
- (B) Aziz, Sadhana Sargam, Udit Narayan, Deepa Narayan) Lal Paag Mithila Makhaan, directed by Nitin Chandra; won Best Maithili Film at the 63rd National Film Awards (2016) Babeetiya Mithila Makhaan was a landmark production in Maithili cinema history.
- (C) 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...
- (D) The Videha Parallel History critical frame consistently insists on the continuity between the Adi Kavi (Pre-Jyotirishwar Vidyapati), Vidyapati Thakur (1350-1435), and the democratic oral line of inheritance that has transmitted their legacy.

२०७४. Which answer matches the critical direction of Chapter 29?

- (A) The chapter notes that kimberlé Crenshaw's theory of intersectionality comes to life literally here.
- (B) The chapter notes that *Indian Critical Frameworks: Rasa, Dhvani, and Bhāma* The Indian classical critical line of inheritance offers three principal frameworks for literary significance assessment: (a) Rasa theory...
- (C) The chapter notes that prem-Prasang (Love Affair) In 'Prem-Prasang', the conversations between husband and wife discuss all kinds of matters related to love.
- (D) The chapter notes that mithilā Rāj: The Political Poem A substantial cluster of poems in Vyathā engages directly with the demand for a separate Mithila state, 'Hamrā Mithilā Rāj Chāhī' ('We Want Mithila State').

२०७५. What is the best reading of the chapter's discussion of Brahminical-establishment Maithili?

- (A) Maithili is a language of the Magadhi-Prakrit branch of the Indo-Aryan family, spoken across northern Bihar and the Terai of Nepal.
- (B) The chapter notes that inside the Videha Parallel History critical frame, the Mithila state demand is understood as the democratic extension of the parallel line of inheritance's resistance to Brahminical-establishment Maithili: if the language and culture...
- (C) The chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent).
- (D) The chapter notes that detailed Literary Analysis of Mala Jha's Poetry 1.

२०७६. According to Chapter 29, which statement best fits the discussion of Satirical Inversion Vyathā?

- (A) The essay on the Mithila Students Union, while politically major, is the least analytically precise: it operates by way of enthusiasm rather than argument.
- (B) The chapter notes that women: Anguish, Strength, and the Satirical Inversion Vyathā contains four poems specifically addressing women's condition: 'Hami Nārī Nahi' ('I Am Not a Woman', a poem of female defiance), 'Konā Madar Day Happy' ('When Mother Is Not...)
- (C) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (D) The chapter notes that below is a literary criticism of the work by way of the lenses of Indian and Western theories, the Videha Parallel History critical frame, and Navya Nyāya epistemology.

२०७७. 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.

२०७८. Which answer matches the critical direction of Chapter 29?

- (A) The chapter notes that navya-Nyāya: the image of the kajal-anointed eye as śabdapramāṇa, verbal testimony that transmits knowledge of a perceptual experience (beauty) that exceeds direct description.
- (B) His novel Nyaay Kee Guhaar (Plea for Justice) sustains a raudra note, righteous indignation against institutional injustice.
- (C) They are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery.
- (D) The chapter notes that geographical Identity: The recurring imagery of the Kosi River and the floods of Bihar serves as a physical grounding for the Videha experience, the struggle for Jijiviṣā (the will to live) amidst natural destruction.

२०७९. Which option correctly summarizes a point from Chapter 29?

- (A) The chapter notes that yadav's descriptive approach corrects this by treating Maithili morphophonemics on its own terms.
- (B) His journalistic career spans major Hindi media platforms: Dainik Bhaskar (Indore, Raipur), Delhi Press, Dainik Hindustan (New Delhi, Faridabad), Akinchan Bharat (Agra), Deshbandhu (Delhi), and National Sahara (Noida), where he rose to Senior Sub-Editor.
- (C) The story's social analysis is acute: Sanjay's illness is dismissed by his parents as 'excusemaking', his grandmother offers a teaspoon of oil (folk remedy), his uncle gives generic headache tablets.
- (D) The chapter notes that pakshadhara and other Mithila teachers did not allow the copying of the Tattvachintamani!

२०८०. Which point is consistent with Chapter 29's treatment of Naḍhiyā Bhukaiye?

- (A) The fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's...
- (B) His organisation of Naḍhiyā Bhukaiye by bahrawith 66 ghazals in various Arabic-Persian metres, shows systematic mastery of prosodic range.
- (C) In this sense the novel opens a new dimension of Dalit-tribal literature: not caste, but ethnic-cultural extinction is at the center.
- (D) In rasa-theory terms, this diasporic poetry is organised around Shringara-viyoga (the love of separation): the separation is not from a beloved individual but from the landscape, community, and cultural world of Mithila.

२०८१. Which point is consistent with Chapter 29's treatment of Jagdanand Jha 'Manu'?

- (A) Jha's poems consistently perform vyāpti: the particular Dhobi woman's story generates a universal claim about Dalit women's treatment by the bureaucratic system; the particular migrant worker's inability to find his way back grounds a universal claim about...
- (B) The chapter notes that he received his education at Mādhyamik Uccavr Vidyālaya, Khirarhar; his intermediate and graduate degrees from Phool Deo Kumar Jha Mahavidyalaya, Andharathadi; his Maithili honours degree from Chandra Mishra Mahavidyalaya, Darbhanga...
- (C) The chapter notes that this flexibility is appropriate to the different rhetorical registers of the two forms: the ghazal's emotional intensity is best served by strict formal constraint (the prison of form as amplifier of feeling, as Goethe argued); the...
- (D) The chapter notes that by treating literature as a site of intersection between the beautiful, the moral, and the practical, the Videha movement aligns itself with the classical Indian concept of sāhitya (co-existence of sound and meaning).

२०८२. 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.

२०८३. 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.

२०८४. Which answer matches the critical direction of Chapter 29?

- (A) The chapter notes that pathak's Gaam Gel Chhalahun is a social-realist novel, sustained narrative prose, multiple characters, temporal depth, sociological totality.
- (B) Thematic Analysis of Major Works IV.A Gamak Lok (2005) IV.B Adahan (1991) IV.C Guna Katha (2014) IV.D Mati / Maati (2021) IV.E Critical Works: Badalait Swar and Others V.
- (C) 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).
- (D) The chapter notes that manu's title 'Naḍhiyā Bhukaiye Hamar Ghaṛārīpar' is a masterwork of dhvani.

२०८५. Which option correctly summarizes a point from Chapter 29?

- (A) The chapter notes that he advocates for the restoration of traditional water management systems and the cultural ownership of the people.
- (B) The dhvani (suggested resonance): the entire social world of the Maithili village, community, kinship, the dog as faithful guardian of domestic space, the homestead as the material symbol of belonging, has been abandoned by the economic compulsion of...
- (C) 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...
- (D) The Act of Reading: A Theory of Aesthetic Response.

२०८६. Which answer matches the critical direction of Chapter 29?

- (A) The poem 'Dhana Hamar Mithilā' uses rūpak (metaphor): 'Māek Ānchar San Hamar Mithilāk Dharatī', 'Like the mother's sari-edge is Mithila's earth', a domestically intimate comparison that fuses maternal and territorial love.
- (B) The chapter notes that by way of these poems, Dalit object-poetics enters Maithili.
- (C) The chapter notes that fourth, the application of Navya-Nyāya categories to literary criticism developed in this essay is exploratory and suggestive rather than technically rigorous in the manner of a specialist in Indian logic.
- (D) In that situation, this controversy exists in this poem and in this story, bringing such talk and putting forward arguments in their favour to polish one's own writing?

२०८७. In the context of Jagdanand Jha 'Manu', which statement is accurate?

- (A) The chapter notes that thus, valid knowledge (Nyayakosa) can be defined as a knowledge of an object wherein the property existing in it is cognized as the characteristic of it.
- (B) The chapter notes that western Critical Theories 5.2.1 Marxist Literary Criticism (Lukács, Eagleton, Williams, Gramsci) The Marxist theoretical critical frame is essential for reading Manu because his literary corpus is fundamentally about the economics of...
- (C) The Videha-Anchinhar Platform: A Parallel Literary Revolution 4.
- (D) The play's most powerful sequences generate both eleos (pity for those excluded from their mother tongue) and phobos (fear about the future of Maithili itself), which map precisely onto karūṇā rasa and bhayānaka rasa in the Indian critical frame.

२०८८. What is the best reading of the chapter's discussion of Antonio Gramsci's?

- (A) The chapter notes that women's inner life and social constraint: From Kaikeyi by way of Sujata and Sukanya to the female characters of Adambar and Anthiya Kukur, Nand returns repeatedly to women who are rendered as full moral agents but who operate inside...
- (B) The novel's final truth - "The land was his, but its price was beyond what Imam could bear" encapsulates the key question of all Dalit-tribal literature in a single sentence: Can "development" and "rights" be purchased at the cost of the murder of a...
- (C) The chapter notes that cE) recognises eight (later nine) rasas (aesthetic emotional essences) and the psychological apparatus by way of which they are produced: the vibhava (excitants or determinants), anubhava (consequents), and vyabhicari bhava...
- (D) Antonio Gramsci's concept of the 'organic intellectual', the intellectual who arises from inside a subaltern class and gives that class's experience articulate expression, is precisely applicable to Manu.

२०८९. Which answer matches the critical direction of Chapter 29?

- (A) The Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development.
- (B) The chapter notes that this is one of Mandal's most direct treatments of gender and sexual violence inside the subaltern community itself, acknowledging that patriarchal violence is not exclusively an upper-caste phenomenon but operates inside OBC...
- (C) The chapter notes that this is what translation theorists Lawrence Venuti would call a strategic exoticisation, a refusal of total domestication that forces the reader to expand their perceptual world.
- (D) The chapter notes that 'Apan Lokak Man-Manme Manu Ahān Basuyau / Parak Dwārīpar Banal Kiyaka Majabūr Chhi' (Ghazal 5), 'Live in the hearts of your own people, Manu / Why have you become a helpless person at others' doors?' The maqta performs...

२०९०. Which option correctly summarizes a point from Chapter 29?

- (A) The chapter notes that prasad's poetry achieves, by way of its refrain structures and its rupaka identifications, what Gaṅgeśa called niścaya-jñāna (determinate, certain cognition): the reader who finishes Khebaiyan knows something about social injustice...
- (B) The chapter notes that like Coomaraswamy, Benipuri had heard of the Purusha Pariksha written by the Sanskrit and Avahattha Vidyapati but had not read it; otherwise, he would have understood that the Sanskrit and Avahattha Vidyapati wrote the story of the...
- (C) The chapter notes that rathak Cakkā Ulait Cale Bāt, Poetry, Tanka, Haiku (2013, 1st ed.; 2024, 2nd ed.) 2.
- (D) The chapter notes that 'Konā Madar Day Happy' inserts the English 'Mother's Day Happy' not in imitation of metropolitan culture but in satirical citation: the English marketing phrase is repeated to expose its emptiness against the Maithili reality of a...

२०९१. Which point is consistent with Chapter 30's treatment of Jagdish Chandra Thakur?

- (A) The chapter notes that its discussion connects Jagdish Chandra Thakur 'Anil' with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa...
- (C) His collective works, spanning poetry in Bhasha ke na Bantiyo, investigative essays in Gagar me Sagar: Nav Vaichariki, and narrative realism in Raniyaan Bhikharin, constitute a systematic attempt to dismantle elite hegemony and linguistic exclusion.
- (D) The songs Renu uses span the full range of Maithili folk song traditions: Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands/seasonal migrants), Samachakwa (songs of the SamaChakeva festival), Jhumar, Kajri, and Chhath songs.

२०९२. 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...

२०९३. 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.

२०९४. According to Chapter 30, which statement best fits the discussion of Jagdish Chandra Thakur 'Anil'?

- (A) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether...
- (B) The chapter notes that this is pan-theism in the specifically Mithila devotional mode.
- (C) The chapter notes that it commanded him to tell the story of Rama to "the daughter of Videha" (Sita) in his own mother tongue, Maithili.
- (D) The Parallel History critical frame also helps understand the significance of the three collections' simultaneous publication.

२०९५. What does Chapter 30 most clearly emphasize about Song Collection Geet Ganga?

- (A) The story's minimalism is formally controlled.
- (B) The chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk...
- (C) The chapter notes that but these are the natural growing edges of a first collection, and the Videha community's collective mentorship, Anchinhar's bahr guidance, Thakur's editorial critical frame, the example of the broader ghazal line of inheritance...
- (D) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.

२०९६. In Chapter 30 (Jagdish Chandra Thakur 'Anil'), which option reflects the chapter's argument?

- (A) The chapter notes that kalpana Jha Patna's critical prose, which the mainstream Maithili literary establishment has neither recognised nor systematically studied, is precisely the kind of women's critical writing that gynocriticism demands be recovered and...
- (B) His ghazal imagery combines classical Maithili lyric tropes, the beloved's face, monsoon evenings, the flame and moth, the sound of water, with contemporary political consciousness: the 'drunk' in the ghazal is sometimes the oppressed subject who has been...
- (C) The 'Anchinhar Aakhar' Ghazal movement extends as far as Nepal.
- (D) The concept of Yamaka (repetition for resonance) is directly relevant to the radif structure: the identical words of the radif, returning in different semantic contexts with each sher, create a Dhvani-like resonance effect.

२०९७. Which point is consistent with Chapter 30's treatment of Jagdish Chandra Thakur 'Anil'?

- (A) Her work is more narrowly focused but no less major: it provides the scholarly apparatus for understanding the semiotic complexity of Maithili women's lives, the objects they wear, the times they inhabit, the cultural grammar that organises their experience.
- (B) In the Videha-Sadeha essays, the dominant rasa moves towards Shanta (peaceful contemplation) in the Brindavan meditation, and Adbhuta (wonder) in the descriptions of Naga tribal women's cultural resilience and the sublime ecology of Mithila's bamboo forests.
- (C) The chapter notes that udas Mon: Maithili Katha Sangrah.
- (D) The angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior...

२०९८. What does Chapter 30 most clearly emphasize about Jagdish Chandra Thakur 'Anil'?

- (A) 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.
- (B) The Videha Movement's Achievement The Videha Digital Library's archiving of Virnit Ras and Mujrim has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature.
- (C) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila.
- (D) The chapter notes that this is not naive optimism but what Jameson calls the 'Utopian horizon' of social fiction, the imagined resolution that keeps social aspiration alive.

२०९९. Which point is consistent with Chapter 30's treatment of Jagdish Chandra Thakur 'Anil'?

- (A) The chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the...
- (B) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife.
- (C) The chapter notes that hierarchy of Flood Intensity: In Maithili folk life, flood is divided into the following five categories: 1.
- (D) 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.

२१००. Which option correctly summarizes a point from Chapter 30?

- (A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique.
- (B) His theoretical essay in Mokam Dis describes this grammar in terms of the agricultural metaphor: like the seed (bīhani), the micro-fiction must contain inside its compressed form the full genetic potential of a larger narrative, while being capable of...
- (C) The chapter notes that poetry-collections of these women poets were printed in individual forms, but were not in collection-form.
- (D) The chapter notes that hathat Parivartan: Patriotism and Domestic Degeneration Hathat Parivartan's dramaturgical strategy is the sustained ironic contrast between the military heroism of the Pratap family line of inheritance (encoded in the haveli's...

२१०१. In Chapter 31 (Jagdish Prasad Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that Jean-François Lyotard says, the authenticity of truth and history is only virtual.
- (B) The chapter places Jagdish Prasad Mandal inside the wider parallel history of Maithili literature.
- (C) The chapter notes that drama Bhramar's theatre is among his most celebrated contributions.
- (D) The chapter notes that while none of the four authors are Dalit themselves, their works frequently engage with women's suffering, agrarian poverty, and the daily violence of hierarchical social structures.

२१०२. In the context of Jagdish Prasad Mandal, which statement is accurate?

- (A) In classical dhvani, the vyāṅgyārtha (suggested meaning) leads to rasāsvāda (aesthetic relish).
- (B) The chapter notes that Subhadra is a distinctive voice in Telugu Dalit women's poetry.
- (C) The chapter notes that Ijjat Gama Ijjat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijjat) in Maithili village culture, how it functions as a tool of social control, particularly upon women and those of lower social rank.
- (D) The chapter notes that Jayakant Mishra's four-part scheme in his Sahitya Akademi history, Kumar Gangnanand Singh's alternative division, Dr.

२१०३. What is the best reading of the chapter's discussion of Jagdish Prasad Mandal?

- (A) Anthropological Theories Applied to Mishra's Work 7.1 Geertz's Thick Description 7.2 Lévi-Strauss and Structural Anthropology 7.3 Victor Turner's Liminality 7.4 Intangible Cultural Heritage (UNESCO critical frame) 8.
- (B) They are characterised by an ear for vernacular Maithili idiom, tight narrative economy, and an unflinching gaze at caste violence, agricultural distress, and the inner lives of women and OBC communities.
- (C) The chapter notes that key film in context 8.1 Mithila Makhaan (2016, National Award) Mithila Makhaan, directed by Nitin Chandra and produced by Neetu Chandra (Champaran Talkies), is the only Maithili film in over 50 years of Maithili...
- (D) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether...

२१०४. According to Chapter 31, which statement best fits the discussion of Outlook India's?

- (A) The chapter notes that Elaine Showalter's concept of 'gynocriticism', the study of women's literature as a distinct line of inheritance, suggests that Shail Jha's work should be read not only in relation to her husband's oeuvre but as part of the line of...
- (B) The story 'Jamila', however, suggests a more critical gender consciousness: the name itself (Arabic-Maithili contact zone) signals a concern with the woman at the intersection of multiple marginalising identities.
- (C) The folk songs Jha documents are precisely this kind of collective memory: the Gosaunik Gīt 'remembers' the household goddess in each performance; the Parātī 'remembers' the devotional dawn practice; the Koṣī Gīta 'remembers' the ecological and...
- (D) The chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu...

२१०५. What is the best reading of the chapter's discussion of Domestic Sphere Mandal's?

- (A) In Navya Nyaya terms, Jha's translation produces a form of paroksha (indirect perception) in the Maithili reader: they "perceive" Beirut by way of the mediating screen of Maithili language, an experience that is epistemologically richer than simple...
- (B) The chapter notes that women, Honour, and the Domestic Sphere Mandal's narratives consistently interrogate the gendered architecture of Maithili village honour culture.
- (C) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.
- (D) The chapter notes that kuntaka's vakrokti (oblique expression) theory holds that literary art achieves its effects by way of deviation from the ordinary.

२१०६. According to Chapter 31, which statement best fits the discussion of Jagdish Prasad Mandal?

- (A) In this sense the novel opens a new dimension of Dalit-tribal literature: not caste, but ethnic-cultural extinction is at the center.
- (B) In Ijjat Gama Ijjat Banchelo, the concept of ijat is revealed as a patriarchal mechanism that polices women's bodies and choices while simultaneously being invoked to justify social violence.
- (C) The chapter notes that mithilā Rāj: The Political Poem A substantial cluster of poems in Vyathā engages directly with the demand for a separate Mithila state, 'Hamrā Mithilā Rāj Chāhī' ('We Want Mithila State').
- (D) The Linguistic Topology of Sitamarhi: Voice of the Soil The choice of language in Mandal's work is a deliberate act of cultural reclamation.

२१०७. In Chapter 31 (Jagdish Prasad Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that periodical Culture and Literary Formation The Maithili literary world has always been sustained by its periodical culture.
- (B) After that, in the freedom movement, Bihar saw a series of many famous leaders like Braj Kishore Prasad, Dr.
- (C) 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.
- (D) The chapter notes that swarooparani transforms this indigenous symbolism into a metaphor of Dalit-women's consciousness.

२१०८. What does Chapter 31 most clearly emphasize about Phanishwar Nath Renu's Maila Aanchal?

- (A) The chapter notes that tHE TATTVACINTAMANI, STRUCTURE, NOVELTY, AND THE NAVYA-NYAYA SYSTEM The Tattvacintamani and the Nature of Navya-Nyaya Structure and Scope V.P.
- (B) The adaptation of the ghazal to Maithili required major formal negotiation.
- (C) 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.
- (D) The fact that this story appeared in Videha rather than in a mainstream Maithili periodical is not incidental: the digital platform's freedom from conservative print editorial gatekeeping, its explicit commitment to women's voices (Stri Kona section), and...

२१०९. Which answer matches the critical direction of Chapter 31?

- (A) The chapter notes that cRITICAL APPRECIATION: WESTERN LITERARY THEORIES 4.1 Realism and Social Realism Measured against the line of inheritance of European literary realism, Balzac's 'total social fact', Lukács's demand for typicality, and the English...
- (B) The chapter notes that sukanya (2019), The Novel's Mythological-Social Intersection Sukanya, at 52 pages, is significantly shorter than Anthiya Kukur but operates at the intersection of the social novel and the mythological retelling.
- (C) The essay's most theoretically sophisticated moment is its analysis of the play 'Karn' by Kanchinath Jha 'Kiran', in which the author uses the mythological figures of Surya and Kunti to allegorise the sexual exploitation of lower-caste women by upper-caste...
- (D) The chapter notes that subhashji is a storyteller of the post-independence generation.

२११०. In Chapter 31 (Jagdish Prasad Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that postcolonial Theory: Subaltern Studies and Vernacular Literature Gayatri Chakravorty Spivak's foundational question, 'Can the subaltern speak?' (1988)acquires a precise inflection in Mandal's case.
- (B) The 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.
- (C) The chapter notes that chapter One: Foundational Elements of the Critical Theory 1.1 The Synthesis of Locality and Universality The primary challenge for any critical theory is to honor the distinctiveness of local (Maithili) literature while fostering a...
- (D) The Parallel line of inheritance holds that the official Sahitya Akademi canon of Maithili literature has systematically excluded: (a) Dalit and subaltern voices; (b) women's writing; (c) non-literary, knowledgeproductive writing; and (d) regional and...

२१११. 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.

२११२. According to Chapter 32, which statement best fits the discussion of Northeast India?

- (A) The nine rasas include shringara (erotic love) as the foremost; the theoretical line of inheritance of Sanskrit aesthetics from Bharata's *Natyashastra* to Abhinavagupta's *Abhinavabharati* has consistently legitimated the erotic as a primary aesthetic category.
- (B) His fieldwork took him to Northeast India, Arunachal Pradesh, North Cachar Hills, Assam conducting workshops with tribal women's organisations on cultural identity, preserving indigenous traditions, and gender empowerment.
- (C) The chapter notes that its discussion connects Yoganand Jha, Kamla Chaudhary and Lalita Jha with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that third, it celebrates Jha's achievement: each poem in the collection offers a genuine social vision; the language is distinctively Jha's own, with the colloquial Maithili idiom ('gobar chāuraka ḍhakiyā nāhit', 'covering dung with...)

२११३. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) 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.
- (B) The dominant mode of Maithili literary criticism has been the detached, scholarly evaluative register: the critic assesses the writer's achievements against established criteria of literary value.
- (C) The chapter notes that PREFATORY NOTE: FRAMING THE APPRECIATION Ramdeo Prasad Mandal 'Jharudar' occupies a unique position in the landscape of Maithili literature: he is simultaneously inventor, practitioner, and populariser of an entirely new literary...
- (D) The chapter notes that it is neither a romanticisation of the past nor a straightforward critique of the present, it is a meditation on the gap between cultural ideal and social reality that uses the mythological resource of the Mithila line of inheritance...

२११४. Which point is consistent with Chapter 32's treatment of Maitreyee Prakashan?

- (A) 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.
- (B) The remaining Bihar has 68 per cent land affected by flood and drought.' The Himalayan river interlinking project (10 link channels, of which 5 relate to Mithila) is proposed as the long-term solution.
- (C) The chapter notes that 'A Parallel History of Mithila and Maithili Literature.' Parts 1-10.
- (D) The chapter notes that o v e r v i e w o f M a j o r W o r k s 3.1 Mansarbi (Novel, 2025) Published by Maitreyee Prakashan, Delhi (First Edition 2025, Price Rs.

२११५. What does Chapter 32 most clearly emphasize about Dr. Kailash Kumar Mishra?

- (A) The narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghav, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty.
- (B) In Badka Saheb, Chheddi Jha (the village elder) and Chudamani (the village student) are the comic/pathetic representatives of the village world confronting Balchandra Jha's city bungalow.
- (C) The chapter notes that second, the digital archive of Videha and the active participation of figures like Kamat in online forums indicate that Maithili has successfully bypassed traditional media gatekeepers.
- (D) The rasa of vira (heroism) is also present, but in Thakur it is always 'popular heroism', the courage of common people, of the labourer, the woman, the marginalised community, rather than elite or martial heroism.

२११६. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

- (A) The chapter notes that for the true meaning of 'historical justice', 'natural justice', and 'social justice' for women and male society, the capacity for adjustment will increase and the sweetness of co-living and artdevelopment will happen.
- (B) The novel's preface (Monak Bayat) reveals the compositional history: it was originally serialised on social media, encouraged by noted Maithili author Dr.
- (C) There remains no possibility of the cost price returning from sales, whereas the readers who get it, or the wealthy 'Dhanna-Seths' (capitalists) of Mithila society, have no lack of capital.
- (D) The critical method is pluralist: different theoretical frameworks, New Criticism, Structuralism, Marxist Aesthetics, Post-colonialism, Feminism, Reader-Response Theory, Postmodernism, and Deconstruction, are brought to bear on different aspects of the work.

२११७. What is the best reading of the chapter's discussion of Shrimati Balmukhi Devi?

- (A) 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.
- (B) The chapter notes that sphota Theory: Influenced by Bhartrhari (and discussed in relation to Navya-Nyaya's rejection of it), the poet's words are seen as a "Flash" (Sphota) of meaning.
- (C) The chapter notes that critical Analysis of the Translation Technique 3.3.1 Rasa-Dhvani Reading Acharya Sharan's translation sustains what Bharata recognises as the primary rasa of the Ram Charit Manas: Shanta-rasa (spiritual peace) undergirded by...
- (D) The novel is dedicated to his grandmother, Shrimati Balmukhi Devi.

२११८. According to Chapter 32, which statement best fits the discussion of Dr. Kailash Kumar Mishra?

- (A) The chapter notes that yayavari (Travelogue-Essays, in Videha Maithili Prabandhanibandhsamalochana) Yayavari collects travel essays by Mishra published in Videha's prose-essay series.
- (B) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night.
- (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) The title story sets out a household in which a mother toils to make her son an officer, but the son's wife, an "officer's wife" by disposition, treats the mother-in-law with barely concealed contempt.

२११९. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) These troupes performed for local audiences, in village settings, as part of ritual and devotional cycles.
- (B) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.
- (C) The chapter notes that by way of these poems, Dalit object-poetics enters Maithili.
- (D) The chapter notes that if a writer wishes, they can establish some dialogue regarding their composition during their lifetime, but what about after death?

२१२०. Which answer matches the critical direction of Chapter 32?

- (A) The travelogue of his 1985 trip to the Soviet Union can be read as a postcolonial text, exploring how a writer from a formerly colonized, agrarian society perceives a modern, industrialized superpower, reflecting on development, ideology, and cultural...
- (B) The story 'Daag' is the collection's most explicit engagement with female agency.
- (C) The book thus serves as a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print.
- (D) The pandemic songs demonstrate that the traditional Maithili geet form can be made to carry contemporary social and political content without losing its musical and lyrical character.

२१२१. 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...

२१२२. Which option correctly summarizes a point from Chapter 32?

- (A) The traditional Mithila village culture its folk songs, its seasonal rituals, its caste solidarities and conflicts is shown being eroded by the same forces that are supposed to bring progress and relief.
- (B) The chapter notes that this convergence reveals a deeper cultural logic: in Mithila, Rama is not merely the hero of an Avadhi epic but the husband of Mithila's own daughter Sita, a claim that gives all Maithili Rama-devotion a territorial-theological...
- (C) Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues.
- (D) The "mirror" (poster) that the Dalit person sees sets out a distorted self-image -imposed by society.

२१२३. What does Chapter 32 most clearly emphasize about Dr. Kailash Kumar Mishra?

- (A) The chapter notes that however, the novel is polyphonic in its rasa economy.
- (B) The Jayanti-Smarak-Granth (1966) provides a rich contemporaneous record of his significance, yet no modern monograph-length critical study appears to exist.
- (C) The chapter notes that feminism: Examining poems like "Son Dai" to highlight the plight of women in a male-dominated society.
- (D) The chapter notes that i explained the essence of Story Science to Umesh Mandal Ji and the version with so-called corrected spelling started being published in Videha [see Dudh-Pani Farak-Farak (Story and Manuscript Jagdish Prasad Mandal), (Photo and...

२१२४. What is the best reading of the chapter's discussion of Dr. Kailash Kumar Mishra?

- (A) The chapter notes that gajendra Thakur's critical observation is precise: 'In all the stories you will find the use of words and contexts which is absent in mainstream literature.
- (B) The Dakhni line of inheritance established the ghazal as the prestige lyric form of the Urdu-medium literary world.
- (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 gajendra Thakur recognises it as a story about 'marital rape' using that exact vocabulary, placing it inside a contemporary feminist legal discourse.

२१२५. Which point is consistent with Chapter 32's treatment of Homi K?

- (A) The chapter notes that singh's critical essays, dhvani (suggestion) operates at two levels.
- (B) Jha repeatedly invokes longevity of commitment as a criterion: Rajanandan Lal Das worked for Maithili for thirty-five years; Ravindra Thakur composed Maithili songs across five decades; Ram Bhorosa Padi 'Bhramar' has served Maithili for nearly five decades...
- (C) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most major essay.
- (D) The chapter notes that mishra's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K.

२१२६. What does Chapter 32 most clearly emphasize about Jemi Naga?

- (A) The tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity.
- (B) The chapter notes that b Samay Sākṣī Ṭhik: Laghukathā as Social Witness The title Samay Sākṣī Ṭhik (roughly: 'Time Itself Is the Witness' or 'Right that Time is Witness') announces both the genre (laghukathā as condensed testimony) and the epistemology...
- (C) Jha champions the Akhaṇḍa-Vākya-Sphotavāda (the theory of the indivisible sentence-sphota), arguing that meaning is an integral whole.
- (D) The chapter notes that janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of...

२१२७. Which answer matches the critical direction of Chapter 32?

- (A) The chapter notes that first Maithili website aggregator; first Maithili Braille site; first Tirhuta-script site online.
- (B) The chapter notes that mishra's sympathetic but analytical observation of these communities, noting how Jemi Naga women maintain traditional marriage-marker hairstyles while negotiating RSS training, Christian ceremonies, and Indian legal personhood, maps...
- (C) The chapter notes that dharendra Jha), his colleague at Tribhuvan University's Maithili department in Kathmandu, he collaborated on the history of Nepal's Maithili literature and language.
- (D) The full critical accounting of his work, and the institutional recognition that work merits, is a project that this appreciation initiates, but that the literary community of Mithila, and those who care about the world's linguistic diversity, must continue.

२१२८. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

- (A) The chapter notes that Edward Said's Orientalism (1978) provides tools to critique the dominant discourse about Mithila that Mishra implicitly contests: a discourse in which Mithila is exoticised as the land of Madhubani paintings, Sita's birthplace, and...
- (B) The chapter notes that from a subaltern-studies perspective, Kashyap's stories perform a crucial act of 'literary ventriloquism', speaking for, but critically not on behalf of, those whose voices are structurally excluded from literary representation.
- (C) The chapter notes that Staying Alive: Women, Ecology and Development.
- (D) The chapter notes that d Marxist and Sociological Criticism Mishra's politics are clearly left-leaning, shaped by the Kolkata cultural milieu of the 1970s-80s where Marxism and the Naxalite movement were powerful intellectual forces.

२१२९. According to Chapter 32, which statement best fits the discussion of Dr. Kailash Kumar Mishra?

- (A) The chapter notes that conclusion Peddinti Ashok Kumar's Forever Friend is a multi-layered outstanding work that: At the literary level -by way of the friendship of human and animal, sets out the poetics of love, trust, and betrayal.
- (B) The credit for preparing the ground for the female-poetry-voice written by Maithili women poets goes to (male) poets, that fact cannot be denied.
- (C) The chapter notes that it is not coincidental that the greatest school of Indian epistemology emerged from the same cultural geography, Mithila, that produced Vidyapati and the Maithili literary line of inheritance.
- (D) The chapter notes that mansarbi can be read as a direct fictional response to Spivak's question.

२१३०. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that socio-Political Implications: Education and the Future of Mithila A key insight that emerges from Mandal's body of work is the role of education as the primary engine of social change.
- (B) His first poetry collection, 'Parti Tooti Rahal Achhi' (1993), establishes the foundational image of Thakur's poetic world: the 'parti' (fallow or uncultivated land) that is 'tooti' (breaking).
- (C) The chapter notes that bulki, a dalit woman in a village, doubly subaltern by caste and gender, does speak, does act, and does resist in Mishra's novel.
- (D) The Act of Reading: A Theory of Aesthetic Response.

२१३१. What does Chapter 32 most clearly emphasize about Dr. Kailash Kumar Mishra?

- (A) The chapter notes that it maintains a multi-script policy, publishing in both Devanagari and Tirhuta (Mithilākṣara) scripts, as part of its commitment to the full cultural heritage of Mithilā.
- (B) The chapter notes that he invokes the Sanskrit/classical Indian critical concept of the writer needing 'Shiv tatva', the capacity to inhabit the opposite gender's perspective, as a condition of adequate narrative representation.
- (C) The chapter notes that the Ghazal as Vehicle of Maithili Democratic Identity 6.1 Form as Democratic Politics The choice of the ghazal as a primary form has specific political implications inside the Maithili context.
- (D) The chapter notes that performance Theory Richard Schechner's performance theory and J.L.

२१३२. Which answer matches the critical direction of Chapter 32?

- (A) The chapter notes that hemingway's "iceberg theory" -in which he holds that in the finest prose what remains unsaid is more powerful than what is said -applies here most exquisitely. "Imam felt that a part of him had died with Shadool." -this single line...
- (B) The deployment of a Western theoretical term (Lesbian Continuum) in a Maithili essay is itself a form of vakrokti: it refuses the expected vocabulary of the dominant line of inheritance (Sanskrit-Maithili literary criticism) and uses an oblique, foreign...
- (C) The chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works.
- (D) The chapter notes that dhvani operates most powerfully in the radif choices.

२१३३. Which answer matches the critical direction of Chapter 32?

- (A) The chapter notes that mishra's Yayavari essays are deeply reflexive in this regard: he repeatedly positions himself not as expert-authority but as learner and guest, acknowledging that the tribal women he encounters have knowledge and cultural authority...
- (B) The chapter notes that phulkumari Mahato Memorial Trust, Kathmandu This award, administered by the Phulkumari Mahato Memorial Trust, is specifically dedicated to Maithili literature in Nepal and has been one of the most consistent institutional recognizers...
- (C) Applied by way of Navya Nyaya: the social label 'mujrim' is a bhrama, a false cognition, imposed by caste hierarchy's self-serving epistemology.
- (D) The Subaltern Studies critical frame of Ranajit Guha and Gayatri Spivak is relevant here.

२१३४. 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.).

२१३५. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) The reviewer's task in the rasa critical frame is not merely to describe the play but to assess whether the production successfully instantiates the intended rasas, whether the vibhāva (determinants), anubhāva (consequents), and sañcārī bhāva (transient...)
- (B) The chapter notes that parivar.
- (C) The Videha Parallel History critical frame is directly relevant here.
- (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.

२१३६. Which point is consistent with Chapter 33's treatment of Kalpana Jha?

- (A) The chapter notes that its discussion connects Kalpana Jha, Delhi with critical appreciation, literary history and the Videha critical frame.
- (B) The sadrsya (resemblance) between fictional characters (and the philosophical practitioner of the middle path generates new knowledge about the fiction: we understand her formal choices better by way of this analogy than we would by way of a purely...
- (C) The chapter notes that he remained connected to the Nepal Maithili world even after returning to India; as Dr.
- (D) The collection features stories of women navigating patriarchal constraints with aspiration and agency; the opening story 'Gayatri, Shipra, Shruti aa Manjit San Bucchiya Sabhak Man Ke Bujhbaak Aagraha' sets the tone for psychological realism with social...

२१३७. What does Chapter 33 most clearly emphasize about Gosaaunik Geet'?

- (A) Although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological.
- (B) Her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection 'Gosaaunik Geet' (गोसाउनिक गीत), the social-reform song-collection 'Nashamukti Hit Gaabi Geet' (नशामुक्ति हित गाबी गीत), the...
- (C) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.
- (D) The Marital and Institutional Collaboration: Ramesh's inclusion in the Videha archive as a "Parallel Voice" marks him as a documentarian of the psychological shifts in the Maithil community, while Mala Jha's work in "Streevimarsh" provides the gendered...

२१३८. Which answer matches the critical direction of Chapter 33?

- (A) His stories and critical appreciations are grounded in the epistemological demands of perceiving social truth.
- (B) The explicit PDF availability of her works by way of Videha, in contrast to mainstream Maithili publishers who remain print-bound, positions Kalpana Jha firmly inside the Videha Parallel Literary Movement: the cluster of women and subaltern writers who...
- (C) The story captures the teasing, the playfulness, and the erotic charge of the Holi festival inside the structured kinship relations of a Mithila village household.
- (D) The chapter notes that 'A Journey by way of Maithili Literature with Kathakar Ashok.' Outlook India.

२१३९. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) The chapter notes that comparative Study: Mandal among Maithili Writers VIII.
- (B) Her inclusion alongside Preeti Thakur, Vibha Rani, Kamini Kamayani, Susmita Pathak, Panna Jha, and Premrata Mishra Prem (as noted by Ira Mallick in Videha Parallel History Part 82) confirms her membership in the Videha women's counter-canon.
- (C) The chapter notes that until now, in the pre-medieval or medieval period, Katyayana or Badarayana also set limits for women in their respective Dharmashastras and could not give them their expected place.
- (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...

२१४०. What is the best reading of the chapter's discussion of Kalpana Jha, Delhi?

- (A) Her editorial work on Videha Sadeha 31 extends beyond creative contribution to an act of historical preservation, curating and legitimizing a range of voices, including many from non-dominant communities, for the archival record of Maithili literature.
- (B) The term derives from Sanskrit 'go-svami' (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or village site (deo-sthan).
- (C) The chapter notes that TRANSLATION PRIZES MAITHILI YEAR TITLE OF THE TRANSLATION TRANSLATOR TITLE OF THE ORIGINAL (LANGUAGE/GENRE) AUTHOR 2024 Aaranyak Keshkar Thakur Aaranyak, (Novel), Bengali Bhibhutibhushan Bandyopadhyaya 2023 Nilkantha Menaka Mallik...
- (D) The chapter notes that gender and Patriarchy in Mithila Mithila is a region deeply structured by Brahminical patriarchy, with an elaborate system of caste endogamy, dowry (which has been a source of considerable violence), and the panjee system, the...

२१४१. In Chapter 33 (Kalpana Jha, Delhi), which option reflects the chapter's argument?

- (A) The Well Wrought Urn: Studies in the Structure of Poetry.
- (B) The genre distinction is crucial: geet (song) in Maithili carries a different generic status from kavita (poem).
- (C) The chapter notes that what might appear at first to be a narrow prosodic concern (the correct application of Arabic bahr to Maithili ghazal composition) reveals itself, under sustained critical scrutiny, as a comprehensive epistemological, political, and...
- (D) The chapter notes that gender, Kitchen, and Epistemic Authority The domain of food and the kitchen has traditionally been gendered female in Mithila (as in most of the Indian cultural world), and the vocabulary of food has been transmitted primarily by way...

२१४२. Which point is consistent with Chapter 33's treatment of Kalpana Jha?

- (A) 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.
- (B) The chapter notes that whether this is the intended register of his surname or not, it acquires meaning inside the Videha Parallel History critical frame's recurrent theme of excellence marginalised by the canonical establishment.
- (C) 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.
- (D) The chapter notes that this movement utilizes digital platforms to bypass institutional gates and give voice to the "missing portions" of society-the non-represented aspects of caste, gender, and socio-economic struggle.

२१४३. Which option correctly summarizes a point from Chapter 33?

- (A) The chapter notes that 'Rathanath Jha'.
- (B) Although Videha operates as a one-man operation under Gajendra Thakur, who serves as the sole editor, critic, and arbiter, it frames its "public nomination" process as transparent.
- (C) The chapter notes that kalpana Jha's devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent...
- (D) The chapter notes that subhadra's poetry is written from this standpoint.

२१४४. According to Chapter 33, which statement best fits the discussion of Kalpana Jha, Delhi?

- (A) In Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramāṇa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the...
- (B) The chapter notes that consistent ideological clarity: pro-planned development, anti-corruption, pro-Mithila statehood, pro-equitable water and land management.
- (C) At that time, femalepoetry was limited to opposition against the male-system.
- (D) The chapter notes that post-Colonial Theory: Bhabha's Third Space Homi Bhabha's concept of the Third Space (The Location of Culture, 1994), the hybrid space of cultural negotiation in which colonial and colonial-subject meanings are rewritten, describes...

२१४५. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) Available freely at videha.co.in/pothi.htm, making the work accessible to future researchers without cost barrier.
- (B) The chapter notes that th century CE), recognises upamā (simile), rūpaka (metaphor), and vyāṅgya (ironic praise) as principal poetic figures.
- (C) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.
- (D) The chapter notes that this connects to Russian Formalist ostranenie (defamiliarisation), demonstrating the Indo-European convergence of poetic theory.

२१४६. Which answer matches the critical direction of Chapter 33?

- (A) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.
- (B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).
- (C) The chapter notes that part X: Dalit Short Fiction -Two Telugu Works The Crow by Kolakuri Enoch and Black Ink by Vinodini Prefatory Note In this review series we have studied poetry so far.
- (D) The maqta' (closing couplet) traditionally contains the poet's takhallus (pen name).

२१४७. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) Videha Parallel History critical frame Kundan Kumar Karn is among the most formally innovative figures in the Videha ghazal archive.
- (B) The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist), all long ignored by official machinery.
- (C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory.
- (D) His literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language.

२१४८. 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 Mithila 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...

२१४९. In Chapter 33 (Kalpana Jha, Delhi), which option reflects the chapter's argument?

- (A) The chapter notes that language as Political Act In the Maithili literary context, the choice of language for literary expression has always been politically charged.
- (B) The chapter notes that genre: Smaranatmak Lekha Salhaita-Gurmaita is a work of historical reminiscence and biographical reconstruction focused on two freedom fighters of the Indian Independence movement from the Supaul region: Ram Lakshan Salhaita...
- (C) The preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record.
- (D) The analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium.

२१५०. Which point is consistent with Chapter 33's treatment of Kalpana Jha's?

- (A) The chapter notes that translation Studies: Eugene Nida and Beyond Modern translation theory provides the most direct Western analytical tool for evaluating Tula Pankhi.
- (B) These forms, which prioritize brevity and rhetorical reversal, find their modern descendants in the "Seed Stories" (Bihani Kathā) archived on Videha.
- (C) The chapter notes that Descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him.
- (D) Her own work thus participates in the Videha Parallel History critical frame's recovery of women's literary voices, and Kalpana Jha's translation of her travel narrative extends this recovery into the Hindi-reading sphere.

२१५१. What does Chapter 33 most clearly emphasize about Kalpana Jha, Delhi?

- (A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...
- (B) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...
- (C) The chapter notes that Jayatu Jaanakee (May Janaki Triumph), the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila, is perhaps the most direct engagement with this question.
- (D) The chapter notes that Ranjit Malla Bhaktapur 19 identified plays Drama.

२१५२. 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.

२१५३. Which option correctly summarizes a point from Chapter 33?

- (A) Her choice of the song-geet form rather than kavita (poem) or katha (story) is itself a positioning inside the Maithili literary field: songs are considered a lower-prestige form than 'proper' literary poetry, associated with women's domestic and religious...
- (B) Activities: Participated in a protest in December 1980, under the aegis of the 'Maithili Mukti Morcha', against the Bihar government's decision to make Urdu the second official language in 1980.
- (C) The chapter notes that contextual Frameworks: Theories Applied II.A Indian Literary Criticism (Rasa, Dhvani, Aucitya) II.B Bharata's Nāṭyaśāstra II.C Western Critical Theories II.D Videha Parallel History critical frame II.E Bihani Kathā vs Laghukathā...
- (D) The chapter notes that pallavi Prakashan, Nirmali, functions as the practically as a print arm by way of which Videha-affiliated writers reach physical readers across the Maithili-speaking belt of Bihar, Jharkhand, and Nepal.

२१५४. Which option correctly summarizes a point from Chapter 34?

- (A) The chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work.
- (B) The work covers: the geographical setting and historical origins of Koilakh; its notable alumni across the centuries; its social structure and caste composition; its educational history; and its embedded relationship with the intellectual culture of Mithila.
- (C) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience.
- (D) The chapter notes that this dual positioning, simultaneously inside and outside the subject, gives her biographical prose a quality rare in Maithili literary criticism: the warmth of personal memory joined to the discipline of scholarly assessment.

२१५५. Which point is consistent with Chapter 34's treatment of Shardindu Chaudhary Visheshank?

- (A) The chapter notes that bhīmnaṭh Jhā, is a well-known Maithili scholar.
- (B) Videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: 'Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary' Pages: 26-30 (5 pages).
- (C) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".
- (D) The chapter notes that conclusion Challpalli Swarooparani's two poems -Mankenapuvvu and Hands Turned to Earth -are the finest expression of the dialectic of hope and despair in Dalit women's poetry.

२१५६. Which answer matches the critical direction of Chapter 34?

- (A) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...
- (B) The chapter notes that sunanda (gender + caste + class), Fekhani (gender + illiteracy + exploitation), Mithilaak Naari (women's agricultural labour + domestic oppression + cultural transmission), and the domestic violence poem 'Maraike Man Ta Sagme Hardi...
- (C) The significance of writing about Srikant Thakur Vidyalkar from inside the Videha critical frame is considerable, while produced inside a traditional Maithili Brahman scholarly milieu, has been systematically marginalised by the post-Sahitya Akademi...
- (D) Architect of the Maithili e-drama: No Entry: Mā Pravish, serialised in Videha eJournal and read by 15,000 people before its print publication, transformed the delivery model for Maithili drama.

२१५७. What is the best reading of the chapter's discussion of Kalpana Jha, Patna?

- (A) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...
- (B) Jha, The Economic Heritage of Mithila, and in Maithili the later Arthik Tantra aa Rajniiti by Madhukant Jha.
- (C) The chapter notes that part VII: Madduri Vijayashri's Poem -Alisamma's Curse Prefatory Note Madduri Vijayashri's Alisamma's Curse is an extraordinary poetic achievement in the Telugu Dalit women's poetic line of inheritance.
- (D) The pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship with the Videha...

२१५८. According to Chapter 34, which statement best fits the discussion of Upendra Nath Jha Vyas'?

- (A) The chapter notes that c Balchandā: A Feminist Dramaturgy Structure and Performance Balchandā (a mono-drama; also published in Bhāg Rau āā Balchandā, 2009, Shruti Prakashan) is performed by a single actress who embodies multiple roles: the unborn female...
- (B) The chapter notes that writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally key one (at the heart of Maithili civilisational memory).
- (C) The Memoir-Biography Hybrid The essay 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas' in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer's...
- (D) In Gangesa's terms: the pratyaksha evidence (Jha's actual published works) is before us; the anumana (what can be inferred about their significance) is being built; the upamana (how they compare with the best in their fields) is becoming clearer; and the...

२१५९. In Chapter 34 (Kalpana Jha, Patna), which option reflects the chapter's argument?

- (A) 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.
- (B) The chapter notes that kamini Kamayini & Kapileshwar Raut A Multidisciplinary Research & Critical Study Drawing on Indian & Western Criticism Theories, the Videha Parallel History critical frame, and Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Ta b l e o...
- (C) The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension.
- (D) The chapter notes that this form is known in the Western line of inheritance and in Hindi literary line of inheritance (biographical essays by Hazari Prasad Dwivedi on figures he personally knew), but it is relatively uncommon in Maithili literary biography.

२१६०. In Chapter 34 (Kalpana Jha, Patna), which option reflects the chapter's argument?

- (A) The detail of the bicycle, the urgency of the milk delivery, the interactions with Raghua and Barsa, the cut-scenes (kat-tu, 'cut to') that structure the cinematic time, all demonstrate Mandal's sophisticated grasp of screenplay form and his ability to...
- (B) The chapter notes that *kaiśikī vritti* (graceful/aesthetic expression): Present in *Rāmlīlā* and the *Janak ekāṅkī*, where beauty and refinement of form are theatrical goals alongside the narrative content. *Ārabhaṭī vritti* (vigorous/conflict expression)...
- (C) 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...
- (D) The chapter notes that this critical report traces the authorial identity, creative range, thematic preoccupations, and translatorial craft of Dr.

२१६१. What does Chapter 34 most clearly emphasize about Kalpana Jha, Patna?

- (A) The chapter notes that *kaviśvara Canda Jhā*: 'Tua binu āja bhavana bhela re ghana vipina samāna...', a composition by the 19th-century Maithili poet Canda Jhā, in the classical *rāga*-based form.
- (B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.
- (C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (*Panjikara* families, musical families, Maithili theatrical families), and the *Videha*...
- (D) The *Natyashastra*'s concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing.

२१६२. What is the best reading of the chapter's discussion of Thematic Synthesis?

- (A) The poem's cumulative structure enacts the sense of unceasing productive labour: 'satsya se bhent karaith rahi' (meeting with truth continuously), 'garel murdaakem ukharaith rahi' (uprooting the buried corpse of old falsehoods), 'nava-nava itihaas...
- (B) The chapter notes that yadav's decision to use modern structural and generative categories rather than Pāṇinian ones is itself an act of methodological decolonization, though one that simultaneously draws on the sophistication of the Western comparative...
- (C) Thematic Synthesis: Kamal's Vision of Mithila and the World 11.
- (D) The chapter notes that he writes poetry, *tanka*, *haiku*, short stories, and seed stories, across genres but from a consistent ethical centre: the world of the rural poor, the agrarian distressed, the caste-oppressed, and the gender-subordinated.

२१६३. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

- (A) His poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities.
- (B) The chapter notes that kamal's earlier collection *Baat Ekperiya* (बाट एकपेरिया, *Kavita Sangraha*, 2015) established him as a poet with a distinct voice in contemporary Maithili poetry; *Kamal-Taal* represents his fuller engagement with the specifically musical...
- (C) The chapter notes that when Chandan Kumar Jha's *radif* 'hamara nik lagait chai' ('I find pleasing') returns again and again in *Ghazal 14*, it accumulates a *Tatparya* of aesthetic pleasure, intellectual delight, and professional identity that only emerges...
- (D) The chapter notes that pushpa's political *shers* satisfy all three conditions for *śabdapramāṇa*: they represent observed social reality, they come from a positioned knower with direct access to this reality (a *Madhubani* rural writer), and they communicate...

२१६४. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

- (A) The internal scholarly controversy between the Ālokaparampara (Pakṣadhara's lineage, followed by Yajñapati) and the Dūṣaṇoddhāra-parampara (Narhari's lineage) shows how the two schools, separated by interpretive differences about the Upādhi-siddha and...
- (B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music.
- (C) The chapter notes that this institutional positioning is not incidental: the Videha Parallel History recognises the mainstream Maithili literary establishment as systematically excluding the democratic line of inheritance, and Munnaji's role as editor...
- (D) The chapter notes that middle Maithili 1600-1830 AD Decline in the heartland; influence in Nepal and Assam.

२१६५. Which option correctly summarizes a point from Chapter 35?

- (A) Jharudar's jhārū poems are rich in rasa, though the rasas they evoke are not the dominant courtly rasas (śṛṅgāra, vīra) but the socially critical ones: Karuṇa rasa (pathetic/compassionate): The dominant rasa of the women's and poverty poems.
- (B) The chapter notes that 'Usaran Dih, Pathakiya Pratikriya'.
- (C) The devaluation of women's bodies and their characters in cinema and other media by men stems from the fear of the mother's body threatening their existence.
- (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary...

२१६६. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

- (A) The chapter notes that key Story Analyses The story 'Chutki Bhari Noun' (A Pinch of Salt, Mithila Mihir, 10 September 1978) is cited by Chandresh as the finest example of Maun's fictional economy.
- (B) In Gangesa's terms, this is the work of literary epistemology: replacing false cognition with valid cognition by way of the rigorous and patient attention to the actual object of knowledge.
- (C) The chapter notes that lalita, and Madhu Kishwar, and extended to Maithili literature by figures associated with the Stri Kona section of Videha, offers a critical frame for evaluating how gender is constructed in Thakur's texts.
- (D) 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.

२१६७. Which answer matches the critical direction of Chapter 35?

- (A) The chapter notes that virginia Woolf considers economic independence and privacy necessary for a woman writer.
- (B) The chapter notes that postcolonial Theory Gayatri Chakravorty Spivak's question 'Can the subaltern speak?', and her answer that the subaltern is systematically denied the conditions of speech inside the colonial and postcolonial order, is directly...
- (C) The chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr.
- (D) The first ends with the poet's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', establishing the poet's voice as a humble petitioner before the deity.

२१६८. What is the best reading of the chapter's discussion of Kameshwar Jha 'Kamal'?

- (A) The fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's...
- (B) His poem 'फेंकाएल जिनगी' (Phenkāēl Jinagī, Thrown-away Life) is not a fictional tragedy; it is a documented reality of social abandonment.
- (C) The politics of āsvāda: Rasa theory rests on the concept of the sahr̥daya, one capable of universalization, one who can maintain aesthetic distance.
- (D) 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...

२१६९. According to Chapter 35, which statement best fits the discussion of Mithila-centric Ramayan?

- (A) The series also recovers democratic voices like Somdev (1934-2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.
- (B) The chapter notes that over a near-two-thousand-year history, developments were continuous.
- (C) These songs are specifically embedded in the Mithila-centric Ramayan line of inheritance that regards Janaki (Sita) as the daughter of the Mithila soil.
- (D) His matted hair is adorned with the Ganges, his body is smeared with ash, and a garland of skulls hangs from his chest.

२१७०. What does Chapter 35 most clearly emphasize about Kameshwar Jha 'Kamal'?

- (A) A Literature of Their Own: British Women Novelists from Bronte to Lessing.
- (B) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision.
- (C) The chapter notes that kamal's five Nachhari songs celebrate Shiva as Bholanath, Digambar (skyclad), the bhanga-drinking ascetic who marries the beautiful Gauri despite his apparent unsuitability, a genre of comic-devotional song unique to Mithila.
- (D) The chapter notes that scientific and Modern Outlook: Maithili society must shed superstitious and "orthodontic" (reactionary) thinking.

२१७१. Which answer matches the critical direction of Chapter 35?

- (A) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance.
- (B) The chapter notes that but the conference is disrupted by a caste-based crisis: a woman's body arrives during the event, and the question of whether she should be buried according to Hindu or Muslim rites opens a social wound about the woman's history of...
- (C) The chapter notes that this pen name is itself a small critical manifesto.
- (D) Theory / critical frame line of inheritance Application to Chaudhary Postmodernism / Late Capitalism Linda Hutcheon (Historiographic Metafiction); Fredric Jameson (Postmodernism) Ayna's mirror motif raises metafictional questions about representation.

२१७२. What is the best reading of the chapter's discussion of Kameshwar Jha 'Kamal'?

- (A) The chapter notes that bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters.
- (B) These are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women.
- (C) The analysis applies the full range of Indian and Western literary theory, Rasa theory, Dhvani theory, Western lyric theory, intertextuality, postcolonial criticism, New Criticism, reader-response theory, alongside the Videha Parallel History critical...
- (D) Videha, Prathama Maithili Paksika E-Patrika.

२१७३. According to Chapter 35, which statement best fits the discussion of Rasa Theory?

- (A) The story's tragic arc, where love becomes exploitation, traces the Lacanian transition from the Imaginary register (pure desire, Nirvikalpaka perception) to the Symbolic register (caste-coded social law) that destroys it.
- (B) The chapter notes that while Prabodh Narayan Singh was a product of the "Quit India" era and the initial struggle for linguistic recognition, the second generation sought to professionalize Maithili by way of scientific linguistics and avant-garde literature.
- (C) The politician Ramlal Mandal in 'Kotha' deploys caste identity (Brahmin, Dalit, OBC, Muslim) as counters in a game: 'castism and religious identity, he takes advice from the Brahmin, horoscope from the Dalit, bread-daughter from the OBC, honour from the...
- (D) The chapter notes that the Geet (Song, Poem) as Literary Form: Indian Theoretical Framework 4.1 Rasa Theory and the Lyric Emotion Bharata Muni's Natyashastra (c.

२१७४. Which option correctly summarizes a point from Chapter 35?

- (A) The chapter notes that roman Jakobson's poetic function, the dominance of the message over other functions, helps explain the formal concentration of Kashyap's prose.
- (B) The chapter notes that some seniors of Maithili literature were certainly confirmed thieves.) This frank acknowledgement of the young writer's limitations, and the frank accusation against senior Maithili literary figures of 'theft', is consonant with the...
- (C) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon...
- (D) The chapter notes that (e) proposes that the defining quality of poetry is vakroktioblique, turned, or twisted expression, by which the poet achieves a stylistic 'strangeness' that defamiliarises ordinary language and makes the familiar new.

२१७५. 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.

२१७६. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

- (A) The chapter notes that Lalita's *Women Writing in India* (1991) in the Indian line of inheritance.
- (B) As Maithili continues to navigate the challenges of the 21st century, its survival will likely depend on its ability to integrate these parallel perspectives into a synthetic, inclusive identity that transcends the narrow elitism of the past.
- (C) The Evolution of the Maithili Novel The Maithili novel emerged in the early 20th century under the influence of Bengali and Hindi literatures.
- (D) The chapter notes that Kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular.

२१७७. According to Chapter 36, which statement best fits the discussion of Dr. Kamini Kamayini?

- (A) The self-annotating bahr notation in each ghazal is itself a remarkable feature, it turns the collection into a semi-pedagogical document, demonstrating the poet's commitment to metrical transparency and his awareness of his own occasional prosodic licence.
- (B) The chapter notes that , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon.
- (C) The chapter notes that centres on Dr. Kamini Kamayini and Kapileshwar Raut, Poetry, Prose and Social Realism.
- (D) The Bodhgaya bhumi-andolan (landless peasant movement, largely Dalit-led) had concluded in 1982.

२१७८. In the context of Dr. Kamini Kamayini and Kapileshwar Raut, which statement is accurate?

- (A) The chapter notes that critical Appreciation of Kamini Kamayini's Works A.
- (B) The chapter notes that Rattilelal 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...
- (C) The chapter notes that Utpal as translator performs a Gadamerian *Horizontverschmelzung* (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion by way of the translator's hermeneutic...
- (D) The Jhumra text presented begins: 'Arahī je vana se maiyā kharahī kaṭaolaiyai he maiyā...' (From the arhar forest, the Mother cut the stubble-grass...), a narrative of the goddess building her dwelling from forest materials, rich in agricultural imagery...

२१७९. What is the best reading of the chapter's discussion of Kamini Kamayini?

- (A) Application of Critical Frameworks VIII. Comparative Analysis: Kamini Kamayini and Kapileshwar Raut IX.
- (B) The chapter notes that Dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (C) The chapter, wherever possible, the formal conventions of the ghazal, bahr, qafiya, radif, matla, maqta, sher, are explained in concrete technical terms, so that the chapter may function not merely as a literary history but as an accessible introduction to...
- (D) 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*.

२१८०. In Chapter 36 (Dr. Kamini Kamayini and Kapileshwar Raut), which option reflects the chapter's argument?

- (A) The chapter notes that Tetar Das's response is devastating in its spiritual logic, he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.
- (B) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.
- (C) The chapter notes that this vakrokti, the oblique voicing of patriarchal prejudice in the language of maternal concern, is exactly what Srinivas reproduces in his stories.
- (D) The Videha Parallel History critical frame in Practice XI.

२१८१. According to Chapter 36, which statement best fits the discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The chapter notes that women writers excluded from Sahitya Akademi assignments entirely.
- (B) The Maithili Academy was Bihar's governmental mechanism for promoting, publishing, and institutionally supporting the Maithili language and literature.
- (C) The chapter notes that 1448) by way of colonial-era revivals to the present digital renaissance enabled by the Videha platform.
- (D) Apan Anachinhaar (My Unknown One, 2047 BS / 1990 CE) and Yudhbhoomik Esgar Yoddha (Lone Warrior on the Battlefield of Life, 2075 BS / 2017 CE) These two collections bracket the arc of his poetic career.

२१८२. Which option correctly summarizes a point from Chapter 36?

- (A) Their differences are productive rather than destructive: they represent the dialectical vitality of a living theatrical line of inheritance that can sustain both committed social realism and aesthetic experimentalism inside its compass.
- (B) Applied to the vihaṇi kathā genre, Maithili micro-fiction, these concepts demand that we assess how each brief narrative achieves its affective impact by way of compression, implication, and an economy of means characteristic of dhvani.
- (C) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture.
- (D) The chapter notes that virnit Ras.

२१८३. What is the best reading of the chapter's discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha).
- (B) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (C) The chapter notes that kamini Kamayini's poetry exploits śṛṅgāra in its vipralambha (separation) modality and karuṇa to render the inner landscape of Maithili women.
- (D) The critical frame highlights how Maithili authors used the short story to critique internal social hierarchies, such as the Srotiya and Jaibar hierarchies mentioned in "Sasarphani", rather than focusing solely on colonial resistance.

२१८४. Which point is consistent with Chapter 36's treatment of Frantz Fanon?

- (A) The chapter notes that postcolonial Criticism (Frantz Fanon, Homi Bhabha, Gayatri Spivak, Edward Said) addresses the double marginalization of Maithili literature: first, as a regional language overshadowed by Hindi in the Indian national imaginary; second...
- (B) The chapter notes that 'Maithili in the Digital Space.' India Seminar 742 (June 2021).
- (C) The chapter notes that this autobiographical reader-response mode has a specific political function in the Maithili context: it democratizes criticism.
- (D) The chapter notes that feminist Theory and Women's Voice in Kamal's Songs A major proportion of Kamal-Taal's songs are written from the perspective of female voices: the devoted wife, the young bride, the mother, the sister, the devotee-woman before the...

२१८५. In the context of Dr. Kamini Kamayini and Kapileshwar Raut, which statement is accurate?

- (A) In rasa theory terms: Bulbul is dominated by śṛṅgāra rasa of the saṁbhoga (joy of union) mode; Chīrai introduces more karuṇa; Jiddī deepens the vīra (heroic resistance to social injustice); and by Khajurībālī, all three rasas are simultaneously active.
- (B) The chapter notes that 1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology.
- (C) The chapter notes that when the Dalit woman firmly assumes her multidimensional identity (caste+gender+class) -then the conflict over boundary-lines begins.
- (D) The Himalaya Press, Patna, as printer, and the literary publisher Sahitya Karyalay as distributor, together suggest the mid-20th-century network of small Maithili publishers who constituted the backbone of the Parallel line of inheritance before the...

२१८६. What is the best reading of the chapter's discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The different use of the drum in both poems shows the polyphony of a single symbol in Dalit women's poetry.
- (B) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature.
- (C) Ajit Kumar Jha, author of *Jatbe Bujhalahu Tatbe Likhalaahu* (archived in Videha); essayist and literary critic.
- (D) The chapter notes that gajendra Thakur's historical research (the Panji Prabandh project) reveals that the political boundaries between India and Nepal were imposed by British colonialism and the subsequent Sugauli Treaty (1816) and that the Mithila...

२१८७. Which point is consistent with Chapter 36's treatment of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) Applying dhvani theory: the persistent undercurrent in Nagendra Kumar's stories is the sthāyibhāva of karuṇa (compassion/pathos) arising from the vulnerability of women, the poor, and the socially marginalised inside the Mithilā village complex.
- (B) The Navya Nyāya concept of viśeṣaṇatā (the relation of qualifier to qualificand) is particularly productive for literary analysis: every narrative event is constituted by a web of relational properties, and identifying the correct viśeṣaṇa (qualifier), the...
- (C) The history of Mithila is populated by scholars who excelled in Sanskrit and Maithili, often balancing religious devotion with literary innovation.
- (D) The 2012 Videha Samman recognized Lachmi Das for 'kisāni-ātmanirbhar sanskriti', a category that asserts that subsistence farming knowledge serves as a form of cultural knowledge worthy of literary-cultural recognition.

२१८८. In the context of Dr. Kamini Kamayini and Kapileshwar Raut, which statement is accurate?

- (A) 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.
- (B) The character Lutan Kaka, the intervening elder, represents the traditional mediation function of the village community, whose authority over domestic violence has eroded in the conditions of semi-urban alienation.
- (C) The chapter notes that this maps productively onto the postcolonial insight that the Maithili subject in literature is always 'knowledge under a (caste, gender, class) description.' Both Kamini Kamayini and Raut work to disrupt the default avacchedakas...
- (D) The key epistemological question of Bhavnath Jha's field is: which manuscripts constitute reliable testimony about the past?

२१८९. Which option correctly summarizes a point from Chapter 37?

- (A) The chapter notes that synthesis of Critiques Theory Application in "Ahiṅk Lel" Western Use of the Ghazal form and Free Verse to explore the "I" (Self).
- (B) His daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us.'
- (C) The song that should have been written remains unwritten, not because the poet lacks words or emotion, but because the conditions of unfreedom constrain what can be said.
- (D) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...

२१९०. Which answer matches the critical direction of Chapter 37?

- (A) The chapter notes that centres on Laxman Jha 'Sagar' and Shail Jha 'Sagar', Comprehensive Critical Appreciation.
- (B) The chapter notes that bCE, 200 CE) establishes the theory of rasa, the aesthetic experience of emotion, as the foundation of all literary appreciation.
- (C) The chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority.
- (D) The chapter notes that mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste villager.

२१९१. What is the best reading of the chapter's discussion of Kedar Nath Chaudhary?

- (A) Instead, it seeks to reintegrate the "missing portions" of society, Dalits, the third gender, and marginalized women, into the literary record.
- (B) The chapter notes that mahur Meaning 'poison'; the darkest novel in the sequence.
- (C) The Pratap family's military heritage, the soldier-son Gopal's sacrifice at the border, the dramatic confrontation between patriotic duty and domestic weakness, all these generate the Vira aesthetic.
- (D) The Videha Parallel History critical frame's final verdict on both writers is unambiguous: they belong to the counter-canon that is now, by way of the labors of the Videha movement, becoming the canon, the authentic literary record of Mithilā's full social...

२१९२. 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.

२१९३. Which point is consistent with Chapter 37's treatment of Abha Jha?

- (A) The chapter notes that named for the female protagonist; described by critic Abha Jha as 'an extraordinary account of love's non-duality.' 2018 Ayna Meaning 'mirror'; a novel read by Hitnath Jha as a chronicle of declining civilisation and culture...
- (B) The chapter notes that navya Naiyayikas developed an extraordinarily precise technical vocabulary for distinguishing genuine Vyapti from apparent concomitance, handling exceptions, and dealing with counter-examples.
- (C) The VPHF critical frame that contextualizes his work demands a more explicit gender-critical accounting.
- (D) The two Vidyapatis, One of Videha's most major scholarly interventions: the famous Padavali poet (pre-Jyotirishwar) is distinct from the Sanskrit/Avahatta writer Vidyapati Thakkurah (1350-1435).

२१९४. Which answer matches the critical direction of Chapter 37?

- (A) The carnivalesque element, the 'upside-down world' of the playwithin-a-play, where low-caste characters momentarily occupy canonical roles, is simultaneously liberatory and tragically curtailed.
- (B) The Navya-Nyāya Epistemological Technique The Maithili literary line of inheritance is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.
- (C) The novel's narrative involves a male protagonist whose life of migration and intellectual displacement brings him into encounter with women who represent different possibilities of Maithili womanhood, community memory, and the meaning of home.
- (D) The Videha special issue (395) is the first formal recognition of their combined significance, positioning them not as peripheral regional figures but as foundational contributors to a genuinely democratic, knowledge-productive Maithili literary line of...

२१९५. According to Chapter 37, which statement best fits the discussion of Ashish Anchinhar?

- (A) The text highlights several iconic female archetypes in Maithili literature that represented different eras of struggle: Buchchidai & Chanodai: Early symbols of innocence and domesticity.
- (B) The chapter notes that chetna Samiti, founded by Nagarjun in 1954, was the nucleus of Maithili literary and cultural life, producing writers, editors, and theatre practitioners.
- (C) The story unfolds in a panchayat setting where an elderly woman (Buni Mai) is called to testify about an alleged impropriety.
- (D) Ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address...

२१९६. What does Chapter 37 most clearly emphasize about Kedar Nath Chaudhary?

- (A) The progressive social vision, while genuine, is sometimes dated relative to the realities of contemporary Mithila society.
- (B) The chapter notes that he moves from the historical meaning of the festival to its contemporary crisis (the systematic violation of women's safety despite the Rakhi covenant).
- (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) All quotations from the primary texts are the author's translations from the Maithili originals.

२१९७. In the context of Kedar Nath Chaudhary, which statement is accurate?

- (A) The chapter notes that mallick, Ira. 'Preeti Thakur's Contribution to Maithili Picture Stories.' In Videha Parallel History Part 82 (new_page_82.htm).
- (B) The chapter notes that pA R T V: C O N C L U S I O N The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of major literary distinction who have chosen to work inside the Maithili literary line of inheritance at a...
- (C) Abha Jha's essay treats O Din O Pal as a landmark in Maithili women's lifewriting, a document of the cultural Patna of the 1960s and 1970s as experienced by a woman artist navigating between social convention and creative ambition.
- (D) The chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation...

२१९८. What is the best reading of the chapter's discussion of Kedar Nath Chaudhary?

- (A) The chapter notes that 2 The Gaṅgeśa Connection: Navya Nyāya and Critical Practice The Videha Parallel History's recovery of Gaṅgeśa Upādhyāya's intercaste origins, his mother said to be a Charmkāriṇī (leather-tanning caste woman), his birth five years...
- (B) The chapter notes that chaudhary's dominant rasa is undoubtedly karuna, the sorrowful compassion evoked by witnessing lives disrupted by modernity, migration, and institutional failure.
- (C) The designation of Hindi as the official language of Bihar, and the subsequent marginalization of Maithili in education and administration, created a situation in which Maithili speakers were required to write in Hindi for any official or literary purpose.
- (D) The chapter notes that nachiketa himself, trained in Sanskrit from the traditional Tol environment, would have absorbed this line of inheritance before subjecting it to critical revision.

२१९९. In Chapter 37 (Kedar Nath Chaudhary), which option reflects the chapter's argument?

- (A) The chapter notes that dhvani Theory (Anandavardhana's Dhvanyaloka) Anandavardhana (9th century, Kashmir) recognises dhvani (resonance, suggestion, the sound beyond the sound) as the 'soul of poetry': the vyangya artha (suggested meaning) that exceeds and...
- (B) The chapter notes that critical Evaluation: Strengths, Limitations, and Legacy 11.1 Strengths Ashok's primary strengths as a writer are five.
- (C) Abara Nahitan distributes karuna and shringara in counterpoint: the male protagonist's wanderings carry the bhayanaka of rootlessness, while his encounters with women invoke shringara, frequently shadowed by viraha (the shringara of separation).
- (D) The satirical-observer mode has deep roots in Maithili comic writing, going back to Harimohan Jha's (1908-1984) Khattar Kakak Tarang, in which the fictional 'uncle' Khattar Kaka systematically dismantles religious and social orthodoxies.

२२००. What does Chapter 37 most clearly emphasize about Kedar Nath Chaudhary?

- (A) The chapter notes that Lalita's Women Writing in India (1991) in the Indian line of inheritance.
- (B) The chapter notes that Chaudhary's sthayibhava across all six novels is a form of viveka-informed grief, the sorrow of someone who sees clearly, who has experienced enough of the world to understand what is being lost, but who does not sentimentalise that...
- (C) Jha's 'Domī' and 'Āśā Bharal Muskī' cover similar subaltern territory, the Dhobi woman, the stone-breaking labourer, in the lyric mode.
- (D) The chapter notes that critical Appreciation by way of Western Literary Theories 5.1 Postcolonial Theory (Frantz Fanon, Homi K.

२२०१. Which answer matches the critical direction of Chapter 37?

- (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 approximates the rasa of shanta as interpreted by Abhinavagupta in his Abhinavabharati: the peace of disillusionment that transcends rather than evades experience.
- (C) The chapter notes that biographical Context and Literary Career Ramesh writes in the Maithili language and has published across multiple genres with Navarambh Prakashan.
- (D) The parallel history stresses that this early prose was "stuccato" and "rimed," serving as a handbook for storytellers and common narrators, rather than just a courtly exercise.

२२०२. Which option correctly summarizes a point from Chapter 38?

- (A) The chapter notes that critical Appreciation This poem belongs to what Indian aesthetics recognises as the karuna rasa (the sentiment of pathos and compassion), but Kumar Pawan refuses the standard move of karuna, which is to dissolve into lamentation.
- (B) The Preface Poem as Critical Statement The Aamukh (preface) poem of Virnit Ras, structured as a litany of declarations about what the collection is, serves as a remarkable critical self-statement.
- (C) The chapter notes that this movement utilizes digital platforms to bypass institutional gates and give voice to the "missing portions" of society-the non-represented aspects of caste, gender, and socio-economic struggle.
- (D) The chapter notes that this critical report traces the authorial identity, creative range, thematic preoccupations, and translatorial craft of Dr.

२२०३. Which answer matches the critical direction of Chapter 38?

- (A) The chapter notes that bheemnath Jha (“Bheemababu”), described in the preface as having “read the Maithili manuscript with affectionate care and suggested improvements”, signals the author’s embeddedness inside academic Maithili scholarship and the line of...
- (B) The chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions.
- (C) Indian Critical Traditions Applied to Kamat's Oeuvre 4.
- (D) The chapter notes that shashinirmala's language is direct accusation -she speaks naming, pointing a finger, looking eye to eye. "They put a nose-ring in me and play with me" -the nose-ring is for animals, not humans.

२२०४. According to Chapter 38, which statement best fits the discussion of Dr. Kirtinath Jha?

- (A) The chapter notes that feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.
- (B) The chapter notes that this is precisely the kind of question that Navya Nyaya technique (discussed below) is equipped to resolve.
- (C) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).
- (D) The devotional songs claim the validity of both traditional parampara (inherited knowledge) and the individual composer’s bhakti-anubhava (devotional experience).

२२०५. In Chapter 38 (Dr. Kirtinath Jha), which option reflects the chapter's argument?

- (A) The anti-addiction songs are public, communicative, and instrumentally oriented, qualities that the classical rasa theory finds less artistically interesting than the complex emotional architecture of court poetry, but which the Videha Parallel History...
- (B) The chapter notes that toward a Feminist Poetics.” In Women’s Writing and Writing about Women, ed.
- (C) The chapter notes that total Pankhi (2016): The Translation Project Kirtinath Jha’s Maithili rendering of Khalil Gibran’s Broken Wings (al-Ajniha al-Mutakassira, 1912), Total Pankhi (“Broken Wings”), is described in its preface as a project born of deep...
- (D) Jharudar's claim that the world is sunnā (empty) without the common person inverts this: it asserts that the world's content, its non-emptiness, is constituted by the presence and work of the subaltern.

२२०६. Which answer matches the critical direction of Chapter 38?

- (A) The poetry collection is formally more direct, more declaratory, more immediately rhetorical, the work of a writer finding his voice and establishing his social concerns.
- (B) The post-2008 phase, coinciding with the expansion of the Videha platform, saw the emergence of a systematic ghazal movement led by Anchinhar, Gajendra Thakur, Om Prakash Jha, Amit Mishra, Jagdanand Jha 'Manu', Pankaj Chaudhary 'Navalshri', and others.
- (C) The chapter notes that and the publisher as Printvell Press, Darbhanga, the cultural capital of Mithila.
- (D) 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...

२२०७. Which option correctly summarizes a point from Chapter 38?

- (A) 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...
- (B) The dhvani of 2008 endorsements, the unstated claim of the parallel line of inheritance intellectual community's right to Mithilā's literary heritage resonates across every issue of Videha that his founding statement precedes.
- (C) The chapter notes that critique of clerical and patriarchal authority: The bishop is painted as a hypocrite who uses religious office for personal gain; women are treated as commodities.
- (D) The chapter notes that review of Bechan Thakur's Play 'Beṭīk Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭīk apmān āo chīnardevī') is a major critical document.

२२०८. What is the best reading of the chapter's discussion of Tatal Pankhi?

- (A) Abha Jha's essay in the issue is dedicated to this book's literary analysis, treating it as a landmark in Maithili women's life-writing.
- (B) The chapter notes that t h e a t r e C a r e e r Premalata Mishra's contribution to Maithili theatre is foundational and transformative.
- (C) The chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges.
- (D) The chapter notes that of these, Tatal Pankhi is overwhelmingly dominated by: Shringara rasa (the erotic / love sentiment): The love between the narrator and Selma, characterised by tenderness, longing, and spiritual elevation, provides the primary...

२२०९. Which answer matches the critical direction of Chapter 39?

- (A) The chapter notes that spivak holds that the colonial and postcolonial power structure erases the enunciative position of the subaltern, not just silencing their speech but eliminating the conditions under which their speech can be heard.
- (B) 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).
- (C) The Satirical line of inheritance: Harimohan Jha Harimohan Jha (1908-1984) is the towering figure of Maithili comic writing.
- (D) The chapter notes that krishna Kumar Ray (Devanagari: कृष्ण कुमार राय) was born on 5 March 1983 in Calcutta, into a family rooted in the Mithila region of northern Bihar.

२२१०. In the context of Dr. Kishan Karigar, which statement is accurate?

- (A) The chapter notes that comparative Context: Lal Dev Kamat Among the "Ratnas" of Mithila To fully appreciate Kamat's significance, it is helpful to compare his work with other figures mentioned in the Videha and Maithil Manch archives.
- (B) The name 'Sukanya' belongs to a figure from the Mahābhārata, the young woman who married the ancient sage Chyavana, and this mythological resonance frames what the preface describes as a contemporary social narrative about a young woman navigating...
- (C) His father, Shri Sitanand Ray ('Nandu'), and mother, Shrimati Anupama Devi, provided a domestic environment marked by the oral traditions of Maithili speech and song.
- (D) His narrator in 'Karmaveer' makes this explicit: 'In the soil and water of the village there is every happiness.' This is not naive ruralism but a political claim: that the aspiration to city life is partly a socially constructed dissatisfaction, and that...

२२११. According to Chapter 39, which statement best fits the discussion of Kantipur FM?

- (A) The chapter notes that however, before Daag, I have not come across a novel centered on the marriage of a Brahmin girl with a Chamar Dalit (Chamar community) boy." This falls completely under Kamalanand Jha's Brahminical arrogance.
- (B) His village is Laxminiya (लक्ष्मीनियाँ), Post: Jainā, Via: Narahiyā, P.S.
- (C) The chapter notes that regular Maithili composition began in earnest after he completed his intermediate examination in 2009, and his poems were broadcast on the Kantipur FM programme 'Hello Mithila', encouraging further commitment to the language.
- (D) The chapter notes that it is a scathing critique of official Independence Day ceremonies: the khadi-clad politicians who give hypocritical speeches before the national flag while practising corruption throughout the year.

२२१२. In Chapter 39 (Dr. Kishan Karigar), which option reflects the chapter's argument?

- (A) In his review of Jīvan-Saṃgharṣa, Mandal holds that the novel is not fantasy but is based on hard reality (yathārtha).
- (B) Across Indian literatures, Mishra's work resonates with the social realism of Premchand (HindiUrdu), whose Godan and short stories document the exploitation of peasants and women with comparable moral urgency.
- (C) The chapter notes that this is the epistemological foundation of social realism as a literary mode: the writer who observes a specific (the vishesa) and by way of precise representation makes visible the general social conditions (the samanya) that produce it.
- (D) In 2005, renouncing employment with the Indian Railways, Karigar relocated from Calcutta to Delhi to study journalism.

२२१३. In the context of Dr. Kishan Karigar, which statement is accurate?

- (A) The chapter notes that it traces Mithila's historical glories and empirically documents the systematic withering of industry and agriculture, attributing this not to geographical fatalism but to political design, what several Videha contributors call a...
- (B) The chapter notes that karigar's pen-name encodes a programme: 'Karigar' (craftsman, artisan) signals identification with the world of physical labour and trade rather than the Brahminical or Kayastha cultural elite that has historically dominated Maithili...
- (C) The stories show a genuine talent for social observation and an ear for Maithili spoken dialogue. "Yugadharma" shows structural command and emotional restraint. "Ekata Pakal Aam" achieves its modest effect by way of economy.
- (D) The chapter notes that Lalita Jha's documentation of food vocabulary recovers the 'hidden transcript' (James Scott) of women's domestic knowledge from the silence imposed by the gendering of kitchen practice as non-scholarly.

२२१४. Which option correctly summarizes a point from Chapter 39?

- (A) Her women characters are neither passive victims nor heroic rebels in the conventional sense: they are complex social beings whose choices are constrained by the material and ideological conditions of their lives.
- (B) The chapter notes that this nominal act of self-positioning is itself a statement inside the field of Maithili identity politics.
- (C) The female characters in Chaudhary's novels are distinguished by a refusal of conventional Maithili feminine virtue, they are not the patient Sita, nor the self-sacrificing mother of the folk line of inheritance, but complex persons who desire, judge, and...
- (D) Introduction: Renu, Mithila, and the Question of Literary Geography 2.

२२९५. In Chapter 39 (Dr. Kishan Karigar), which option reflects the chapter's argument?

- (A) The chapter notes that comparative Analysis: Kamini Kamayini and Kapileshwar Raut Though working in different primary genres, Kamini Kamayini primarily in poetry and editorial scholarship, Raut primarily in...
- (B) The chapter notes that bhikhari Thakur lived as a migrant in Calcutta, and when he returned, he wandered from village to village, singing his sorrows with such poignant force that his Bidesiya play was born.
- (C) His literary debut was by way of Mithilanchal Today Prakashan rather than one of the establishment Maithili publishers.
- (D) In the Maithili context, this argument resonates with the history of women's oral culture, the folk songs, the Madhubani painting line of inheritance, the women's ritual practices (Madhushravani, Bhat-puja, the sohara line of inheritance) that constitute a...

२२९६. Which option correctly summarizes a point from Chapter 39?

- (A) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture.
- (B) The chapter notes that what Srinivas's stories show is not subaltern speechlessness but subaltern speech that goes unheeded, until the moment of narrative resolution.
- (C) The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage.
- (D) In this three-level unity lies the core of Shashinirmala's poetic power.

२२९७. What does Chapter 39 most clearly emphasize about Gayatri Chakravorty Spivak?

- (A) The Pallavi Prakashan Network Pallavi Prakashan, Nirmali, Supaul, the publisher of Sahu's most recent works, is the same publishing and distribution network that circulates other Videha-circle books by Munnaji (Manoj Kumar Karna) and other parallel-line of...
- (B) The chapter notes that rasa Theory and Indian Aesthetic (Rasadhyaya) Applied by way of the lens of classical Sanskrit aesthetics, specifically Bharata's Natyashastra and Abhinavagupta's Abhinavabharati, Ashok's fiction works primarily in the register of...
- (C) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the 'subaltern woman' (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the...
- (D) Thakur, Jagdish Chandra. "Kiye Hanse Chhathi Gopinath." Videha 424.

२२९८. In the context of Dr. Kishan Karigar, which statement is accurate?

- (A) The chapter notes that this has produced a 'canonical' Maithili literature centred on Sanskrit-derived classical forms (padāvalī, kīrtaniyā nāṭak) and overlooked or suppressed the creative output of non-Brahmin communities, women, Dalits, Muslims, and...
- (B) The chapter notes that daugal Chali Jai Gaam (Let Me Go Back to the Village) This lyric of urban alienation is among the collection's most sustained and complex poems.
- (C) The chapter notes that how much liquidity is inherent in the personality of the poet or woman poet, that holds the most importance.
- (D) The chapter notes that dalit literature sometimes sets out the simple binary of oppressor-victim.

२२१९. Which option correctly summarizes a point from Chapter 39?

- (A) Her fiction is grounded in vishiṣṭa-pratyakṣa, where the universal social condition of Maithil women, their domestic isolation, their health crises, and their economic dependency, is revealed by way of the pressure of precise particular observation.
- (B) The chapter notes that umesh Solanki: All the Broom-Sticks Poetic Form: Sarcastic Address All the Broom-Sticks is a direct address poem -speaking directly to Gandhiji.
- (C) The chapter notes that it moves by way of a series of contrasts: the city's concrete and steel versus the village's thatched roofs; the anonymity of the modern high-rise flat versus the warm recognition of neighbours in the village lane.
- (D) The chapter notes that pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual...

२२२०. 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.

२२२१. What does Chapter 39 most clearly emphasize about Dr. Kishan Karigar?

- (A) In Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself).
- (B) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.
- (C) The chapter notes that while Nachiketa's theatre is fundamentally a theatre of language (Bhāratī vritti, verbal expression, is key to all his plays), No Entry: Mā Pravish has Artaudian elements.
- (D) The title of the first collection, Rathak Cakkā Ulait Cale Bāṭ, operates at multiple dhvani levels simultaneously.

२२२२. Which answer matches the critical direction of Chapter 39?

- (A) The mother's role as teacher of Maithili ('matrihasha') makes her death a figure for threatened linguistic extinction.
- (B) The chapter notes that ekaki (Alone), In this story, Kusesar is in the hospital.
- (C) 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.
- (D) The chapter notes that navya-Nyāya Epistemology: Gaṅgeśa's critical frame Applied 3.4.1 The Poem Karm Binu Jag Sunnā as Vyāpti Structure Gaṅgeśa Upādhyāya's Tattvacintāmaṇi (c.

२२२३. According to Chapter 40, which statement best fits the discussion of Kumar Pawan?

- (A) The chapter notes that over decades, this sustained co-presence has contributed to a normalization of women's participation in Maithili literary events that has broader cultural consequences.
- (B) The chapter notes that centres on Kumar Pawan, Fiction Writer, Satirist and Poet.
- (C) The chapter notes that sahu's drought poems, flood poems, and farmer-poverty poems are the contemporary continuation of this line of inheritance: testimony from inside the agrarian experience rather than from without.
- (D) Indian Aesthetics (Rasa-Dhvani): While a grammar is not typically analyzed for rasa, the bhāṣya (commentary) form has its own aesthetic.

२२२४. According to Chapter 40, which statement best fits the discussion of Kumar Pawan's?

- (A) Thematic Significance: Liquor Policy and Mithila The liquor policy issue is not merely a bureaucratic story.
- (B) In his fiction, comparison operates structurally: Kalyani's exclusion from sinurhar is made legible by way of comparison with her grandmother's remembered strictness. "Jamuniya Dhar" gains meaning by way of the implicit comparison between Salma's grief and...
- (C) The editorial note introducing it in Antika positions it as Kumar Pawan's grand return to long fiction and calls for readers' attention.
- (D) The chapter notes that manu's title 'Naḍhiyā Bhukaiye Hamar Ghaṛārīpar' is a masterwork of dhvani.

२२२५. What does Chapter 40 most clearly emphasize about Sarban Bābū?

- (A) The poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses.
- (B) Influence and Community Shivshankar Shrinivas, Ashok's long-time literary friend and co-author of Trikon, credits Ashok with encouragement at a critical moment in his own literary development, a testament to the quiet mentorship role that established...
- (C) His report on the Nachiketa staging shows the competence and cultural engagement of Janakpur's theatre journalism, and its preservation in the Sadeha 8 volume ensures that this ephemeral performance event has a permanent archival record inside the Maithili...
- (D) The story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (śrāddha), eating elaborate meals while the poor and the women wait.

२२२६. Which answer matches the critical direction of Chapter 40?

- (A) The Nātyashastra 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...

२२२७. What is the best reading of the chapter's discussion of Thematic Architecture The Salvation?

- (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) Thematic Architecture The Salvation as Relational System: The paith (salvation) in Kumar Pawan's story is not merely an economic institution but a total epistemological and social system, what Navya-Nyāya would call a padārtha (a category of reality): a...
- (C) The chapter notes that but that it is doubtful or false cannot be known by means of perception.' The Preventer-Prevented Relation and Epistemic Logic The Potter Encyclopedia highlights a key feature of Navya-Nyāya's theory of cognition that is...
- (D) The unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide.

२२२८. According to Chapter 40, which statement best fits the discussion of Kaniyā Kākī?

- (A) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.
- (B) The epistemological rigour that Gaṅgeśa developed in his Tattvacintāmaṇi ('Thought-Jewel of Valid Knowledge') becomes, in the Videha critical frame, both a philosophical tool and an ethical model: know on the basis of valid evidence, suppress no testimony...
- (C) The chapter notes that this formal ambition reflects Jha's mature understanding that the village-stage/urban-stage binary is itself a social construction that his dramatic practice can help dissolve.
- (D) The thematic arc moves from individual consciousness to social critique, from the intimacy of the village threshold to the wide impersonality of national space.

२२२९. In Chapter 40 (Kumar Pawan), which option reflects the chapter's argument?

- (A) The story is structured as an extended exercise in the feminist phenomenology of pratyakṣa (direct perception), these women see and know things that the men who control the narrative (Sarban Bābū, the contractor, the political leaders) systematically...
- (B) His novels and plays are marked by what Bakhtin calls 'heteroglossia' (raznorechie), the multiplicity of social languages coexisting inside a single text.
- (C) The chapter notes that similarly, the recurring motif of bamboo in the Yayavari essays operates by way of Dhvani: bamboo is simultaneously ecological resource (threatened by rats and climate change), cultural symbol (associated with pastoral life, craft...
- (D) The chapter notes that navya Naiyayikas developed an extraordinarily precise technical vocabulary for establishing and testing Vyaptis, distinguishing genuine from merely apparent concomitances.

२२३०. In the context of Kumar Pawan, which statement is accurate?

- (A) Her literary formation is that of a writer of a parallel line of inheritance: oriented toward social realism, toward the lives of middle-class Maithili women.
- (B) The chapter notes that many poems employ a repetitive, incantatory structure reminiscent of folk songs and jagar (awakening) chants.
- (C) The chapter notes that structural and Imagistic Analysis The poem opens with a triple refrain, "Naih bisaraicha... naih bisaraicha / Eko palak lel naih bisaraicha", that functions as a formal anaphora binding the poem's three movements together.
- (D) The chapter notes that dalit-ism can give the 'crutch of reservation' to Mithila's womansociety.

२२३१. What does Chapter 40 most clearly emphasize about Analysis The?

- (A) The chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame.
- (B) In many places, the canal structure is broken, causing water to flood entire villages.
- (C) The chapter notes that by way of drama, the country, society, and individual circumstances and problems are brought before the audience face to face...
- (D) The chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "ṭehiāyal chalāh" ("they were exhausted to the bone"), their entire...

२२३२. In the context of Kumar Pawan, which statement is accurate?

- (A) The chapter notes that binahā Byāhale Rahati Siyā (Sita Would Have Remained Unmarried) is a striking reinterpretation of the Ramayana: the suggestion that in contemporary conditions, even Sita, the ideal of Maithili womanhood would not find a husband is a...
- (B) A milestone moment in the structural history of Maithili theatre arrived in 1972: from that year onwards, the Chetna Samiti (Patna's foremost Maithili theatre institution, founded by Nagarjun in 1954) began casting women in female roles.
- (C) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi, where 'raat' is preferred.
- (D) In the Navya-Nyāya critical frame, "Kālī tañ Ravi Chhai" is a meditation on the relationship between jñāna (knowledge) and smṛti (memory), specifically the class of cognitions that Gaṅgeśa calls "anubhava" (fresh experience taken as new information) versus...

२२३३. 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 generosity it 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.

२२३४. Which option correctly summarizes a point from Chapter 40?

- (A) The chapter notes that kaniyā Kākī in "Paiṭh" is the rural female subaltern, multiply marginalised by age, caste position, gender, and geography.
- (B) The chapter notes that this network of acknowledgements reveals the social and institutional ecology of the parallel literary movement.
- (C) The chapter notes that rasa analysis: The dominant rasa is shringar (erotic love) but the poem's final question, the absence of the "pungee hook" (the shrill note, perhaps of a folk instrument, perhaps of the lover's desire), deflects into viraha...
- (D) The critical frameworks applied in this appreciation have illuminated different dimensions of Thakur's work.

२२३५. According to Chapter 41, which statement best fits the discussion of Maithilī BhāṣāSāhitya Pustikā'?

- (A) The chapter notes that possibly the son of Shri Mahesh Thakur, of the Barber caste from Vishfi village.
- (B) 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).
- (C) The publisher's colophon in Vibhṛiti (2020) gives us the subtitle 'Preraṇādāyak Maithilī BhāṣāSāhitya Pustikā' (प्रेरणादायक मैथिली भाषा-साहित्य पुस्तिका), an inspirational primer in Maithilī language and literature, signalling Kamat's dual role as creative...
- (D) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila.

२२३६. Which point is consistent with Chapter 41's treatment of King Janaka?

- (A) The chapter notes that ramdev Jha, targeting Ghardekhiya, wrote that whoever fails to write properly in Assamese, how can they do so in Maithili?
- (B) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).
- (C) The chapter notes that it is the homeland of Sītā (daughter of King Janaka), the cradle of the Navya Nyāya school of logic (Gaṅgeśa's Tattvacintāmaṇi was composed here c.
- (D) The chapter notes that inside this line of inheritance, Kumar Pawan occupies a specific and valuable niche.

२२३७. Which answer matches the critical direction of Chapter 41?

- (A) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.
- (B) The toddy-drinkers in the village chowk are not merely colourful background figures: they crystallise the social conditions (poverty, underemployment, lack of alternatives) that produce their behaviour.
- (C) In the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines.
- (D) The chapter notes that post-structuralist deconstruction considers the presence of such a transcendent truth as virtual, considering it the result of post-structuralist linguistic theory.

२२३८. In the context of Lal Dev Kamat, which statement is accurate?

- (A) The horizon of expectations for a UPSC candidate approaching Maithili literary history is likely to be shaped by the dominant textbooks and reference materials in Hindi, which treat Maithili as a sub-regional variant of a broader Hindi line of inheritance...
- (B) The Videha movement, beginning in 2004 and accelerated by way of digital platforms, challenged this stratification by opening publication to all writers regardless of social origin, producing what Gajendra Thakur has termed a 'Parallel Literature'...
- (C) The chapter notes that BCE-200 CE) provides the classical Indian critical critical frame inside which Paswan's literary achievement must be understood.
- (D) The chapter notes that but the fact is also that if the 'sorrow-pain of woman's life' or 'pain of woman's mind' written by male poets had not built the background of 'female-poetry-voice', then it would have been difficult for today's women poets to write...

२२३९. What is the best reading of the chapter's discussion of Lal Dev Kamat?

- (A) The chapter notes that comparing this trajectory to comparable examples in other Indian literary contexts, one is reminded of Walter Benjamin's argument (in "The Storyteller," 1936) that the death of the storyteller in industrial modernity is mourned...
- (B) The text is a collection of narrative prose vignettes and micro-essays, each deploying a 'deep gaze' to expose the concealed logic of ordinary events: a family dispute over land, the gendered burden of post-harvest labour, the psychology of debt, the small...
- (C) His pen name Anchinhar (अनचिन्हार, meaning 'unrecognised' or 'unfamiliar' one who is not yet known) carries with it both a manifesto and a challenge: to give voice to that which has been passed over, silenced, or misrecognised by the hegemonic apparatus of...
- (D) The chapter notes that (The Hero is Life) 1974 Ek Chhal Rājā Full play Maithili Rangamancha, Calcutta.

२२४०. Which option correctly summarizes a point from Chapter 41?

- (A) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.
- (B) The title Balchandā, a Maithili female name meaning 'young moon', vibrates with dhvani: the moon is both feminine and absent/suppressed (the play literalises female erasure).
- (C) The chapter notes that bharata identified eight primary rasas: śṛṅgāra (erotic/love), hāsyā (comic), karuṇā (compassionate/sorrowful), raudra (fierce/wrathful), vīra (heroic), bhayānaka (terrifying), bībhatsa (disgusting), and adbhuta (wondrous).
- (D) The application of Navya Nyāya to these texts is thus not merely a methodological import from elsewhere, it is a homecoming of sorts, an application of Mithilā's own intellectual line of inheritance to its contemporary literature.

२२४१. Which answer matches the critical direction of Chapter 41?

- (A) The chapter notes that some stories were written against caste and wealth barriers inside the bonds of love, while others were written on the condition of Dalit society and religious superstitions.
- (B) His best stories, 'Bouqa Chup Chhal', 'Raand', 'Chhal', 'Kotha', 'Lemon Ice Cream', achieve the condition of social miniatures: small in scale, exact in observation, and resonant with meanings that extend far beyond their particular Mithila settings.
- (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) Theoretical Frameworks Rich's 'Compulsory Heterosexuality and Lesbian Existence': Anamika Raj's Sīmā (boundary) and Navakā Bāṭa (new path) are the formal statement of what Rich analyses as the key problem of women's existence, the boundaries that constrain...

२२४२. In the context of Lal Dev Kamat, which statement is accurate?

- (A) His poem addressing Bihar's Chief Minister Nitish Kumar, 'Kemrāsaṃ tasvīr banebbai / Mithilā maithil parivār ker / Takrā dekhebbai Paṭnā jā kai / Vikās put Nītiśa Kumārake', is satirical rather than partisan: it offers the photographic evidence of...
- (B) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (C) The chapter notes that subhadra is a distinctive voice in Telugu Dalit women's poetry.
- (D) In many of the micronarratives, the actantial schema is: Subject (ordinary rural person) pursuing an Object (dignity, selfsufficiency, truth) against an Opponent (social convention, debt, caste hierarchy, state indifference) aided by a Helper (community...

२२४३. What does Chapter 41 most clearly emphasize about Gahiki Najari's?

- (A) The deergh kavita allows a poet to sustain a complex argument across an extended canvas, to develop images, introduce characters, enact temporal progression, and achieve a cumulative emotional and intellectual force that the brief lyric cannot. 'Jarataka...
- (B) The term Ghazalsastram, combining the Persian-Arabic "ghazal" with the Sanskrit "sastra" (systematic knowledge, theory, science), captures the distinctive intellectual project of the Anchinhar era: the creation of a rigorous, systematic, Sanskrit-rooted...
- (C) The chapter notes that spivak's concept of the 'subaltern woman' is also relevant to Gahiki Najari's portraiture of female figures, the women who carry water, manage post-harvest processing, navigate debt and dependency, whose voices are present in Kamat's...
- (D) Analysis of Primary Texts 4.1 Kabita Santosh, Poetry Collection Overview and Physical Description The Kabita Santosh collection (28 pages, Devanagari script, produced from a Microsoft Word document) contains 21 Maithili poems.

२२४४. 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.

२२४५. What is the best reading of the chapter's discussion of Lal Dev Kamat?

- (A) The chapter notes that its key concept, *rasa*, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work.
- (B) The chapter notes that kamat's four works, in their persistent concern with vision (*dṛiṣṭi*, *najari*), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance.
- (C) The chapter notes that preeti Thakur occupies this third space productively, neither simply reproducing Western graphic novel conventions nor merely transcribing oral line of inheritance, but creating a hybrid form adequate to Maithili culture.
- (D) The chapter notes that he moves from the historical meaning of the festival to its contemporary crisis (the systematic violation of women's safety despite the Rakhi covenant).

२२४६. Which point is consistent with Chapter 41's treatment of Parallel History?

- (A) 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.
- (B) The chapter notes that 'Rathanath Jha'.
- (C) In this sense, *Vibhṛiti* is not merely a book about farming; it is a text that performs the Parallel History methodology by insisting that practical ecological knowledge is as worthy of literary inscription as philosophical speculation.
- (D) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice.

२२४७. 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.

२२४८. What does Chapter 42 most clearly emphasize about Watson Higher Secondary School?

- (A) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.
- (B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T.
- (C) Mandal's fiction performs a radical inversion: the vernacular Maithili of the peasant and OBC community is the literary standard, the language of dignity and interiority, while the Sanskritinflected high register associated with Brahmin culture appears as...
- (D) The Navya-Nyāya concept of Pakṣatā, the subjective condition of inquiry, the living doubt that drives the search for knowledge, illuminates Mandal's position as a writer.

२२४९. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) These entries are selected for their impact on the parallel line of inheritance and their formal excellence.
- (B) The chapter notes that rTI Investigation into Sahitya Akademi Maithili Advisory Board (2011-14).
- (C) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks.
- (D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.

२२५०. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) Institutional affiliations: Founder of the organisation Mithilakshar (1983).
- (B) The chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage...
- (C) The chapter notes that i (1982); Arthur Frank, The Wounded Storyteller (1995); Wolfgang Iser, The Act of Reading (1978).
- (D) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.

२२५१. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor.
- (B) The inclusion of works by Kamla Chaudhary and Lalita Jha alongside the more established male scholarly line of inheritance reflects the archive's commitment to gender equity in cultural preservation.
- (C) The chapter notes that death of the Author: Derrida's concept of the death of the author is particularly relevant to the critique of translated literature.
- (D) The chapter notes that reeti Theory and the Register of Ghazal The Reeti (style) school of Sanskrit poetics (Vamana's Kavyalankarasutravritti, 9th century CE) identified different stylistic registers (Reetis) appropriate to different literary genres and...

२२५२. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.
- (B) The chapter notes that he notes that 'Maithili sahitya seho ehi mein besi pathuyayal nai achhi' Maithili literature is not far behind in this form, and positions the collection as a contribution to that line of inheritance.
- (C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda.
- (D) The chapter notes that oral reception: How has Tula Pankhi been received in Maithili reading communities in Bihar, Jharkhand, and the Maithili diaspora?

२२५३. 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.

२२५४. Which answer matches the critical direction of Chapter 42?

- (A) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...
- (B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant...
- (C) The chapter notes that if a writer wishes, they can establish some dialogue regarding their composition during their lifetime, but what about after death?
- (D) Applied by way of Navya-Nyāya analysis: Kukarm's reasoning in the folktale is a perfect demonstration of anumāna (inference).

२२५५. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...
- (B) The tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity.
- (C) They are addressed primarily to the Shakti goddess in her forms as Bhavani, Durga, Kali, Tara, and the local village deity.
- (D) The use of long quotation from Shardinduju Chaudhary's editorials in the Samay-Saal essay is equally effective: the ten editorial extracts (spanning 2003-2007) constitute a social history of Bihar and Mithila across a critical period.

२२५६. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that cE) holds that the highest literary quality is dhvani or suggestion: the resonance of meaning beyond what is explicitly stated.
- (B) The chapter notes that c o m p a r a t i v e A n a l y s i s : F i v e P r a c t i c e s , F i v e P o s i t i o n s The Gender of Mithila Painting All five artists, in different ways, are engaged with the gendered politics of Mithila painting.
- (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins.
- (D) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.

२२५७. Which answer matches the critical direction of Chapter 42?

- (A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).
- (B) Theory of Analogy and Verbal Testimony Upamāna Gaṅgeśa's account of upamāna restricts analogy to the pramāṇa by which one learns the referential relationship of a word to its object by way of perceived similarity.
- (C) The chapter notes that this independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.
- (D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of *écriture féminine* in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

२२५८. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) Anchinhar invokes the example of journalists killed in Bihar and Maharashtra, those killed faced proximate power, hence demonstrated real *rī*.
- (B) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.
- (C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama.
- (D) The chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper.

२२५९. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that 'Aṃganāme Kucala Kauā' (The Crow Scratching in the Courtyard) This piece, whose title is itself a poetic image, belongs to the line of inheritance of Maithili nature poetry that uses birds and animals as vehicles for social and moral...
- (B) The chapter notes that this means that if the credit is now for a novel focused on inter-caste marriage, even if a Brahmin girl and a Chamar boy got married in Sushil's novel, would he then acknowledge Sushil?
- (C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject.
- (D) The chapter notes that where Jagdish Prasad Mandal represents the deepest engagement with Dalit-subaltern experience, and Bechan Thakur the most radical theatrical intervention, Nand represents the middle range of the democratic literary line of...

२२६०. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that comparative Study: Viyogi's Science Fiction across Languages XVII.
- (B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance.
- (C) In other genres of literature (story-novel), the sorrow-pain of women's lives came a bit earlier, but in poetry, it took a bit of delay.
- (D) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent.

२२६१. What does Chapter 42 most clearly emphasize about Lallan Prasad Thakur?

- (A) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature.
- (B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.
- (C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context.
- (D) The Jan Kavi: A Structural Role The 'Jan Kavi' (People's Poet) is not merely a popular poet; it is a structural role in the literary ecology of a community.

२२६२. Which answer matches the critical direction of Chapter 42?

- (A) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.
- (B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".
- (C) His debut story collection, *Ulhan* (उल्हन, 'Reproach/Taunt'), published by Shruti Prakashan, New Delhi, in 2013, contains sixteen *vihanī kathā* (short micro-fictions) in Maithili.
- (D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge.

२२६३. 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.

२२६४. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.
- (B) The chapter notes that *chul Buli Kanya Bani Gelahūṃ* (I Became a Mischievous Girl Again) A lyric poem published in *Videha Sadeha* 34, p.
- (C) The chapter notes that *mandana Misra*: A supreme scholar of Nyaya and Mimamsa who debated *Adi Shankaracharya*.
- (D) The chapter notes that its discussion connects The *Videha Parallel Audio Video Archive* with critical appreciation, literary history and the *Videha* critical frame.

२२६५. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The *Videha Parallel History's* emphasis on recovering the suppressed democratic and Dalit traditions of Maithili literature provides the critical critical frame inside which to read Kamat's social analyses.
- (B) The chapter notes that this is not merely a stylistic preference but an epistemological choice: the folk lexicon carries the śakti appropriate to the folk world being documented.
- (C) The dancers begin their refrain. "Calū mana, calū mana... *sasurāli Jaibai ho rāmā, Ki āho rāmā, naiharā me Agiyā lagāiba re ki...* The young women become restless, and electricity courses by way of the young men's bodies.
- (D) *Abhilasha* (Longing) A poem in *Videha Sadeha* 34, p.

२२६६. Which option correctly summarizes a point from Chapter 43?

- (A) The chapter notes that fourth, his institutional participation, in *Videha's* editorial network, in the *Sagar Raati* circuit, in academic seminars, embodies what Pierre Bourdieu would call the habitus of the committed public intellectual: one who does not...
- (B) 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.
- (C) The chapter notes that contemporary Maithili literature must be understood inside the context of a centuries-long struggle for linguistic recognition, institutional support, and the preservation of *Tirhuta* (Mithilakshara) script alongside Devanagari.
- (D) The chapter notes that *chanresh* notes of his early fiction: 'in his previous compositions, he can be called an expert on female psychology (*naari manobhaav*).' The erotic directness of *Momak Pahlait Adhar* speaks to a non-prudish literary sexuality, the body...

२२६७. What is the best reading of the chapter's discussion of Babu Saheb Choudhary?

- (A) In Western literary theory, testimony is a special genre whose development occurred in Holocaust literature -Elie Wiesel, Primo Levi.
- (B) 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.
- (C) The Maithili literary revival of the 19th-20th centuries was catalysed by journals such as Mithila Mihir and Mithila Darshan (Calcutta), by the organizational work of figures such as Babu Saheb Choudhary, and by the scholarship of figures like Dr.
- (D) The chapter notes that panna Jha's essay 'NariLekhanak Kathaa-Dishaa' (The Story-Direction of Women Writers) is itself a contribution to this feminist literary history project inside Maithili: she documents the emergence and development of Maithili women's...

२२६८. According to Chapter 43, which statement best fits the discussion of Eighth Schedule?

- (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 criticism and Ideology: A Study in Marxist Literary Theory.
- (C) His work is technically accomplished, socially necessary, and formally innovative inside the Maithili literary line of inheritance.
- (D) The inclusion of Maithili in the Eighth Schedule gave constitutional recognition but did not resolve questions of primary-school medium of instruction, state patronage, or the digital preservation of the language.

२२६९. Which answer matches the critical direction of Chapter 43?

- (A) In Maithili, the study of folk literature has not even properly begun.
- (B) The chapter notes that book I, Pratyakṣa-khaṇḍa (Perception): The longest and philosophically richest of the four books, it establishes the general theory of knowledge, the nature of valid and invalid cognition, a detailed phenomenology of perceptual...
- (C) The chapter notes that it has published over 390 issues and has been instrumental in digitally preserving and promoting Maithili literature across all genres, with particular emphasis on what it terms the 'parallel line of inheritance', literary voices...
- (D) The chapter notes that matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.

२२७०. In the context of Laxman Jha 'Sagar' and Shail Jha 'Sagar', which statement is accurate?

- (A) The poem 'शब्द' (Shabd, Word) explores the dhvani of language itself, suggesting that words have the power to be either poison (gara) or nectar (piyūṣa), embodying the vakratā of moral choice.
- (B) The chapter notes that WOMEN'S WRITING: THE SUPPRESSED CANON 18TH CENT.-PRESENT Mainstream silence: Virtually absent from official anthologies.
- (C) The chapter notes that laxman Jha 'Sagar' is both a product and a champion of this line of inheritance.
- (D) The poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape.

२२७१. According to Chapter 43, which statement best fits the discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar'?

- (A) These female folk protagonists are not secondary characters or object-lessons but full agents of their own narratives.
- (B) The Poetic Representation of the Gandhi-Ambedkar Conflict The Gandhi-Ambedkar controversy was India's most major political-philosophical controversy.
- (C) The chapter notes that 'Hami Mithilāputra / Duniyāme Sabhase Āgū Āgū Chhi' ('We are Maithili sons / We lead the world') celebrates the intellectual achievements of MithilaĀryabhaṭa, Chāṇakya, Vidyāpati, Mandanmīśra, Darbhanga Mahārāja, as evidence of a...
- (D) The chapter notes that sagar's first published work appeared in Hindi in 1968 in 'Aryavarta'; in the same year his first Maithili composition was published in 'Mithila Mihir'.

२२७२. In Chapter 43 (Laxman Jha 'Sagar' and Shail Jha 'Sagar'), which option reflects the chapter's argument?

- (A) As Maithili continues to navigate the challenges of the 21st century, its survival will likely depend on its ability to integrate these parallel perspectives into a synthetic, inclusive identity that transcends the narrow elitism of the past.
- (B) The chapter notes that mishra is credited with writing the 'biography' of all of Mithila's rivers, including Kamla, Bagmati, Mahananda, and Bhutahi Balan.
- (C) The chapter notes that 'Konā Madar Day Happy' inserts the English 'Mother's Day Happy' not in imitation of metropolitan culture but in satirical citation: the English marketing phrase is repeated to expose its emptiness against the Maithili reality of a...
- (D) The chapter notes that this dual early debut, in Hindi and Maithili, in the same year, at age fifteen, is emblematic of his subsequent career: a writer deeply committed to Maithili, yet fully bilingual, operating across linguistic borders without...

२२७३. In Chapter 43 (Laxman Jha 'Sagar' and Shail Jha 'Sagar'), which option reflects the chapter's argument?

- (A) The chapter notes that upadhi (Limiting Condition) in the Rasa Analysis Navya Nyaya's concept of upadhi, the limiting condition that qualifies an inference, is useful for understanding the limitations of rasa analysis applied to Lallan Prasad Thakur's plays.
- (B) The rasa of vira (heroism) is also present, but in Thakur it is always 'popular heroism', the courage of common people, of the labourer, the woman, the marginalised community, rather than elite or martial heroism.
- (C) The chapter notes that shail Jha's work presented in the Videha special issue spans three genres: a short story ('Pati Parmeshwar', 'The Husband as God'), a literary letter-cum-review, and a poem ('Beti' 'Daughter').
- (D) The chapter notes that knowledge (jnana), Bhatta explains, may mean cognition (buddhi) in the Nyaya Sutra (i.1.15) and Vaisesika Sutra (VIII.ii); valid knowledge is a special kind of cognition (buddhi visesa).

२२७४. Which point is consistent with Chapter 43's treatment of Laxman Jha 'Sagar' and Shail Jha 'Sagar'?

- (A) The chapter notes that cE) proposes that the highest literary achievement consists not in what is directly stated (vācya) but in what is suggested (dhvani), the resonant, unstated meaning that the cultivated reader intuits.
- (B) The Problem of Institutional Invisibility The most major critical problem raised by Preeti Thakur's work is not aesthetic but institutional: how does a writer of evident achievement and historical significance remain invisible to the official literary...
- (C) These three pieces together constitute a remarkably coherent feminist voice, addressing in different registers the constraints of patriarchal expectation, the loneliness of the elderly, and the paradoxical status of daughters in Maithili society.
- (D) The chapter notes that however, the modern history of the Maithili language has been marked by major stratification.

२२७५. In the context of Dr. Prafulla Kumar Singh 'Maun', which statement is accurate?

- (A) The Tattvachintamani of Gangesh Upadhyaya is discussed, but where are the poems of Vardhamana, who calls him sukavikairava kânānenduḥ (the moon in the lotus grove of fine poets)?
- (B) The chapter notes that when Kamal writes 'Sakal Kamal vighn karu dur, he suranayak jagat hitesh' ('Remove all Kamal's obstacles, O lord of the gods, friend of the world'), the poet-name and the lotus-name merge: Kamal the poet is one with the kamal (lotus)...
- (C) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable.
- (D) His father, Virendra Narayan Singh, was a zamindari figure of ideological disposition, active in the freedom movement, and his mother, Ramkali Devi, was a paradigm of maternal warmth and folk artistic creativity.

२२७६. Which option correctly summarizes a point from Chapter 44?

- (A) The publication of the Geet Sangraha is thus not the endpoint of the songs' life but a preservation/distribution mechanism for the performance line of inheritance.
- (B) The chapter notes that this is not merely poetry -it is a document of a civilizational struggle.
- (C) The chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the...
- (D) The Role of Maithili Language in Hindi Prose 5.

२२७७. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

- (A) The chapter notes that subhash Chandra Yadav: A prominent literary figure featured in the "Nit Naval" series, contributing to the modern prose line of inheritance.
- (B) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.
- (C) The chapter notes that that Kamat's works are archived inside this critical frame signals their alignment with Videha's democratising project.
- (D) The chapter notes that he completed his M.A. in Hindi and then pursued research at Bhagalpur University (now Bihar University, Muzaffarpur branch), where he registered for post-doctoral research in Hindi and Nepali new poetry from a comparative perspective...

२२७८. Which answer matches the critical direction of Chapter 44?

- (A) They are the words of a man who has been refused, repeatedly, by the social structures of Mithila, refused employment, refused education, refused the dignity of a secure livelihood.
- (B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.
- (C) The chapter notes that 16), his dramatic career traces an arc from focused social protest to more complex engagement with questions of national identity, technological modernity, and women's liberation.
- (D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation.

२२७९. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that upamana (Comparison/Analogy) in Srinivas Gangesa's analysis of upamana (knowledge by way of comparison) illuminates the intertextual dimension of Srinivas's work.
- (B) The chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural...
- (C) An RTI investigation (Right to Information) filed by Vinit Utpal and Ashish Anchinhar (2011/2014) revealed that over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the 10-member advisory board, and that zero...
- (D) The chapter notes that Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.

२२८०. What is the best reading of the chapter's discussion of Dr. Prafulla Kumar Singh 'Maun'?

- (A) The chapter notes that Richards' analytical critical frame of "meaning, feeling, tone, and intention," the stylistic contrast is stark: Chaudhary's Bhajnavali language is dialogic, conversational, musically subordinate: the syntax follows the melodic...
- (B) A Literature of Their Own: British Women Novelists from Brontë to Lessing.
- (C) The chapter notes that socially, their simultaneous emergence from a democratised digital community challenges the institutional literary culture's gatekeeping function: they did not need the approval of Sahitya Akademi or university syllabuses to develop...
- (D) In Nepal he launched the quarterly 'Maithili' (Maithili Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge.

२२८१. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

- (A) Applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogatā, it is semantically incoherent because she herself speaks Maithili.
- (B) The institutional history portrays him as a courtly poet and a devout Brahmin whose Padavali (songs of Radha and Krishna) achieved legendary status across Eastern India, influencing the religious literature of Bengal, Odisha, and Assam.
- (C) These questions remain open before Indian literary theory, and this anthology poses them with unprecedented intensity.
- (D) The chapter notes that he was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship.

२२८२. What is the best reading of the chapter's discussion of Dr. Prafulla Kumar Singh 'Maun'?

- (A) Applied to Jha's fiction: the surface of 'Chirai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kite woman) reverberates with the dhvani...
- (B) The compilation represents his lifelong synthesis of field-observation, historical research, and aesthetic theory.
- (C) The chapter notes that conclusion: The Enduring Impact of the Videha Era The Videha e-journal, by way of its first 438 issues, has constructed a monumental archive that is both a repository and a revolutionary tool.
- (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

२२८३. Which answer matches the critical direction of Chapter 44?

- (A) The chapter notes that it advocates for a return to the foundational principles of Bharata Muni's Nāṭyaśāstra to elevate Maithili stagecraft above the "mediocrity" of current institutional theatre.
- (B) The chapter notes that he was simultaneously a prolific essayist and journalist.
- (C) The chapter notes that Chhath Puja, in particular, holds special significance in Renu's fiction.
- (D) A Literature of Their Own: British Women Novelists from Brontë to Lessing.

२२८४. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that recognition (pratyabhijna) is used in the second narrow sense in Nyaya philosophy.
- (B) The chapter notes that vinod Kumar Chaudhary writes: 'The first reportage collection in Maithili, Brahmagrama (Darbhanga, 1972) initiated by Maun, was a landmark.
- (C) The chapter notes that for example, Marxism is in favor of historical analysis and has strengthened its theory in the context of structuralism-post-structuralism and postmodernism.
- (D) The politician Ramlal Mandal in 'Kotha' deploys caste identity (Brahmin, Dalit, OBC, Muslim) as counters in a game: 'castism and religious identity, he takes advice from the Brahmin, horoscope from the Dalit, bread-daughter from the OBC, honour from the...

२२८५. Which option correctly summarizes a point from Chapter 44?

- (A) Thakur's theatre, which represents both the internal gender dynamics of lower-caste households and the external caste pressures upon them, captures this structural intersection, what feminist theorists (following Kimberlé Crenshaw) call 'intersectionality'.
- (B) The chapter notes that western Literary Theories 9.1 Lyric Theory and the Confessional Mode The Western line of inheritance of lyric theory, from the Romantic conception of the lyric as 'spontaneous overflow of powerful feelings'...
- (C) The chapter notes that this ecocentric orientation connects the literature of Hazaribagh/Jharkhand to the broader pan-Indian environmental literature line of inheritance documented by Ramachandra Guha and others.
- (D) The chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person.

२२८६. According to Chapter 44, which statement best fits the discussion of Dr. Prafulla Kumar Singh 'Maun'?

- (A) The chapter notes that Judith Butler's theory of performative gender the idea that gender is not a fixed essence but a repeated performance that can be parodied, subverted, and rewritten, finds an echo in Saras's literary strategy of using the lyric form...
- (B) The Tharu people, classified in Nepal's census as a separate ethnic and linguistic community, had in Maun's analysis deep cultural and linguistic links with the Mithila/Maithili civilization.
- (C) A milestone moment in the structural history of Maithili theatre arrived in 1972: from that year onwards, the Chetna Samiti (Patna's foremost Maithili theatre institution, founded by Nagarjun in 1954) began casting women in female roles.
- (D) The title itself announces the scope: the life (jingi) of a village (gamak) as a totality.

२२८७. What is the best reading of the chapter's discussion of Prasad Akela?

- (A) The chapter notes that social and Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream Maithili poetic line of inheritance.
- (B) The chapter notes that Ganges Prasad Akela records Maun's intellectual generosity: 'He would arrive at conferences and seminars fully prepared to give of his scholarship without reservation, two hours of sustained, closely argued discourse, then quietly...
- (C) The chapter notes that critical Literary Appreciation: Integrating Traditional and Modern Theory The critical appreciation of works inside the Videha Sadeha series requires a synthesis of disparate frameworks.
- (D) The Act of Reading: A Theory of Aesthetic Response.

२२८८. What does Chapter 44 most clearly emphasize about Dr. Prafulla Kumar Singh 'Maun'?

- (A) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...
- (B) The chapter notes that for the enjoyment of art, the concept of Rasa became necessary, and Bharata wrote the Natya Shastra.
- (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history.
- (D) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation.

२२८९. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

- (A) 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...
- (B) The narrative follows a doctor named Karmaveer who, after years of poverty and struggle in the village, eventually establishes a successful clinic, marries a beautiful wife (Poonam, full moon), and achieves the social recognition denied to him in his youth.
- (C) The chapter notes that bhatta and analyzed extensively by Stephen Phillips, is the core of Navya-Nyaya logical architecture.
- (D) The chapter notes that dhvani (Resonance) in Prose The theoretical cornerstone of Anandavardhana's Dhvanyaloka, that the highest literary meaning is that which is suggested (vyangya) rather than directly stated (vacya), illuminates Maun's reportage style...

२२९०. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that but Maun predates Wolfe's theorization and works from a different cultural line of inheritance: the Renu-inflected literary journalism of Hindi and the classical Sanskrit travel-narrative (Yatravritta) line of inheritance.
- (B) The chapter notes that social Justice and the Subaltern Voice Fasaad (Riot/Conflict/Trouble), described by its author as telling 'a lot about life and culture of Mithilanchal with special reference to the exploitation of women, downtrodden and the poor,'...
- (C) The chapter notes that bhavnath Jha's field methodology, examining manuscripts in private collections (such as his 1998 work cataloguing Pt.
- (D) The chapter notes that notable Artist/Singer Contribution Category Significance in Archive Sita Devi Mithila Painting National award-winning artist from Jitwarpur; pioneer of the form.

२२९१. What is the best reading of the chapter's discussion of Truman Capote's?

- (A) The chapter notes that he was Chairman of the Patna Branch of the key India Regional Council of the Institute of Chartered Accountants of India (ICAI), and played a foundational role in establishing the ICAI's Darbhanga branch, which opened in January 2024...
- (B) The Sohara (birth song), Laganī (wedding procession), and Nācārī (a form of Maithili devotional song) represent the entire life-cycle song line of inheritance of Mithila, exactly the line of inheritance that Hriday Narayan Jha documented as endangered in...
- (C) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, serves as the women's strand of the Parallel History's democratic archive.
- (D) His position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation...

२२९२. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

- (A) The chapter notes that dhirendra notes that 'Ashokak kavi sahaj reetisi kinba biswasbhak sahayog laai je kichhu kahaal achhi oo prabhavkaari achhi'.
- (B) Aparoksha (Direct Experience): While Indian aesthetics often prizes Lakshana (metaphor), Buch relies heavily on Abhidha (direct literal meaning), proving that a "great life experience" can imbue even the simplest words with poetic power.
- (C) In Spivak's terms, Maun's reportage texts are acts of 'strategic essentialism', they mobilize an essentialized image of Maithili-Mithila cultural identity in order to establish a counter-archive against the erasure of these communities from official...
- (D) The chapter notes that lalita Jha's documentation of food vocabulary recovers the 'hidden transcript' (James Scott) of women's domestic knowledge from the silence imposed by the gendering of kitchen practice as non-scholarly.

२२९३. Which point is consistent with Chapter 44's treatment of Close Critical Reading Brahmagrama?

- (A) The Nine Editor's Choice Entries The Editor's Choice series acts as a "best-of" curation from the Videha Petar (archive).
- (B) The chapter notes that kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions inside patriarchal structures.
- (C) The chapter notes that rabindra Nath Thakur Criticism of ghazal metrics and formal poetic structures.
- (D) The chapter notes that brahmagrama (1972): Close Critical Reading Brahmagrama, Maun's first and landmark reportage collection, takes its title from a specifically located village near Darbhanga.

२२९४. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that social Justice and the Subaltern Voice Fasaad (Riot/Conflict/Trouble), described by its author as telling 'a lot about life and culture of Mithilanchal with special reference to the exploitation of women, downtrodden and the poor,'...
- (B) The chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyaksa), ii) inference (anumana), iii) analogy (upamana) and iv) word (sabda)...
- (C) The chapter notes that 2006 reprint. Thakur, Ramlochan.
- (D) The chapter notes that pA R T I I : M A I T H I L I L O K G A T H A, S C H O L A R S H I P A N D C U L T U R A L P O L I T I C S 2.1 The Scale and Significance of the Folk Ballad Research Maun's lifetime contribution to the study of Maithili folk ballads...

२२९५. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The chapter notes that future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural...
- (B) The chapter notes that women poets have to think, whether the 'Visay-vastu' (subject-matter) of their representation will be that much limited or detailed?
- (C) The chapter places Meena Jha inside the wider parallel history of Maithili literature.
- (D) As he explains in his interview with Vijay Kumar Mishra (Videha 370): 'I chose journalism, independent writing, research, and travel.

२२९६. Which answer matches the critical direction of Chapter 45?

- (A) The chapter notes that she was described by Shubhnarayan Jha in the Videha special issue as 'मैथिली रंग मंच के पितामही' (grandmother of Maithili stage), a title capturing both her seniority and her generative role in the line of inheritance.
- (B) The chapter notes that post-Colonial Theory: Language, Identity, and Mithila Ngugi wa Thiong'o's argument in Decolonizing the Mind (1986), that colonial languages internalize the colonized people's sense of their own inferiority, and that writing in one's...
- (C) Indian Rasa-Dhvani-Vakrokti Aesthetics Following Bharata Muni's Natyashastra, Abhinavagupta's Abhinavabharati (10th-11th c.), Anandavardhana's Dhvanyaloka (9th c., Kashmir), Kuntaka's Vakroktijivita (c.
- (D) Arvind Thakur Focus on "Swatantracheta"; critical analysis of creative independence.

२२९७. What is the best reading of the chapter's discussion of Sahitya Akademi?

- (A) The chapter notes that c Western Critical Theories Aristotle's Poetics and Tragedy Aristotle's Poetics defines tragedy as 'an imitation of an action that is serious, complete, and of a certain magnitude... by way of pity and fear effecting the proper...
- (B) The title means "Analysis", fitting for a writer who has also functioned as his line of inheritance's own critic.
- (C) The chapter notes that kailash Kumar Mishra recognises as its key characteristic: deep rootedness in the traditional pandit learning of Mithila, acquired by way of family inheritance and formal Sanskrit education, combined with full engagement with modern...
- (D) The chapter notes that , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon.

२२९८. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The Economic Question Videha gives no cash prizes.
- (B) The chapter notes that feminism and Medical Humanities The critical appreciation of authors like Meena Jha integrates feminist theory with the medical humanities.
- (C) The chapter places Umesh Paswan inside the wider parallel history of Maithili literature.
- (D) The chapter notes that this landmark achievement, documented in VIDEHA_372_2_2_2, places her at the forefront of the expansion of Maithili women's literary subject matter into the territory of bodily health, illness, and medical experience.

२२९९. Which point is consistent with Chapter 45's treatment of Meena Jha?

- (A) A short-story anthology focussing on themes of authentic religious practice versus social performance, caste discrimination, and economic survival.
- (B) The chapter notes that kalpana Jha Patna has written for the Videha series on Srikant Thakur Vidyalankar is still in progress, her contributions are part of the sustained Videha pattern of biographical-critical essays on major Maithili figures that Kalpana...
- (C) The chapter notes that conclusion: Toward a Synthetic Historiography The "Parallel History of Maithili Literature" is more than a list of alternative texts; it is a fundamental shift in perspective that refuses to see Maithili as the exclusive preserve of...
- (D) Her literary formation is that of a writer of a parallel line of inheritance: oriented toward social realism, toward the lives of middle-class Maithili women.

२३००. According to Chapter 45, which statement best fits the discussion of Meena Jha?

- (A) The chapter notes that its literal meaning (what village is this?) dhvanis: What has become of my village?
- (B) The chapter notes that it is Maithili women's medical fiction, the achievement is landmark: the Videha platform enabled the first Maithili literary treatment of breast cancer, expanding the thematic range of the language's fiction into previously uncharted...
- (C) The chapter notes that this anthology, Maithili translations of Telugu, Gujarati, and Odia Dalit literature, reveals both the limits and possibilities of rasa theory.
- (D) In formal terms, Nagarjuna's best poetry is characterised by a mastery of both classical Sanskrit metres and free verse, intellectual density, and satirical wit of a literary rather than folk character.

२३०१. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The story turns on the contrast between the audience's 'mugdha, chakat' (enchanted, astonished) response to the performance and its collective amnesia when the light turns green and traffic resumes: the artistry is forgotten, the poverty ignored.
- (B) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c.
- (C) The chapter notes that third, pratyaksha (direct perception): Yadava's mother-tongue status as a Maithili speaker gives him access to a form of native-speaker pratyaksha, direct intuitive knowledge of grammaticality, that is unavailable to non-native...
- (D) The answer, visible in the text, is by way of mastery of Ashvaghosa's kavyadharmā, his characteristic deployment of simile, compound structure, metre, and word-choice which leaves traces detectable even in translation.

२३०२. In the context of Meena Jha, which statement is accurate?

- (A) At this place, Supan's brother Harisharma Dari, in some places Jajival village.
- (B) Abhinavagupta's contribution to rasa theory is the concept of sadharinikarna, universalisation.
- (C) The chapter notes that secondary Sources: Maithili Literature and Culture Grierson, George Abraham.
- (D) Themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila.

२३०३. In the context of Meena Jha, which statement is accurate?

- (A) The chapter notes that th c.) Kshemendra's theory of auchitya (propriety, fitness, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, of word to meaning, character to action...
- (B) His pen name Anchinhar (अनचिन्हार, meaning 'unrecognised' or 'unfamiliar' one who is not yet known) carries with it both a manifesto and a challenge: to give voice to that which has been passed over, silenced, or misrecognised by the hegemonic apparatus of...
- (C) The Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible.
- (D) The Videha Parallel History critical frame The Videha Parallel History critical frame views Mithila (Videha) not just as a geographical location, but as a continuous intellectual landscape that runs parallel to "Mainstream" Indian history.

२३०४. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The very title, using the English phrase 'Lesbian Continuum' as a Maithili theoretical concept, signals a direct engagement with Adrienne Rich's groundbreaking 1980 essay 'Compulsory Heterosexuality and Lesbian Existence', in which Rich introduced 'lesbian...
- (B) The chapter notes that c O M P L E T E C R I T I C A L A P P R E C I A T I O N HRIDAY NARAYAN JHA Folk Culturist · Lokavidya Practitioner · Devotional Singer · Yoga Adept Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya...
- (C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance.
- (D) A writer who exploits women in personal life but celebrates women in poetry fails the ethical standard of rī.

२३०५. Which point is consistent with Chapter 45's treatment of Meena Jha?

- (A) The chapter notes that this tension maps with unusual precision onto the Maithili women's literary line of inheritance.
- (B) The essay's weakness is that it does not engage with any specific published work of Thakur's, an omission that leaves the critical claim insufficiently grounded.
- (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 politicalhistorical context with unusual precision.
- (D) The chapter notes that she is described in Antatah's preface as residing in Patna, having moved from the village to the city while retaining a profound attachment to the rural landscape of Mithila.

२३०६. What does Chapter 45 most clearly emphasize about Meena Jha?

- (A) Maithili Ghazalak Vyakarana o Itihasa. n.p., n.d.
- (B) The suggestive resonance (Dhvani) is the entire history of Mithila's patriarchal and caste-based social structure, its beauty and its violence, its fertility and its drought, a resonance that pervades the entire volume and connects it to the landscape of...
- (C) The 'angel in the house' in Mithila is the pativrata, the wife whose virtue consists in selfabnegation and domestic devotion.
- (D) Anima Singh, published in Videha 365 (2025) under the title 'Smriti Shesh: Snehil Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric...

२३०७. Which answer matches the critical direction of Chapter 45?

- (A) Their combined legacy, twelve years of theatrical production, a memoir of civilisational depth, a handful of lyric poems, and the work of archival recovery, serves as a contribution to Maithili cultural life that the Videha movement's publication of the...
- (B) The chapter notes that c r i t i c a l A p p r e c i a t i o n : T h e G h a z a l T r a d i t i o n (S h o n i t a y a l P a y a r k N i s h a n) Shonitayal Payark Nishan ('Bloodstained Footprints') places Saras inside the most technically demanding and...
- (C) The chapter notes that unemployment and the Crisis of Masculinity From Akash in Kalah to Giridhar in Hathat Parivartan to the young men of Badlait Samaj, Jha's drama consistently diagnoses the crisis of young educated Maithili men who cannot find...
- (D) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience.

२३०८. 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.

२३०९. Which option correctly summarizes a point from Chapter 45?

- (A) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a...
- (B) The breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed inside the vocabulary of pativrata domesticity.
- (C) The chapter notes that this dual embeddedness is itself a historical fact of the Maithili literary field at this moment.
- (D) A milestone moment in the structural history of Maithili theatre arrived in 1972: from that year onwards, the Chetna Samiti (Patna's foremost Maithili theatre institution, founded by Nagarjun in 1954) began casting women in female roles.

२३१०. According to Chapter 45, which statement best fits the discussion of Meena Jha?

- (A) As a first collection, it shows the characteristic strengths of the form's second generation inside Videha: technical competence developed by way of digital mentorship, strong thematic focus on the social-political realities of rural Bihar, and an honest...
- (B) The chapter notes that this is Brecht's historicisation applied to Indian myth rather than European history.
- (C) The chapter notes that this bilingual professional identity is itself a micro-instance of the macro-political contest between Maithili and Hindi that Videha as a whole documents.
- (D) The chapter notes that cixous calls it 'white ink': writing from the maternal body, from women's embodied experience, rather than from inherited male literary convention.

२३११. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The Western frameworks of Brecht, Boal, feminist criticism, and post-colonial theory reveal his affinities with the global traditions of committed and oppressed-people's theatre, placing his village-based work inside an international theatrical conversation.
- (B) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of écriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.
- (C) The chapter notes that Julia Kristeva's theory of abjection is pertinent here.
- (D) His institutional career reached its apex when the Nepali government appointed him as the first Madhesi President of Sajha Prakashan (the state publishing house in Lalitpur), a historic appointment that broke the existing Nepali-language hegemony of that...

२३१२. 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.

२३१३. What does Chapter 45 most clearly emphasize about Meena Jha's?

- (A) The chapter notes that cixous holds that 'woman has always functioned inside the discourse of man...she is the repressed that ensures the system's functioning.' Meena Jha's fiction functions against this repression: it insists on the functioning of women's...
- (B) The chapter notes that he belongs in the first rank of contemporary Maithili story writers, though not, by his own implied admission in his criticism, without limitation.
- (C) The chapter notes that conclusion Peddinti Ashok Kumar's Forever Friend is a multi-layered outstanding work that: At the literary level -by way of the friendship of human and animal, sets out the poetics of love, trust, and betrayal.
- (D) A PARALLEL HISTORY OF MAITHILI LITERATURE GHAZAL ANALYSIS PRADEEP PUSHPA प्रदीप पुष्प Monak Dehairpar, Close Reading of Selected Ghazals Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya Epistemology of Gaṅgeśa · Ghazal...

२३१४. According to Chapter 45, which statement best fits the discussion of Meena Jha?

- (A) The chapter notes that Singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status.
- (B) The Videha parallel movement's institutional success is in creating the conditions for Maithili women's writing to reach audiences beyond geographical limits.
- (C) The chapter notes that comparative Mystical and Spiritual Traditions 24.
- (D) The Mansa line of inheritance in eastern India has generated an entire literary genre (the Maṅgalakāvya, auspicious narrative poems), of which the Maithili Viśahārā Gīta is the oralperformative equivalent.

२३१५. Which answer matches the critical direction of Chapter 46?

- (A) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (B) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.
- (C) In its opening stanza, the poet addresses the reader directly: खाली तकैत रहबा पर / खाली सोचैत रहबा पर / विवश हे हमर पुरुष ! / मोन में कुण्डली मारने बैसल / साँप के झमारि केकरो / भयमुक्त होउ । The address is to 'hamar purush' (our man/person), not a specific...
- (D) His ghazal preface (Mājh Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form.

२३१६. Which point is consistent with Chapter 46's treatment of Premchand Pankaj?

- (A) The chapter notes that but does this documentation enable subaltern speech or foreclose it?
- (B) The chapter notes that this event became a symbolic event of Dalit women's oppression.
- (C) His weakness is occasional sentimentality and a tendency to resolve his narratives by way of moral assertion rather than dramatic revelation.
- (D) The key mentors identified across Munnaji's prefaces are three: Premchand Pankaj (for ghazal, by way of both example and encouragement), Gajendra Thakur (for ghazal theory, bīhani kathā theory, and the general Videha critical frame), and Ashish Anchinhar...

२३१७. 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.

२३१८. Which point is consistent with Chapter 46's treatment of Munnaji?

- (A) The chapter notes that subtitled "Maithili Vihinikathā Saṅkalan" (Collection of Maithili Seed Stories).
- (B) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna...
- (C) The Battle of Linguistic Units: Sphota and the Unity of Meaning In the Kṣetra of linguistic analysis, a key conflict arises regarding the ultimate unit of language.
- (D) The chapter notes that she appeared in over 250 plays across radio theatre, stage theatre, television serials, and films over a career that began in the early 1960s.

२३१९. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) In a line of inheritance where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a major expansion of the Maithili women's...
- (B) The palaeographer's habit of looking beneath the surface for the authentic text becomes, in the fiction, a narrative stance that refuses easy interpretation and demands active readerly engagement, the perfect practical expression of Vakrokti's literary...
- (C) The phrase simultaneously evokes: the domestic space of Maithili women's lives, the entanglement of the poet in his own language and culture, and the amorous entanglement of ghazal's classical subject.
- (D) Ajit Kumar Jha's essay in Videha 419 begins with the striking admission that on first encountering Chaudhary's name in the Visheshank announcement, he assumed it must be a literary figure, because Chaudhary's social renown had not yet penetrated the...

२३२०. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) The atmosphere of both these tales is purely Maithili.
- (B) The Voice of the Subaltern: Gayatri Chakravorty Spivak's question, "Can the Subaltern Speak?", is fundamental to the critique of Maithili Dalit literature, women's literature, and diasporic literature.
- (C) The chapter notes that the Maithili Literary Tradition and the Videha Platform To situate Arvind Thakur inside the appropriate literary and cultural coordinates, it is necessary to recall both the depth and the...
- (D) 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...

२३२१. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premalata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya...
- (B) The chapter notes that it democratised publication, bypassing the gatekeeping institutions Sahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and...
- (C) The chapter notes that by analyzing its phonetics with the same tools used for Sanskrit, the book suggests that Maithili is a language of science and high culture, not just a *deśī bhāṣā* (vernacular).
- (D) The chapter notes that ecocriticism Ecocriticism, the study of the relationship between literature and the physical environment provides perhaps the most immediately productive critical frame for reading Vibhīti's ecological sections and the landscape...

२३२२. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that genre, Style, and Linguistic Character of the Essays 6.1 The Essay Form in Maithili The literary essay (nibandha or aalekh) in Maithili has a relatively thin history compared to poetry and fiction.
- (B) The chapter notes that Shiv Kumar Prasad, 'Khebaian', Videha Issue 14, p.
- (C) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.
- (D) The title Antatah, meaning 'ultimately' or 'in the end', signals a philosophical movement toward resolution, reckoning, or conclusion.

२३२३. 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.

२३२४. What is the best reading of the chapter's discussion of Social Protest?

- (A) His work is best understood not as the achievement of an isolated individual but as the product of a collective intellectual project, the Videha Parallel Literature Movement, that has set itself the task of creating a democratic, subaltern-inclusive...
- (B) The chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society.
- (C) The chapter notes that so should a story be idealistic, naturalistic, or realistic?
- (D) The chapter notes that transitioning from a line of inheritance historically fragmented by caste-based patronage and institutional gatekeeping, the movement anchored by the Videha e-journal (ISSN 2229-547X) and its physical manifestation in the Videha...

२३२५. According to Chapter 47, which statement best fits the discussion of Elaine Showalter?

- (A) The chapter notes that when Bagmati, freed from the embankment's prison, irrigates Mithila's fields with its silt, then its true 'Sadgati' (good ending) will happen.
- (B) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory.
- (C) The chapter notes that both Chaudhary and Sharan operate primarily in the Bhakti-rasa mode (a category developed by later acharyas beyond Bharata's eight), with Shanta-rasa as the ultimate goal of the devotional experience.
- (D) The chapter notes that this biographical suppression is directly relevant to understanding the epistemic politics of Lallan Prasad Thakur's theatre: a theatre that gave voice to non-Brahmin villagers (the Ghutar of Loangia Miarchai, the Chheddi of Badka...

२३२६. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The Maithili literary community is precisely such an imagined community: it exists by way of the shared practice of writing, reading and critiquing in Maithili, sustained by journals like Videha and by critics like Hitnath Jhā who keep the line of...
- (B) In Western terms, the poem employs what Brecht would call *Verfremdungseffekt*, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification.
- (C) The Videha Parallel History critical frame illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for the social silencing of Dalit and non-elite women inside Maithili public culture.
- (D) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.

२३२७. Which answer matches the critical direction of Chapter 47?

- (A) Abha Jha's presence among the Ashok Visheshshank's twenty-two critical contributors, as one of the issue's women critics, is a small but concrete element of the feminisation of Maithili literary criticism that the Videha movement has been working to achieve.
- (B) The Nāṭyaśāstra's concept of *Vibhāva* (excitants or determinants of *rasa*) is operative here: the natural landscape functions as an *ālambana-vibhāva* (permanent excitant) for the emotional states of longing, sorrow, and hope that pervade the poems.
- (C) The chapter notes that t H R E E V O I C E S O F T H E M A I T H I L I G H A Z A L Om Prakash Jha · Amit Mishra · Chandan Kumar Jha A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame |...
- (D) The essay on Shardinduju Chaudhary's journal is notably the most critically honest: Jha praises the editorial quality while explicitly criticizing the obscene last-page content.

२३२८. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) Her doctoral research was on the work of playwright and editor Sudhanshu Shekhar Chaudhary, later published as the monograph Shekhar Prasang.
- (B) The sustainability of the TBA beyond its founding figure is uncertain; the movement needs institutionalisation and replication.
- (C) A Literature of Their Own: British Women Novelists from Bronte to Lessing.
- (D) The chapter notes that *kuntaka* holds that the essence of poetry is 'deviating expression', saying something indirectly, with a twist.

२३२९. Which option correctly summarizes a point from Chapter 47?

- (A) The breast cancer story attributed to Meena Jha in the Videha archive is major for what it refuses: it refuses the restitution narrative's false consolation and the chaos narrative's meaninglessness.
- (B) As the Videha critical literature reveals, Gangesa himself came from a socially marginalised family in Mithila, and the Brahminical genealogical apparatus (the Panji) chose to 'completely ignore' his family background.
- (C) Themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila.
- (D) Amatya's entire anthology is an attempt to restore sāmānādhikaraṇa (co-reference) between the signifier 'Maithili' and the signified 'dignity, land, and language'.

२३३०. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) They operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local.
- (B) In a context where Maithili is daily threatened by linguistic shift toward Hindi among the younger generation, writing Maithili poetry is a form of linguistic activism: it creates the conditions for Maithili to remain a living literary language rather than...
- (C) In a literary landscape often dominated by male perspectives, Ila Rani Singh became an eminent poetess, addressing the nuances of the female experience and the socioeconomic realities of Mithila.
- (D) The chapter notes that writing in the shadow of post-1857 Partition anxieties about the Hindi-Urdu divide, Dushyant used the ghazal as a vehicle for what he called "New Poetry" in the popular idiom: his collection Saaye Mein Dhoop (1975, published just...

२३३१. According to Chapter 47, which statement best fits the discussion of Gaṅgeśa Upādhyāya?

- (A) The "Male Pen" vs. "Female Pen": The editor holds that while male writers (like Rajmohan Jha) have written about women with empathy, a woman writing about a woman brings an "authenticity of experience" and a "depth of soul" that is unique.
- (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that...
- (C) His poem 'Hama miṭhalānī Mithilā ke nāri / rahbai nai kamajor yau' ('We are Mithila's women / We shall not remain weak') is a declaration of feminist resolve rooted in Maithili folk line of inheritance.
- (D) The chapter notes that 'Chitra' means both 'picture/image' and (in a classical secondary sense) the Madhubani paintings for which Mithila is globally renowned.

२३३२. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that ganga Devi: line of inheritance and Expression in Mithila Painting.
- (B) The chapter notes that navya-Nyāya anumāna: the Matadāna (Voting) poem's implicit argument, that democratic participation should produce genuine representation follows the inferential structure of civic poetry.
- (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (D) The chapter places Hriday Narayan Jha inside the wider parallel history of Maithili literature.

२३३३. In the context of Munni Kamat, which statement is accurate?

- (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.
- (B) His eight works, spanning from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021), constitute the most sustained body of economic-geographic analysis of the Mithila region available in an Indian regional language.
- (C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance.
- (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary...

२३३४. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that it is a parallel history of the Indian freedom movement.
- (B) The chapter notes that badri Babu infers his own superiority from his education; the villagers infer Lalbihhari's happiness from his social success.
- (C) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change.
- (D) The chapter notes that he who is "Lord" (God, protector) commands the oppression of women.

२३३५. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) The audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised.
- (B) The chapter notes that women writers and folk-literature specialists, including Kamla Chaudhary and Lalita Jha, enriched the line of inheritance by way of their attention to cultural material, social criticism, and the documentation of Mithila's living...
- (C) The "loss of language", the forgetting of our logical delimiters, our rhetorical depths, and our metaphysical roots, is the certain precursor to the "loss of kingdom." To reclaim the kingdom, we must reclaim the precision of the Navya-Nyāya, the unity of...
- (D) The chapter notes that Hans Robert Jauss's concept of the "horizon of expectations", the cultural and aesthetic expectations a reader brings to a text, which the text may confirm, expand, or subvert, helps explain the critical surprise registered by...

२३३६. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The chapter notes that Hamar Tol (My Quarter of the Village), Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history.
- (B) Applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values.
- (C) The chapter notes that upamana Khanda (Comparison) While Buddhists and Vaishvikas reduced Comparison to Inference, Gangesa defends it as an independent Pramāṇa.
- (D) The movement had two primary goals: (1) To restore the classical Behr and Qaafiya.

२३३७. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (B) The Digital Afterlife: Videha's Archive Both works are documented in the Videha digital ecosystem.
- (C) The chapter notes that this is the aesthetic-political genealogy of the OBC literary movement, and it establishes the ideological coordinates inside which Bagwar operates.
- (D) The Videha Visheshank itself, by devoting 97 pages to Chaudhary's work, is an act of canonical inscription: it places this socially marginal activist inside the official archive of Mithila's intellectual life.

२३३८. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that pA R T V I : P A R A L L E L H I S T O R Y P O S I T I O N I N G 6.1 Buch in the Parallel History's Layers The Videha Parallel History constructs its alternative archive in nine historical layers.
- (B) In 1964 she came to Patna, and the poet Nagarjun ('Yatri Kaka', a paternal relation) took her to All India Radio Patna, introducing her to Hindi producer Madhukar Gangadhar.
- (C) The chapter notes that from the Nāṭyaśāstra's analysis of dramatic types (Nāṭikā, Prakaraṇa etc.), this play corresponds most closely to a Prakaraṇa, a drama of social life with invented characters, depicting contemporary social themes, as distinguished...
- (D) Ambedkar used to say: "I measure the progress of a community by the degree of progress which women have achieved." By this measure these poems measure society and find society wanting.

२३३९. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that karuṇā (compassion) for women's gendered labour appears throughout the poetry: Gāmak Nārī (The village woman), Nārī binu samāj sunnā (Without woman society is empty), Māe (Mother), Māiyak Mamatā (Mother's love), all of these engage...
- (B) The chapter notes that moreover, the Parallel History critical frame draws attention to the relationship between Maithili and Arabic literary traditions by way of the shared experience of Bahai-influenced modernism.
- (C) The chapter notes that th century CE): Bhāmaha argues, against the formalists, that svabhāvokti the natural, precise description of things as they actually are, is itself the highest figure of speech.
- (D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an...

२३४०. In the context of Munni Kamat, which statement is accurate?

- (A) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city.
- (B) The chapter places Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha inside the wider parallel history of Maithili literature.
- (C) The chapter notes that kailash Kumar Mishra in his contribution to the Videha special issue.
- (D) The chapter notes that Mikhail Bakhtin's theory of the novel as a 'polyphonic' form, a genre of competing voices and dialogues, in contrast to the monologic epic, is particularly relevant here.

२३४१. Which point is consistent with Chapter 48's treatment of Nabo Narayan Mishra?

- (A) The chapter notes that this serves as what Pollock calls a 'positioning' strategy: using the conventional language of folk art but directing its formal energy toward representing women's subjectivity rather than divine narratives or fertility symbols. ■...
- (B) The novel sets out this paradox justly -neither simply supporting the law, nor simply opposing it.
- (C) The chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that born at Karion village on the banks of the Kamala River, 19 km southeast of Darbhanga, Gangesa represents the intellectual peak of the Mithila philosophical line of inheritance.

२३४२. Which option correctly summarizes a point from Chapter 48?

- (A) The key move is that the forester's statement functions as more than a description but as a meaning-conveying utterance that produces novel knowledge of a word-meaning-relation by way of the hearer's direct encounter with the referent.
- (B) Therefore, while enlarging and updating it, including the female-poetry-voices of new (emerging) women poets, the publication of the second edition was extremely necessary.
- (C) Indian Critical Perspectives X.A Rasa Theory (Bharata and Abhinavagupta) X.B Dhvani Theory (Anandavardhana) X.C The Navya Nyaya Epistemology of Gangesa Upadhyaya X.D Applying Navya Nyaya to Nabo Narayan Mishra XI.
- (D) The 2024 Videha special issue (Issue 396) adds a further dimension: the reception of Yadav's work in Nepal, including the installation of life-size posters of Yadav alongside Yogendra Prasad Yadav at the New Delhi World Book Fair 2024, in the Language...

२३४३. What is the best reading of the chapter's discussion of Narayan Mishra?

- (A) The digital turn, led by the Videha movement, has successfully shifted the locus of literary power from the physical academy to the decentralized internet.
- (B) The chapter notes that simple humanism arose against all these theories, but it too became a theory.
- (C) The women in this play, the yuvati who waits, the sister-in-law who turns away travelers, the mother-in-law who dies offstage, are voices inside a patriarchal structure that the text reproduces without sufficiently interrogating.
- (D) The chapter notes that nabo Narayan Mishra in the Maithili Literary Context XII.

२३४४. In Chapter 48 (Nabo Narayan Mishra), which option reflects the chapter's argument?

- (A) A report that merely describes the plot and notes the audience's response is less adequate than one that attends to how the production's formal choices connect to the social reality of Nepalese Mithila.
- (B) The chapter notes that rakṣitā (The Protected One/Kept Woman) is the most socially provocative title in his corpus, addressing the category of the rakṣitā (a woman kept in a protected but socially ambiguous relationship) raises questions of female agency...
- (C) These three dimensions together constitute Jharudar's literary legacy inside the Videha movement's project of parallel Maithili literature.
- (D) The chapter notes that p R E F A C E A N D S C O P E O F T H E S T U D Y Nabo Narayan Mishra occupies a distinctive and major, if relatively underexplored, position in contemporary Maithili literature.

२३४५. According to Chapter 48, which statement best fits the discussion of Nabo Narayan Mishra?

- (A) In Kolkata, he became deeply embedded in the Maithili cultural network.
- (B) The chapter notes that c Balchandā: A Feminist Dramaturgy Structure and Performance Balchandā (a mono-drama; also published in Bhāg Rau āā Balchandā, 2009, Shruti Prakashan) is performed by a single actress who embodies multiple roles: the unborn female...
- (C) Award Category (2012) Recipient Contribution/Focus Abhinay Kala (Acting) Shobha Kant Mahto Career starting with Chhinardevi.
- (D) Abhinavagupta's 10th-century elaboration in Abhinavabharati locates rasa as a form of brahmananda, not mere pleasure but a form of spiritual universalization of the self by way of the literary object.

२३४६. 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.

२३४७. What is the best reading of the chapter's discussion of Nabo Narayan Mishra?

- (A) The chapter notes that contains 16 substantive questions covering poetic theory, the state of Maithili literature, institutionalisation, caste dynamics in literary organisations, and intergenerational responsibility.
- (B) The chapter notes that prasad's use of Maithili's folk idiom, its colloquialisms, its regional imagery (the sakhaaree-petaaree, the nirmali, the kosi), shows a consistent auchitya.
- (C) The chapter notes that mishra's research clarifies that embankments gave rise to 'regional environmental injustice' in North Bihar, where the risk and burden of floods were disproportionately placed on the most vulnerable sections of society, especially...
- (D) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.

२३४८. 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.

२३४९. Which point is consistent with Chapter 48's treatment of Shri Rajanandan Lal Das Two?

- (A) These strands are woven together by way of the geography of the village, the bamboo groves, the paddy fields, the 'rawar gachhi,' the Dalit quarter, which functions as both setting and social map.
- (B) The 'virus' of 'Anti-Virus' title story, the wife's anxiety about another woman in their domestic space, is rendered with psychological acuity rather than moralising.
- (C) The chapter notes that yugpurush: Shri Rajanandan Lal Das Two essays on Rajanandan Lal Das (published in Videha's Rajanandan Lal Das Special Issue, No.
- (D) The sudden end of this line of inheritance in 1768, following the conquest by Prithviraj Narayan Shah, led to a second migration of scholars back toward the Indian heartland, carrying with them a rich theatrical legacy that would eventually inform the...

२३५०. Which option correctly summarizes a point from Chapter 48?

- (A) The chapter notes that Sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer.
- (B) The chapter notes that first, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre, a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to...
- (C) The chapter notes that translating R.U.R. into Maithili raises specific challenges: the Czech industrial context (factory production, labour relations, corporate capitalism) must be rendered meaningful to a Maithili audience whose primary economic...
- (D) The early period was characterized by the pioneering work of Jyotirishwar Thakur, whose Varnaratnakara and Dhurtasamagama established the initial formal structures of Maithili prose and drama.

२३५१. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) A future comparative study that places both Jagdish Prasad Mandal and Umesh Mandal's own poetry in relation to other South Asian literatures of migration, ecology, and caste, Bengali, Bhojpuri, Odia, would extend the reach of both critical and creative...
- (B) The chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view...
- (C) The chapter notes that its formal description, 'Samantarar Sahitya Akademi Puraskar, Samantarar Lalit Kala Akademi Puraskar, Samantarar Sangeet-Natak Akademi Puraskar' announces its parallel and critical relationship to the three national bodies.
- (D) The chapter notes that born on 23 November 1951 in Calcutta, the son of two Hindi scholars, his father Prabodh Narayan Singh a Maithili speaker from Saharsa, North Bihar, and his mother Anima Singh a Bengali speaker from Mymensingh (now Bangladesh)...

२३५२. Which point is consistent with Chapter 49's treatment of Frankfurt Book Fair?

- (A) Here, the incident of wasting the youth of 'Paro' is buried in history.
- (B) The chapter notes that however, the best poemsthe title poem, the unborn daughter's appeal, and "Shram Shakti", achieve what Anandavardhana called dhvani of the highest order: where the suggested meaning completely dominates the expressed meaning, making...
- (C) The chapter notes that subaltern Studies and the Politics of Voice Gayatri Spivak's foundational essay "Can the Subaltern Speak?" (1988) raises the question of whether the subaltern can speak inside the dominant representational order, or whether her...
- (D) The chapter notes that he has visited and lectured in Bangladesh, Caribbean, France, Germany, Italy, Nepal, Pakistan, Russia, Singapore, Sweden, Thailand, USA, Andorra, Scotland and China, and has been a poet-invitee at the Frankfurt Book Fair (India Guest...

२३५३. What is the best reading of the chapter's discussion of Pratyavartan Full?

- (A) The chapter notes that (For a Play) 1976 Pratyavartan Full play Mithila Darshan, Calcutta.
- (B) The chapter notes that he who is "Lord" (God, protector) commands the oppression of women.
- (C) The chapter notes that linguistically, these stories are the most hybrid in Ashok's canon: Maithili is spoken by characters who also speak Hindi, English, and the electronic argot of social media.
- (D) The chapter notes that Bharata writes: 'I shall now speak of the objectives of drama (Natyaprayojana): the instruction of all people, the giving of advice to those without teachers, the amusement of people worn out by labour, and the demonstration of what...

२३५४. 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 (dakṣa), noble lineage, and moral integrity.

२३५५. What is the best reading of the chapter's discussion of West Bengal?

- (A) The gender difference is major: Bama's Karukku is written by a Dalit woman and carries the double burden of caste and gender oppression.
- (B) The stories of Mujrim demonstrate a more fully developed narrative craft, the ability to sustain multiple characters, to construct ironic reversals, to embed social critique in storytelling without allowing the critique to overwhelm the narrative.
- (C) The play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed...
- (D) The chapter notes that second, all three engage with gender in ways that challenge both mainstream Maithili conservatism and metropolitan feminist abstraction.

२३५६. Which point is consistent with Chapter 49's treatment of Ka Le?

- (A) The chapter notes that Ramji Chaudhary (1878-1952) & Acharya Ramlochan Sharan (1889-1971) 1 The Rudrapur Recensions: Pandit Ramji Chaudhary and the Parallel Histories of Maithil Devotion Vividh Bhajnavali (Miscellaneous Hymn Collection), is a collection of...
- (B) The chapter notes that socioPolitical Dimensions: Caste, Gender, and Power in Mithila 10.
- (C) The chapter notes that natak Ka Le (1974): For a Play / For the Sake of Drama Nāṭakak Le is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The...
- (D) The preface reveals a writer conscious of his place inside a line of inheritance and anxious to distinguish his contribution from mere imitation.

२३५७. What is the best reading of the chapter's discussion of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) In such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society?
.....
- (B) Andolan (1977): The Movement Andolan ("The Movement") is the most overtly political of the early plays.
- (C) The chapter notes that why works before Gaṅgeśa are called prācīna-nyāya and those after navya-nyāya.
- (D) The chapter notes that western Literary Theory and Translation Studies Bassnett, Susan.

२३५८. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) His engagement with social reform (in his fiction) and cultural preservation (in his folk literature scholarship) places him in the line of inheritance of the engaged intellectual who uses literature as an instrument of both cultural affirmation and social...
- (B) These polysemic possibilities are exploited throughout: the political movement of the title is simultaneously a physical movement of bodies by way of space, and a vibration, the trembling of the oppressed, the quaking of power.
- (C) The chapter notes that for Mishra, writing in a minor language about marginal communities, this becomes a question of representational responsibility: how does one write about the exploitation of women and the poor without re-exploiting them by way of...
- (D) The chapter notes that e The India-Nepal Asymmetry: Thakur's Position Bindeshwar Thakur's case crystallises the structural asymmetry between Indian and Nepali Maithili literary culture.

२३५९. Which option correctly summarizes a point from Chapter 49?

- (A) The chapter notes that subsequently, inadvertently, by placing a pag on him, the Vidyapati of Maithili (not the Sanskrit one) was made "our Vidyapati" by the Brahmin class.
- (B) The chapter notes that this is what Anandavardhana calls Alamkara-dhvani, the resonance produced by an ironic disproportion between surface and depth, between what is shown and what is suggested.
- (C) The chapter notes that janak a Anya Ekanke (1978): Janak and Other One-Acts The collection of one-act plays (ekāṅkī) centred on the figure of Janak, the philosopher-king of Videha (Mithila), father of Sita, is perhaps Nachiketa's most direct engagement...
- (D) Arun Kumar Singh contributes: studies of social harmony in post-independence Maithili fiction; essays on mother-tongue medium higher education; analysis of Koshi river history; computational Maithili grammar; and several critical essays on language policy.

२३६०. Which option correctly summarizes a point from Chapter 49?

- (A) In his view, the development of the Maithili language is inseparable from the economic development of the people.
- (B) His ghazal preface (Mājḥ Āṅgan Me Kaṭīāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form.
- (C) The play's dramatic conflict centres on the disjunction between the sweet language prescribed for women by social convention and the harsh realities of their actual experience, making priyamvada itself the site of ideological contestation.
- (D) The chapter notes that limitations No critical study is complete without honest assessment of limitations.

२३६१. Which point is consistent with Chapter 49's treatment of International Mother Language Day?

- (A) The chapter notes that yogendra Prasad Yadava (प्रो. डॉ. योगेन्द्र प्रसाद यादव) was born in Navarajpur Village, Ward No.
- (B) The chapter notes that hélène Cixous's concept of écriture féminine, writing that refuses the binary logic of patriarchal language and speaks instead from the body, from affect, from the non-hierarchical, finds a partial correlate in Munnaji's seed...
- (C) The chapter notes that while Gangesh is recognized globally for his Tattvacintamani, the parallel narrative reveals that he married a "Charmkarini" (a woman from the leather-worker caste) and that his family was born five years after his father's...
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

२३६२. What does Chapter 49 most clearly emphasize about No Entry?

- (A) The chapter notes that JHARUDAR AND NAGARJUNA (YATRI): TWO 'PEOPLE'S POETS' COMPARED The comparison of Jharudar with Nagarjuna (Vaidyanath Mishra, 1911-1998), Maithili's most celebrated Jan Kavi, known as 'Yatri' in his Maithili work and 'Nagarjun' in his...
- (B) The chapter notes that this third space is characterised by hybridity, the combination of memoir and criticism, of personal testimony and scholarly analysis, of democratic language-politics and precise literary judgment, that serves as the specific...
- (C) Thematically, No Entry: Mā Pravish deploys the "No Entry" sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion...
- (D) The chapter notes that bindeshwar Thakur: Works and Critical Appreciation V.

२३६३. Which answer matches the critical direction of Chapter 49?

- (A) Indian Concept of Poetry: The concept of art for the purpose of liberation (moksha), as seen in the Nataraja's posture.
- (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (C) The chapter notes that yajñavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra.
- (D) The book situates the ghazal revival inside the broader narrative of Maithili's digital renaissance, ensuring that this history is preserved and interpretable.

२३६४. What is the best reading of the chapter's discussion of Anuttaran Mithila Darshan?

- (A) The chapter notes that this linguistic assertion is the literary equivalent of Gangesa's epistemological insistence that valid cognition (prama) must be grounded in the actual object of knowledge rather than in received line of inheritance, the actual...
- (B) The chapter notes that no inferential or testimonial reconstruction of a folk performance can substitute for the direct perceptual encounter with the living line of inheritance.
- (C) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power.
- (D) The chapter notes that its discussion connects Dr. Prafulla Kumar Singh 'Maun' with critical appreciation, literary history and the Videha critical frame.

२३६५. What does Chapter 49 most clearly emphasize about Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that ghazal 11: 'Ghosh hunkar utar gelai / Jot sagaro pasar gelai' ('Their veil fell / Light spread everywhere').
- (B) The chapter notes that feminist Analysis "Nirvashit Jivan" (Exiled Life) and the story of the woman mistaken for a goddess both place female subjectivity at the centre of social analysis.
- (C) The poet looks closely at the definition (lakṣaṇa) of a thought: is it a wandering bird or a cut kite?
- (D) The chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm.

२३६६. 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).

२३६७. What is the best reading of the chapter's discussion of Rizio Yohannan Raj?

- (A) The collection was deemed major enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005.
- (B) Abha Jha's presence among the Ashok Visheshshank's twenty-two critical contributors, as one of the issue's women critics, is a small but concrete element of the feminisation of Maithili literary criticism that the Videha movement has been working to achieve.
- (C) The chapter notes that it brought 350 to 400 new and previously marginalised writers into the literary mainstream inside a single decade.
- (D) The chapter notes that he is simultaneously a creative writer in Maithili, a literary critic, and a public intellectual who has participated in the institutional life of Maithili literature by way of Sagar Raati Deep Jarai all-night storytelling marathons...

२३६८. According to Chapter 49, which statement best fits the discussion of Second Person Singular?

- (A) The English title Second Person Singular retains the grammatical conceit of the Maithili original while making the collection available to the international poetry readership.
- (B) The chapter notes that Gandhi episode: Gandhi's mention is generally absent in Telugu Dalit poetry.
- (C) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwali (Haricharan's wife) and Sabita (his daughter).
- (D) The chapter notes that b Structuralism and Narratology Applying Gerard Genette's narratology, Srinivas's stories operate in the homodiegetic mode (when the narrator is inside the story world) and heterodiegetic (detached observer).

२३६९. 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.

२३७०. 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.

२३७१. 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 (recognitionthe 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.

२३७२. 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.

२३७३. 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 sādharmaṇīkaraṇa, 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.

२३७४. Which point is consistent with Chapter 50's treatment of Anthiya Kukur?

- (A) The opening of Anthiya Kukur immediately establishes a world of village entanglement, moral complexity, and social frictionthe precise conditions that generate karuṇā in the Abhinavaguptan sense.
- (B) The theory of Vibhāva, Anubhāva, and Vyabhicāribhāva is key to how Kamat's drama works.
- (C) Mandal and Usha Kiran Khan: Gender and Caste in Contemporary Maithili Fiction Usha Kiran Khan's novel Bhamati (2010, Sahitya Akademi Award) deals with the life of Vacaspati Miśra's wife, an upper-caste woman who enables her husband's philosophical work in...
- (D) The chapter notes that (The Return) 1977 Andolan Full play Mithila Darshan, Calcutta.

२३७५. 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...

२३७६. 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.

२३७७. 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 हमर 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.

२३७८. 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...

२३७९. 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.

२३८०. According to Chapter 51, which statement best fits the discussion of Nand Vilas Roy?

- (A) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the sahrdaya readership capable of receiving it.
- (B) Theoretical Frameworks Rich's 'Compulsory Heterosexuality and Lesbian Existence': Anamika Raj's Sīmā (boundary) and Navakā Bāṭa (new path) are the formal statement of what Rich analyses as the key problem of women's existence, the boundaries that constrain...
- (C) The chapter notes that by way of the monograph "Nit Naval Rajkamal" by Subhash Chandra Yadav, Videha has highlighted Chaudhary's role as the true avantgarde of Maithili.
- (D) The chapter notes that centres on Nand Vilas Roy, Fiction, Bihani Katha and Democratic Parallel Literature.

२३८१. 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.

२३८२. In the context of Nand Vilas Roy, which statement is accurate?

- (A) The chapter notes that gender and Patriarchy in Mithila Mithila is a region deeply structured by Brahminical patriarchy, with an elaborate system of caste endogamy, dowry (which has been a source of considerable violence), and the panjee system, the...
- (B) The Pañjī system (genealogical records of Maithila Brāhmaṇa families), of which Preeti Thakur has compiled, scanned, and catalogued over eleven thousand palm-leaf inscriptions for the Videha archive, is directly intertwined with the social structures that...
- (C) His work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X).
- (D) The chapter notes that this technique, borrowed from journalism but used here with literary discipline, shows a sophisticated understanding of the dhvani principle: the songs resonate more powerfully in their juxtaposition than any analytical statement...

२३८३. 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.

२३८४. What does Chapter 51 most clearly emphasize about Nand Vilas Roy?

- (A) Across Indian literatures, Mishra's work resonates with the social realism of Premchand (Hindi/Urdu), whose *Godan* and short stories document the exploitation of peasants and women with comparable moral urgency.
- (B) The chapter notes that dhirendra Kumar, all associated with the progressive-democratic wing of Maithili letters.
- (C) In 1971 he joined the 15th batch of the Training School Programme of the Bhabha Atomic Research Centre (BARC), Mumbai, India's premier nuclear research institution.
- (D) The chapter notes that 'Maithilik Succha Sevak', On Gajendra Thakur The essay on Gajendra Thakur, editor of Videha and the book's own publisher, is inevitably the most delicate in terms of critical independence.

२३८५. In the context of Nand Vilas Roy, which statement is accurate?

- (A) The chapter notes that shakti-kadtrat (power proximity): corresponds to anumāna (inference) in a specific sense, the inference of a writer's actual commitment from observable evidence of risk-taking.
- (B) The chapter notes that), that the Maithili literary field is economically and culturally dominated by Brahmins, and that the Sahitya Akademi mechanism, its recognised literary organisations, its advisory board composition, systematically excludes...
- (C) Applying dhvani theory: the persistent undercurrent in Nagendra Kumar's stories is the sthāyibhāva of karuṇa (compassion/pathos) arising from the vulnerability of women, the poor, and the socially marginalised inside the Mithilā village complex.
- (D) The chapter notes that from the perspective of Navya-Nyaya epistemology, this essay shows a sophisticated use of anumana (inference) and tarka (critical reasoning).

२३८६. According to Chapter 51, which statement best fits the discussion of Nand Vilas Roy?

- (A) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.
- (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) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city.
- (D) The preface to *Aṁśu* is itself a critical document of some importance.

२३८७. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

- (A) 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...
- (B) The breast cancer story is literally a text of 'white ink' writing that flows from the specific physical experience of women's bodies, from the territory that dominant Maithili literary discourse has rendered invisible.
- (C) His stories in particular are narrated in a voice close to that of a skilled Maithili storyteller (kathakar), with the warmth and immediacy of oral narration.
- (D) The significance for literary criticism is epistemological: if even the supreme logician of Mithila was of marginalised social origin, and that fact was erased, how much more thoroughly have the literary voices of the margins been suppressed?

२३८८. What does Chapter 51 most clearly emphasize about Nand Vilas Roy?

- (A) The chapter notes that mist everywhere, no village, no people, no light; all these are present at a little distance in all directions, but now they are all useless, now fog and void like death.
- (B) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective.
- (C) The chapter notes that rasa Theory and the Bhrunapanchasika Applied to Bhrunapanchasika, classical Rasa theory (Bharatamuni, Abhinavagupta) reveals a sophisticated deployment of multiple rasas in service of a single social argument.
- (D) A short-story anthology focussing on themes of authentic religious practice versus social performance, caste discrimination, and economic survival.

२३८९. Which answer matches the critical direction of Chapter 51?

- (A) 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...
- (B) In the Maithili movement, in the Mithila state movement, they come only for the platform's 'Khurpujai' (small gains) and the selfishness of the 'Paag' (honorary cap).
- (C) The prefatory note 'Kichhu Apan Bāt' ('A Few Personal Words') is itself a document of subaltern authorial self-positioning.
- (D) The chapter notes that furthermore, the technical apparatus of avacchedakatva (delimitation) is employed to define the boundaries of subaltern and feminist discourse, ensuring that these labels are applied with logical precision.

२३९०. According to Chapter 51, which statement best fits the discussion of Nand Vilas Roy?

- (A) The chapter notes that ram Vilas Sahu's work, by an OBC writer from a Madhubani village, published by Pallavi Prakashan (Nirmali, Supaul) with Videha institutional support, is a direct embodiment of the counter-canonical line of inheritance.
- (B) The collection is explicitly dedicated in its paratextual address to the democratic Maithili reading public.
- (C) The chapter notes that kaniyā Kākī in "Paith" is the rural female subaltern, multiply marginalised by age, caste position, gender, and geography.
- (D) The chapter notes that he sees this international empirical scaffolding as a mark of sophistication unusual in Maithili writing.

२३९१. Which answer matches the critical direction of Chapter 51?

- (A) The chapter notes that 'Sāmṭha Gāmṭha' (Collusion) Sāmṭha Gāmṭha, 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.

२३९२. According to Chapter 51, which statement best fits the discussion of Nand Vilas Roy?

- (A) The story critiques Brahminical notions of ritual obligation (filial duty defined by son, not daughter) while simultaneously celebrating a lowcaste man's aspiration and achievement.
- (B) The chapter notes that reclaiming Linguistic Limitors (Avacchedaka): The continued reclamation of the Tirhuta script and the removal of "corrupt" Hindi-calques from Maithili dialogue are essential to maintaining a distinct cultural field.
- (C) The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents.
- (D) The essay 'Aacharya Bhamah ka Chintan' (The Thought of Acharya Bhama) and the companion piece 'Dandi aa Kavyalakshan' (Dandi and the Definition of Poetry) represent Pathak as scholar-critic, engaging directly with the Indian alamkara line of inheritance.

२३९३. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

- (A) The chapter notes that women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert inside it.
 - (B) The critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation.
 - (C) The chapter notes that second, he articulates a theory of the storytelling voice: when reading aloud, he illuminates every word for the listener's existence (astitva), making the story audible and letting the listener experience pleasure (ānanda).
 - (D) The chapter notes that critical Appreciation: Significance, Strengths, and Limitations
- 5.1 The Significance of the Man and the Movement Narayanji Chaudhary's significance operates simultaneously at the...

२३९४. Which answer matches the critical direction of Chapter 51?

- (A) The Word and the World: India's Contribution to the Study of Language.
- (B) The chapter notes that dhvani operates most powerfully in the radif choices.
- (C) Avacchedaka analysis: The novel's social knowledge-claims, about diaspora life, village decay, Maithili identity, are properly avacchinned (limited/delimited) by the specific Northeast Indian context.
- (D) Roy's poetry collections, Chhāthik Dālā and Hamār Chārudhām, also consistently foreground women's religiosity and women's labour in ways that affirm the dignity of non-Brahminical, folkbased spiritual practice.

२३९५. In the context of Nand Vilas Roy, which statement is accurate?

- (A) The chapter notes that by standardizing Unicode for these scripts, the Videha movement ensures that Maithili is not just a language of the past but a functional tool for the digital age.
- (B) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā, a deliberate reclamation of sacred space from Brahminical monopoly.
- (C) 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...
- (D) Her work, across poetry, seed story, one-act play, and novel, serves as a sustained engagement with the social conditions of Mithila's marginalised majorities: women, the poor, migrant workers, families trapped in structural vulnerabilities.

२३९६. Which option correctly summarizes a point from Chapter 51?

- (A) The chapter notes that ram Varan Yadav presented him with the Mithila Shri award at Nepal Prajna Pratisthan, Kathmandu Dr.
- (B) The chapter notes that migration, Displacement, and the Rural-Urban Fracture A third major thematic cluster concerns the migration of Bihari/Maithili men to urban centres (Mumbai, Delhi, Dhanbad) and the social and familial fractures this produces.
- (C) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (D) The chapter notes that secondary Sources: Western Critical and Theoretical Works Aristotle.

२३९७. Which point is consistent with Chapter 52's treatment of Narayanji Chaudhary?

- (A) The chapter notes that ulahan (Reproach), Title Story The title story is arguably the collection's key artistic achievement.
- (B) The Navya Nyaya critical frame reveals the epistemological seriousness of his theatrical project, the commitment to correcting false social cognitions by way of the pratyaksha of direct theatrical representation.
- (C) The chapter notes that its discussion connects Narayanji Chaudhary with critical appreciation, literary history and the Videha critical frame.
- (D) The Jhumra text presented begins: 'Arahī je vana se maiyā kharahī kaṭaolaiyai he maiyā...' (From the arhar forest, the Mother cut the stubble-grass...), a narrative of the goddess building her dwelling from forest materials, rich in agricultural imagery...

२३९८. What does Chapter 52 most clearly emphasize about Environmental Activist?

- (A) The chapter notes that parallel awards & institutions: Parallel Sahitya Akademi prizes and Kavi Sammelans.
- (B) The chapter notes that n A R AYA N J I C H A U D H A R Y Environmental Activist, Water Heritage Guardian of Mithila A Comprehensive Research Report and Critical Appreciation 1 .
- (C) The essay's most theoretically sophisticated moment is its analysis of the play 'Karn' by Kanchinath Jha 'Kiran', in which the author uses the mythological figures of Surya and Kunti to allegorise the sexual exploitation of lower-caste women by upper-caste...
- (D) The chapter notes that p a r t I I : M a j o r W o r k s a n d T h e i r C r i t i c a l A s s e s s m e n t 2.1 Maithili Phonetics and Phonology (PhD Dissertation, University of Kansas, 1979; published 1984) This doctoral dissertation serves as the first...

२३९९. In the context of Narayanji Chaudhary, which statement is accurate?

- (A) The chapter notes that 'Dalit Autobiographies: A Testimony of Plight.' ShodhKosh 3.1 (2022): 1229-1232.
- (B) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most major of his generation.
- (C) The novel's publication context, Manorama Prakashan, Guwahati (wife as publisher; journalist as author; diaspora community as readership), is precisely the kind of non-institutional, communitybased literary production that the Parallel History celebrates...
- (D) As a catalyst for civic discourse: Dr Shiv Kumar Mishra's essay in Videha 419 documents how Chaudhary's 2019 seminar at the Maithili Sahitya Sansthan, presided over by Padma Shri Manas Bihari Verma, brought together water specialists, IAS officers...

२४००. According to Chapter 52, which statement best fits the discussion of Movement Grassroots?

- (A) The chapter notes that shabda (verbal testimony) is the epistemological mode of the poetry's social critique: Paswan's verse functions as testimony, bearing witness to what has been lived and seen.
- (B) The chapter notes that strengths of the Movement Grassroots credibility: The TBA is not an NGO with external funding or a political front.
- (C) The chapter notes that baitha infers that his daughter's elopement represents a practical solution; the village infers that it represents a moral catastrophe.
- (D) The critical preface recognises its key concerns: the situation of martyred soldiers' families who face not only government neglect but active persecution by enemy agents; the grotesque of robotic surveillance technology (a 'robotic crow' appears as a...

२४०१. 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 t h e V i d e h a V i s h e s h a n k : S t r u c t u r e , C o n t r i b u t o r s , a n d E d i t o r i a l S i g n i f i c a n c e Videha Issue 419 (01 June 2025) is a Visheshank (special issue) of 97 pages devoted entirely to...

२४०३. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) The editorial critical frame for these special issues is described by editor Gajendra Thakur in an extended methodological note: Videha's visheshanks aspire to offer five simultaneous registers, the flavour of a magazine special, of a critical monograph...
- (B) Abha Jha's presence among the Ashok Visheshshank's twenty-two critical contributors, as one of the issue's women critics, is a small but concrete element of the feminisation of Maithili literary criticism that the Videha movement has been working to achieve.
- (C) The chapter notes that where Gibran's Beirut spring (described in Chapter 2, the month of Nisan) is rendered by way of Maithili spring ('vasanta') imagery, the cultural translation works because the season of renewal and flowering carries analogous...
- (D) The chapter notes that works on Indian Aesthetics and Navya-Nyaya Gangesa Upadhyaya.

२४०३. What is the best reading of the chapter's discussion of Magadh University?

- (A) The chapter notes that panna Jha, his wife, a retired Professor of Psychology from Magadh University, produced three major Maithili works, Anubhuti (2009/2010), Anusheelan (2012), and Abhilasha (2021), that bring psychoanalytic depth, feminist...
- (B) And on a third level, it speaks to the movement's constituency: poets and readers who are "new" to the ghazal's formal vocabulary, who approach it as unknown letters whose meaning must be learned.
- (C) The chapter notes that dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (D) The chapter notes that centres on Yogendra Pathak Viyogi, Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator.

२४०४. Which point is consistent with Chapter 53's treatment of Panna Jha?

- (A) The chapter notes that this water stagnates in villages outside the embankments for months, making farming impossible.
- (B) The editorial note of Videha 395 records poignantly that his wife Panna Jha has since passed away (svargiya).
- (C) The chapter notes that gajendra Thakur's exhaustive story-by-story reading (Videha 369) is the most authoritative critical text on this collection.
- (D) These early stories likely chronicle the immediate post-independence anxieties of Mithila, exploring the persistence of feudal structures and caste hierarchies inside a modernizing nation.

२४०५. What does Chapter 53 most clearly emphasize about Vaidyanath Mishra?

- (A) The chapter notes that he received the Vaidyanath Mishra 'Yatri' Samman in 2019 alongside his wife Panna Jha at a ceremony jointly organised by Akhil Bharatiya Maithili Sahitya Parishad (Darbhanga) and Mithilanchal Vikas Parishad (Laheriasarai, Darbhanga).
- (B) The Institutional Architecture of the Videha Movement The Videha movement, initiated around 2000 and formalised with the launch of the Videha ejournal on 1 January, 2008, represents a conscious counter-project to the Maithili literary establishment.
- (C) 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...
- (D) The chapter notes that vibha Kumari has also depicted Dalit-deprived class life in her own poetry quite well, that too of that class's Maithili-tone, but Munni Kamat is currently in a state of development.

२४०६. Which option correctly summarizes a point from Chapter 53?

- (A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (B) The chapter notes that benipuri narrates the story of Ugna, but he is unclear whether Mahadeva danced on the Śaivasarvasvasaara of the orthodox Sanskrit and Avahattha Vidyapati in Kailash, or on the dance floor of the pre-Jyotirishvara Vidyapati.
- (C) The chapter notes that women's College (Magadh University), Patna, from which she retired in 2008.
- (D) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.

२४०७. According to Chapter 53, which statement best fits the discussion of Narendra Jha and Panna Jha?

- (A) The chapter notes that gajendra Thakur's note in that volume acknowledges Singh's role as a "truth-seeking critic" who recognises casteism, communalism, and literary blackmail inside the Maithili literary ecosystem, a gesture consonant with the Videha...
- (B) The chapter notes that she was an active member of Maithili Mahila Sangh, Patna, serving successively as member, secretary, vice-president, president, and adviser, shaping it into one of the most effective Maithili women's organisations.
- (C) The chapter notes that kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular.
- (D) 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.

२४०८. In Chapter 53 (Narendra Jha and Panna Jha), which option reflects the chapter's argument?

- (A) The chapter notes that she received three major literary honours: the Shri Janaki Samman (Maithili Mahila Sangh, Patna), the Yatri Samman (Mithilanchal Vikas Parishad, Laheriasarai, Darbhanga), and the Mithila Vibhuti Samman (Akhil Bharatiya Mithila Sangh...
- (B) The Videha research, based on Dūṣaṇa Pañji (genealogical records), reveals that Gaṅgeśa was born of an intercaste union, his mother was a Charmakāriṇī (of the leather-tanning community), and that this fact was systematically suppressed by the upper-caste...
- (C) 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...
- (D) The mainstream history, as crystallised by Jayakanta Mishra's two-volume History of Maithili Literature (1949-1950) and institutionally enforced by the Sahitya Akademi since 1965, 'was fundamentally an exercise in identity-building, designed to establish...

२४०९. What does Chapter 53 most clearly emphasize about Narendra Jha?

- (A) The chapter notes that dhvani Theory (Ānandavardhana) Ānandavardhana's Dhvanyāloka (c.
- (B) Jha's "Grāmīṇ mahilāk pahichān" (Rural Woman's Identity) shows the subaltern negotiating multiple roles: "māy, bahin, patnī, ā beṭīme ojhāyāl chhī", lost in mother, sister, wife, daughter.
- (C) The chapter notes that complete Bibliography 2.1 Works of Narendra Jha 2.1.1 Mithilak Arthik Vikas (2000) Title: मिथिलाक आर्थिक विकास.
- (D) The chapter notes that editorial Work: Building the Infrastructure 8.1 Pratiman, Sandhan, and the Ecology of Democratic Literature Ashok's editorial output, Pratiman (standard/criterion), Sandhan 1-4 (search/investigation), including the Prabhas Kumar...

२४१०. Which point is consistent with Chapter 53's treatment of Narendra Jha and Panna Jha?

- (A) The Videha website provides fonts and keyboards for several regional scripts: Script Historical/Cultural Context Role in Videha Archive Tirhuta (Mithilakshar) The primary historical script of Maithili; largely replaced by Devanagari in the 20th century.
- (B) The chapter notes that formal Analysis: Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue.
- (C) The chapter notes that yet his deepest motivation for writing this book is personal: Arer is the village of his birth, and the book is dedicated to his mother Shrimati Shivdulari Devi and father Shri Ramanandan Mishra.
- (D) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila...

२४११. Which answer matches the critical direction of Chapter 53?

- (A) A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation inside the broader arc of the Mithila-Maithili movement from the 1950s by way of the 2000s.
- (B) The story 'Udiyait' (Awakening, 26 July 1976, Mithila Mihir) is noted for its unusual treatment of female consciousness.
- (C) The chapter notes that for a Maithili writer in Bihar, where Hindi dominates education, media, and government, writing in Maithili is a political choice, an insistence on speaking in one's own tongue rather than the tongue of the dominant power.
- (D) The chapter notes that whether writing geet, ghazal, or dīrgha kavita, his primary mode is lyric: the expression of heightened emotional experience by way of musical language.

२४१२. According to Chapter 53, which statement best fits the discussion of Narendra Jha and Panna Jha?

- (A) The chapter notes that third, śabda (verbal testimony) as pramāṇa insists that genre, intertextual reference, and line of inheritance carry epistemic weight: a poem does not stand alone but inherits meaning by way of śāstra and sampradāya.
- (B) The character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother.
- (C) An academic monograph on schizophrenia and social stress, drawing on her decades of teaching and research in psychology.
- (D) The chapter notes that vidyabhusana points out, Gangesa strictly refutes the inclusion of gestures (Cesta), rumour (Janasruti), or line of inheritance (Aitihya) as independent Pramanas, absorbing them into Verbal Testimony or Inference.

२४१३. Which point is consistent with Chapter 53's treatment of Manjit San Bucchhiya Sabhak Man?

- (A) His editorial work on Swatantracheta Arvind Thakur (2020, Shashi Prakashan, Kalikapur, Supaul) a revised edition of the Videha special issue on the poet Arvind Thakur shows his engagement with the broader Mithila subaltern literary project.
- (B) The chapter notes that he published inside this journal Ramdeo Jha's epigraphic Maithili songs (शिलोत्कीर्ण मैथिली गीत), Laxman Shastri's 'Dharmaraj Yudhishtira' epic, and his own path-breaking 'Nepalak Maithili Sahityak Itihas' (1972), the first history...
- (C) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.
- (D) The 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...

२४१४. What does Chapter 53 most clearly emphasize about Economic Writing?

- (A) The chapter notes that this is not mere repetition but a systematic investigation of the structure of patriarchal devaluation, from birth by way of education by way of marriage by way of widowhood, that serves as the life-course of women in Mithila.
- (B) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century by way of to modern masters.
- (C) The Word and the World: India's Contribution to the Study of Language.
- (D) The chapter notes that *Narendra Jha: A Analytical Study* 3.1 The Pioneer of Economic Writing in Maithili
Narendra Jha occupies a historically unique position in Maithili literature: he is virtually the only person to have produced a...

२४१५. 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...

२४१६. Which answer matches the critical direction of Chapter 53?

- (A) The chapter notes that Chanresh: 'Rambharos Kapari Bhramar: Vichar, Samvedana Aa Chetna', Essay, Videha 370.
- (B) The 2014 book's Chapter 5 ('Agriculture') documents the structural decline: 65 per cent of Mithila's population depends on agriculture, yet the agricultural sector is perpetually undercapitalised.
- (C) These 37 special issues are organized into two primary categories: those focusing on general excellence in prose and poetry (Issues 1-25) and those centered on specific themes, translations, and pedagogical materials (Issues 26-37).
- (D) The chapter notes that those engaged in exploiting and demoralizing the poor and lower castes take refuge in Marxism, those who humiliated women take refuge in feminism, and those who are communal take refuge in secularism.

२४१७. In the context of Narendra Jha and Panna Jha, which statement is accurate?

- (A) The chapter notes that he tracks the historical shift from peasant-farmers (kashtkaar) to agricultural labourers, the breakdown of cooperative agriculture, and the absence of agro-processing industries for makhana (foxnut), lichi, mango, jute, and...
- (B) Indian and Western Literary Criticism Indian Aesthetics (Rasa Theory) Karuna Rasa (Pathos): The dominant Rasa is Karuna, triggered by the "Viyoga" (separation) from the motherland.
- (C) The chapter notes that how digital texts communicate the reality of caste struggle.
- (D) The chapter notes that on the Short Story Collection The Indian critical frame would read Kichu Puran Gapa Kichu Nava Gapa as a collection that participates in the line of inheritance of alamkara-rich realism while incorporating modern psychological depth.

२४१८. In Chapter 53 (Narendra Jha and Panna Jha), which option reflects the chapter's argument?

- (A) The chapter notes that plot and Narrative Structure Baukee is a social novel centring on a girl who is abandoned as an orphan and is mute/classified as "bauki" (differently abled) by her society.
- (B) His position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation...
- (C) The chapter notes that it documents the systematic deindustrialisation of Mithila across sugar (once a major industry with mills at Motipur, Lohat, Sakri, Sugauli), jute, textiles, paper, and agro-processing.
- (D) The story of Bagmati is not just about a river, but about the blind race of development in which we are destroying our very foundation.

२४१९. In Chapter 54 (Nine Contemporary Maithili Voices), which option reflects the chapter's argument?

- (A) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatarā' the pole star of all-time Maithili literature, a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most major...
- (B) The chapter places Nine Contemporary Maithili Voices inside the wider parallel history of Maithili literature.
- (C) The chapter notes that iJCRT2510038. "A Journey by way of Maithili Literature with Kathakar Ashok." Outlook India, February 2024.
- (D) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subaltern/inclusive, gender-sensitive orientation.

२४२०. Which option correctly summarizes a point from Chapter 54?

- (A) The famous story of Raghunātha's encounter with Pakṣadhara Miśra (Jayadeva) at Mithila, preserved in the Jhā 'Aśok' monograph, marks the point at which the Navadvīpa (Bengal) line of inheritance became the primary vehicle of Navya-Nyāya's further development.
- (B) Indian Classical Criticism: Drawing on Bharata's Nāṭyaśāstra (Rasa theory), Anandavardhana's Dhvanyāloka (theory of Dhvani or resonance), Kuntaka's Vakroktijivita (the principle of oblique or defamiliarised expression), and the Alamkāra line of...
- (C) The Holi poems and the devotional hymns show facility with traditional folk-lyric forms.
- (D) The chapter notes that this aligns with Chatterjee's critique of nationalist narratives that confine women to the "inner" spiritual domain.

२४२१. According to Chapter 54, which statement best fits the discussion of Employing New Critical?

- (A) The chapter notes that pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.
- (B) The chapter notes that western Critical Theory: Employing New Critical close reading (I.A.
- (C) The chapter notes that works, Aadi Katha, Andolan, Pathar Phool (novel), Swar Gandha (poetry collection), Lalka Pag (story collection), Katha Parag (edited story collection).
- (D) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion), the emotion evoked by separation, loss, and the suffering of living beings.

२४२२. What does Chapter 54 most clearly emphasize about Nine Contemporary Maithili Voices?

- (A) The combination is characteristic of the Dushyant-school political ghazal.
- (B) The chapter notes that Chaudhary's diagnosis of Mithila under modernity shares something with this analysis: the 'poison' of Mahur is precisely the depthlessness of commodified relationships; the 'mirror' of Ayna is precisely the pastiche surface of a...
- (C) 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...
- (D) The Videha critical frame insists that literary history must be written from below, taking into account caste, class, and gender dynamics.

२४२३. In Chapter 54 (Nine Contemporary Maithili Voices), which option reflects the chapter's argument?

- (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) His poem 'फेंकाएल जिनगी' (Phenkāēl Jinagī, Thrown-away Life) is not a fictional tragedy; it is a documented reality of social abandonment.
- (C) The chapter notes that this has influenced subsequent critical vocabulary in Maithili, writers like Kumar Rahul invoke 'Maithil Aankhi' as a conceptual category.
- (D) The chapter notes that old stories” (puran gapa) may refer to traditional narrative forms, folk tales, myth-inflected realism, while “new stories” (nava gapa) signals engagement with modern techniques: interiority, psychological analysis, symbolic form.

२४२४. What does Chapter 54 most clearly emphasize about Kalpana Chawla?

- (A) In Mithila’s culture, the Bagmati is considered no less major than the Ganga.
- (B) The unborn daughter's poem is a monologue in which a fetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide.
- (C) The chapter notes that this is Navya-Nyāya's inference structure: Vyāpti, Pakṣa (the suspects), Sādhya (the hidden fact), Liṅga (the visible sign).
- (D) The chapter notes that c o n c l u s i o n This critical study has brought five major contemporary Mithila artists into dialogue with art theory, feminist, postcolonial, formalist, iconographic, and political-economic.

२४२५. Which answer matches the critical direction of Chapter 54?

- (A) Applying Navya Nyāya to Mishra's Texts The four pramāṇas (valid sources of knowledge) of Navya Nyāya, pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (testimony), can be mapped onto Mishra's narrative technique.
- (B) The chapter notes that bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana.
- (C) The chapter notes that this is what Sandra Gilbert and Susan Gubar would call "the anxiety of authorship" reversed: here, the female subject writes herself into existence before birth, claiming the archive of achieved women against the annihilation her...
- (D) The chapter notes that behr (Meter) Fixed quantal pattern of long (guru/2) and short (laghu/1) syllables; derived from Arabic aruz; ~19 principal bahrs in Urdu line of inheritance.

२४२६. Which option correctly summarizes a point from Chapter 54?

- (A) Aristotle, Hamartia, and the Tragic Vision Aristotle's Poetics, with its concepts of mimesis (imitation of action), catharsis (purification of emotions), hamartia (tragic flaw), peripeteia (reversal of fortune), and anagnorisis (recognition/discovery)...
- (B) The chapter notes that however, before Daag, I have not come across a novel centered on the marriage of a Brahmin girl with a Chamar Dalit (Chamar community) boy." This falls completely under Kamalanand Jha's Brahminical arrogance.
- (C) The Videha critical frame explicitly defends this mixed-register Maithili against the purism of the mainstream stream which, as Gajendra Thakur has documented, uses linguistic gatekeeping as a tool of caste exclusion.
- (D) The chapter notes that prasād's contribution as one strand in the samāntar (parallel, simultaneous) development of Maithili literature in the digital age, a strand that is simultaneously connected to the classical line of inheritance (his use of...

२४२७. According to Chapter 54, which statement best fits the discussion of Nine Contemporary Maithili Voices?

- (A) The editorial note of Videha 395 records poignantly that his wife Panna Jha has since passed away (svargiya).
- (B) The chapter notes that Singh creates a cumulative effect in which the repeated structure of oppression becomes suggestive of a systemic pattern, the literary equivalent of Anandavardhana's concept of *vaakyarthā dhvani*.
- (C) The chapter notes that its weaknesses lie in occasional prosodic irregularity and some poems where the didactic intent overwhelms the aesthetic impulse, a tension that the Indian *rasa* line of inheritance marks as the subordination of *shringara* and *karuna*...
- (D) A comprehensive academic study of his complete works, including close readings of individual poems, comparative analysis of his translations, and ethnographic evaluation of his folk collections, remains a desideratum of Maithili literary scholarship.

२४२८. In Chapter 54 (Nine Contemporary Maithili Voices), which option reflects the chapter's argument?

- (A) The essay ends with a systemic call: IIT professors should write engineering books in Maithili; doctors should write on health; administrators on governance; environmentalists on ecology.
- (B) The chapter notes that however, the best poems—the title poem, the unborn daughter's appeal, and "Shram Shakti", achieve what Anandavardhana called *dhvani* of the highest order: where the suggested meaning completely dominates the expressed meaning, making...
- (C) The travelogue of his 1985 trip to the Soviet Union can be read as a postcolonial text, exploring how a writer from a formerly colonized, agrarian society perceives a modern, industrialized superpower, reflecting on development, ideology, and cultural...
- (D) The chapter notes that when he dies, a final irony confronts him: the upper-caste cremation ground refuses to cremate him there, because he is Dalit.

२४२९. What is the best reading of the chapter's discussion of Nine Contemporary Maithili Voices?

- (A) Mandal's poetic labour is to disrupt normalised *sannikarsha* relations (*roti* = domestic, *lal* = auspicious) by establishing new, unprecedented *vyapti* (pervasion) relations that force the reader into fresh cognitive labour.
- (B) The present study documents three confirmed contributions (Videha 358, Videha 409, and the Srikant Thakur Vidyalkar series) and their substantive critical analysis.
- (C) The chapter notes that this is the structural constraint that a rigorous *stri-vimarsh* reading would identify: Chaudhary's feminism is sympathetic but not radical; it extends subjectivity to women while retaining the narrative architecture of the male gaze.
- (D) Gaṅgeśa looks closely at *pratyakṣa* (perception), *anumāna* (inference), *upamāna* (comparison), and *śabda* (verbal testimony) with unprecedented analytical precision, using the Navya-Nyāya technical vocabulary of *viśeṣyatā* (qualificand-hood), *prakāratā*...

२४३०. What does Chapter 54 most clearly emphasize about Aṅgrezī Lilek Niyam?

- (A) 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...
- (B) The chapter notes that 'Maithili in the Digital Space.' India Seminar.
- (C) 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.
- (D) The inclusion of a section on English spelling rules (Śuddha-Śuddha Aṅgrezī Lilek Niyam) is a remarkable structural hybrid, acknowledging the new linguistic reality while asserting Maithili's grammatical critical frame.

२४३१. According to Chapter 54, which statement best fits the discussion of Nine Contemporary Maithili Voices?

- (A) The crow (kauā) is one of the most culturally loaded birds in the Indian line of inheritance: associated with ancestors, with intelligence and cunning, with the liminal space between the domestic and the wild (crows live on human refuse and habitation)...
- (B) The chapter notes that while male poets from these backgrounds are writing, the female voice from these marginalized sections remains largely unheard and is "still waiting" to emerge.
- (C) The social criticism embedded in the short stories, particularly Ogarbaah's agricultural-ecological analysis, suggests the possibility of a Maithili Dalit novel of rural life, in the line of inheritance of Rajdeo Mandal's Hamar Tol but from inside the...
- (D) Videha Parallel History critical frame (VPHF): This work is a parallel history of linguistic standardization.

२४३२. In Chapter 55 (Three Voices of the Maithili Ghazal), which option reflects the chapter's argument?

- (A) The play is particularly interesting in the context of the Nāṭyashāstra, which itself draws its authority partly from Vedic ritual and Ramayana-based dramatic traditions.
- (B) The chapter notes that kaikeyi, the Rāmāyaṇa queen who asks her husband to exile Rāma, and who has historically been cast as the villain of the epic, is the archetypal woman-as-Other in Indian literary line of inheritance: her motivations, intelligence...
- (C) The external life-struggle of the struggling female community and the internal mind's conflict, both have come in their poetry.
- (D) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.

२४३३. Which point is consistent with Chapter 55's treatment of Kumar Jha?

- (A) The chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member.
- (B) The chapter notes that chandan Kumar Jha: Monak Baat 7.1 Biographical Context 7.2 Thematic Analysis 7.3 Technical Achievement: Baal Ghazal and Generic Innovation 7.4 Close Reading of Selected Ghazals 8.
- (C) Mandal's poetic universe is structured around two axes: the axis of memory and the axis of urgency.
- (D) The chapter notes that dalit literature insists on the particular, the Dalit woman's specific body, the specific violence of the caste system, the specific hunger of the leather-worker.

२४३४. What is the best reading of the chapter's discussion of Three Voices of the Maithili Ghazal?

- (A) The immediate feedback loop, writing a ghazal, posting it online, receiving responses from other poets and readers, revising based on technical criticism, constituted the laboratory of formal training that made the print collections possible.
- (B) The chapter notes that national-level awards are highlighted; entries include source notes where independently verified.
- (C) The chapter notes that meena Jha's fiction is grounded in pratyaksha: the specific, observed social world of Mithila, its middle-class domestic arrangements, its women's health crises, is the epistemological starting point.
- (D) The Muslim population of Tirhut (particularly in Darbhanga, Saharsa, and Purnea) spoke this dialect, and the Ain-i-Akbari mentions the Nachari songs of Mithila, suggesting a centuries-old interface between the Persian-influenced Mughal court culture and...

२४३५. According to Chapter 55, which statement best fits the discussion of Three Voices of the Maithili Ghazal?

- (A) The chapter notes that this is a model of literary production without precedent in Maithili literary history: the digital-first, community-trained, simultaneously-published emergence of a new generation.
- (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Bauke, creating a karuna (compassion) rasa laced with vira (heroic) anticipation as the protagonist advances.
- (C) The Female Witness and the भुक्त यथार्थ (Lived Reality) Mala Jha's editorial vision draws its strength from the concept of "bhukta yathārtha", the lived reality of women that remains invisible to the male gaze.
- (D) His closest parallel inside the Videha circle is perhaps Kumar Pawan, another poet-scholar of the middle generation working in the line of inheritance of committed Maithili verse.

२४३६. Which point is consistent with Chapter 55's treatment of Three Voices of the Maithili Ghazal?

- (A) The simultaneous publication of three ghazal collections by three poets from the same online community, by the same publisher, in the same year, is a moment in Maithili literary history that institutional criticism, focused on individual 'major' figures...
- (B) The Voice of the Subaltern: Gayatri Chakravorty Spivak's question, "Can the Subaltern Speak?", is fundamental to the critique of Maithili Dalit literature, women's literature, and diasporic literature.
- (C) The chapter notes that एहि बास्कदक देरी केँ / जूनि भरकाउ हमर मित्र / एकर चिन्नगी सें / ध्याकि रहल अछि गाम / ध्याकि रहल अछि देश / ध्याकि रहल अछि ग्लोब critical frame Reading Rasa-Dhvani Vibhatsa (disgust) at corpse-heap.
- (D) The chapter notes that nepal's literary institutions have been structurally inadequate to Maithili's needs, despite the language's constitutional recognition.

२४३७. What does Chapter 55 most clearly emphasize about Three Voices of the Maithili Ghazal?

- (A) The chapter notes that s y n t h e s i s : S t r e n g t h s , L i m i t a t i o n s , a n d L e g a c y 9.1 Narendra Jha: Assessment Strengths Pioneer of economic writing in Maithili, filling a near-total vacuum across five decades of regional language...
- (B) The chapter notes that published Works: Translations of Oscar Wilde's Salome (1965) and Bankim Chandra Chatterjee's Bishabriksha (1868), as well as original poetry collections in Maithili (Vindanti) and Hindi (Rayi).
- (C) Her Prelim_14 piece 'Matibhrama' (Confusion/Delusion) is a title that resonates with the feminist critique of false consciousness, the question of whose values and whose reality constitute the normative critical frame that women are expected to accept.
- (D) The Parallel History critical frame makes it visible and major.

२४३८. Which answer matches the critical direction of Chapter 55?

- (A) The chapter notes that final Conclusion Audre Lorde writes in The Transformation of Silence into Language and Action: "Poetry is not a luxury.
- (B) The Makta, Matla, Radif, Kafiya: Technical Vocabulary The technical vocabulary that all three poets deploy in their prefaces shows their shared theoretical formation.
- (C) The endorsements of Videha in 2008 is an act of reception-theory in practice: they are helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.
- (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.

२४३९. Which point is consistent with Chapter 55's treatment of Three Voices of the Maithili Ghazal?

- (A) The anumāna structure of Pushpa's satirical ghazals is particularly Navya-Nyāya in character.
- (B) The chapter notes that this is, in Ramanujan's terms, a failure of the canon to recognize its folk sources.
- (C) The chapter notes that) is his first published literary work and specifically his first published Maithili ghazal collection.
- (D) In Priyamvadā, the title character, defined by her sweet, pleasing speech becomes the site of interrogation: what does it mean to be priyamvadā in a society that prescribes sweet speech for women precisely as a form of control?

२४४०. Which answer matches the critical direction of Chapter 55?

- (A) The chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the...
- (B) The chapter notes that 'Kavitā Me Becainī' (Restlessness in Poetry), with its triple refrain 'Hamar āṃkhi / Hamar āṃkhi / Hamar āṃkhi' ('Our eyes / Our eyes / Our eyes'), meditates on how capitalist postmodernity ('pūṃjīvādī vyavasthā ā uttar-ādhunikatāk...
- (C) The chapter notes that (Referenced in Videha Parallel History, Part 42, Shardindu Chaudhary Studies).
- (D) The chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother...

२४४१. What is the best reading of the chapter's discussion of Thematic Analysis Thematically?

- (A) The Videha critical frame also helps contextualise the Azadi ka Amrit Mahotsav framing of KamalTaal's publication.
- (B) His stated commitment to portraying 'the exploitation of women, the downtrodden and the poor' in Fasaad suggests a conscious engagement with this ethical dimension of the literary act.
- (C) Thematic Analysis Thematically, Om Prakash's ghazals range across four major domains.
- (D) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations.

२४४२. Which point is consistent with Chapter 55's treatment of Three Voices of the Maithili Ghazal?

- (A) Maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual...
- (B) In the terms of Bharata's Natyashastra: they achieve the Lokasangraha (social holding-together) function that is drama and song's highest purpose.
- (C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.
- (D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an...

२४४३. What does Chapter 55 most clearly emphasize about Three Voices of the Maithili Ghazal?

- (A) These politically engaged ghazals deploy the ghazal's traditional vehicle of love-complaint to carry social-democratic critique, a characteristic move of the best Urdu and Hindi ghazal line of inheritance.
- (B) The title means "Analysis", fitting for a writer who has also functioned as his line of inheritance's own critic.
- (C) The parallel history categorizes this development as follows: Early Modern Phase: Characterized by translations and early social narratives by Rasbiharilal Das and Janardhan Jha.
- (D) 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.

२४४४. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The chapter notes that contemporary Era (Post-2000) Digital Media / Social Advocacy Web-based Journals and Social Criticism Use of e-journals like Videha and social media for language activism.
- (B) The chapter notes that bāt Tākait Ekta Sehantā (A Hawk Waiting by the Road) Discontentment, Ramanu, the village school.
- (C) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).
- (D) The chapter places Pradeep Pushpa inside the wider parallel history of Maithili literature.

२४४५. What does Chapter 56 most clearly emphasize about PRADEEP PUSHPA Ghazal Poet · Cultural?

- (A) The chapter notes that comparing this trajectory to comparable examples in other Indian literary contexts, one is reminded of Walter Benjamin's argument (in "The Storyteller," 1936) that the death of the storyteller in industrial modernity is mourned...
- (B) The chapter notes that c O M P L E T E C R I T I C A L A P P R E C I A T I O N PRADEEP PUSHPA Ghazal Poet · Cultural Commentator · Digital Writer Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya Epistemology of Gaṅgeśa ...
- (C) The chapter notes that this critical theory asks: How does the voice of a woman writer differ from a male writer's depiction of female characters? b.
- (D) According to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research.

२४४६. Which answer matches the critical direction of Chapter 56?

- (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.
- (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.

२४४७. According to Chapter 56, which statement best fits the discussion of Pradeep Pushpa?

- (A) The chapter notes that 1326 CE) was the political frame of Gangesa's life.
- (B) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power.
- (C) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr).
- (D) The chapter notes that this shared peripherality is not accidental but constitutive: the Videha Parallel History critical frame is itself a project of the Maithili diaspora, founded by a Delhi-based editor, and its most productive contributors are those...

२४४८. In the context of Pradeep Pushpa, which statement is accurate?

- (A) The chapter notes that f O R M A L A N A L Y S I S : P R O S O D Y A N D S T Y L E Kalpana Jha Bokaro's poems work primarily inside the traditional Maithili geet and kavita forms: the geet uses melodic structure and refrain (dhun-adhaarit rachana), while...
- (B) The chapter notes that both marginalites are documented and theorised by the Videha Parallel History.
- (C) The title poem, 'Bhāsā Ke Na Bāṃṭiyo' ('Do Not Divide the Language'), is both an aesthetic manifesto and a socio-political protest, a passionate plea against fracturing the Maithili linguistic continuum by treating Bajjika, Angika, and standard Maithili as...
- (D) The chapter notes that family and Location Pradeep Pushpa's wife Nīlū Pushpa (नीलू पुष्प) is described as the first listener of his ghazals, an acknowledgment that locates the creative process inside the domestic sphere rather than in the seminar hall or...

२४४९. What is the best reading of the chapter's discussion of Gītākā Rāmlocana?

- (A) The Third Gender: Subhimani Jingu is cited as the first Maithili work to vividly depict the struggles of an adolescent of the "other sex," using the imagery of Ardhanarishwar to advocate for a dignified life.
- (B) The chapter notes that first, he writes fixed scripts rather than relying on the improvisatory or oral line of inheritance of gamaya performance.
- (C) The chapter notes that 'Gītākā Rāmlocana Ṭhākura' (गीतकार रामलोचन ठाकुर), Videha Sadeha 24, pages 133-136.
- (D) The chapter notes that r a m e s h w a r P r a s a d M a n d a l, B a u k e e (N o v e l) & B a g w a r (K a v y a d h a r a) Rameshwar Prasad Mandal is a retired schoolteacher from Supaul whose literary career has focused on the social novel and...

२४५०. According to Chapter 56, which statement best fits the discussion of Pradeep Pushpa?

- (A) The chapter notes that this is not mere regionalism but a form of what Edward Said called 'belonging': a deliberate affiliation with a language and culture as an act of love and political choice.
- (B) The chapter notes that people also understand that after Hindi, if they write in Maithili, will they get acceptance quickly?
- (C) The chapter notes that ghazal 4 (222212212222): Variant of ramal bahr; Delhi migration as key motif.
- (D) The chapter notes that mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education.

२४५१. What does Chapter 56 most clearly emphasize about Pradeep Pushpa?

- (A) 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.
- (B) 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.
- (C) The chapter notes that ghazal 7 (2222222): Short bahr, Dushyant-style two-line shers with political bite.
- (D) The chapter notes that post-structural methodology connects language meaning, word, its meaning, not with grammatical rules, but with the process of meaning-making.

२४५२. What is the best reading of the chapter's discussion of Pradeep Pushpa?

- (A) The Mithila region, covering the districts of Darbhanga, Madhubani, Sitamarhi, Samastipur, Supaul and others in northern Bihar, has historically been defined by an exceptional density of ponds and water bodies, encapsulated in the traditional proverb...
- (B) The chapter notes that ghazal 11 (2122 1222 2122): Mixed bahr; 5 shers, maqta with 'Pushpa'.
- (C) The Nirmali connection is not accidental: Nirmali (Supaul district) is a small Bihar town that has become a publishing hub for the Maithili parallel line of inheritance precisely because it lies outside the Delhi-Darbhanga establishment axis.
- (D) The story "Revāj" (Custom) is paradigmatic: the surface narrative concerns a widow asserting her daughter's right to light the funeral pyre.

२४५३. According to Chapter 56, which statement best fits the discussion of Pradeep Pushpa?

- (A) The chapter notes that navyanyāya is characterised by its own version of the linguistic turn.' Gaṅgeśa defends verbal testimony as a fourth irreducible pramāṇa, with its own distinctive conditions of validity: ākāṅkṣā (syntactic expectation), yogyatā...
- (B) The chapter notes that postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- (C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...
- (D) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.

२४५४. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The Ganges flows from his matted hair, his body is smeared with ash, and a garland of skulls hangs from his chest.
- (B) The chapter notes that vastukala (Architecture/Wood) Jhameli Mukhiya Recognizing craftsmanship as "Parallel Art".
- (C) The village has become a simulation of itself, hollowed out by modernity.
- (D) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...

२४५५. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The chapter notes that literary and Stylistic Analysis As a literary work, Salhaita-Gurmaita shows what Rasa theory would classify as the vira rasa (heroic sentiment) as its dominant emotional register, but a vira rasa tempered by karuna (compassion) for...
- (B) The chapter notes that pushpa's ghazal connects to that documentation line of inheritance: the poet's complaint is the cultural critic's lament in compressed form.
- (C) The chapter notes that panna Jha, writing about Maithili women's struggles from inside the social world she inhabits, stands closer to the mode of subaltern self-representation, though she too writes from a position of professional and social advantage.
- (D) The chapter notes that sadananda: Short Story-Poem and Farmer's Vision Sadananda is an entirely different voice in this series.

२४५६. 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.

२४५७. 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.

२४५८. 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.

२४५९. 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.

२४६०. 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.

२४६१. 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...

२४६२. Which point is consistent with Chapter 57's treatment of Reshma Chuhamal?

- (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 Chuhamal; 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.

२४६३. 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.

२४६४. 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.

२४६५. 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.

२४६६. 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.

२४६७. 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.

२४६८. 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.

२४६९. 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 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.

२४७०. 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...

२४७१. 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.

२४७२. 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 dādika 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...

२४७३. 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...

२४७४. 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 अच्छे लाल 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...

२४७५. 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 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...
- (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.

२४७६. 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.

२४७७. 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?

२४७८. 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...

२४७९. 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...

२४८०. 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.

२४८१. 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 s T R E N G T H S , L I M I T A T I O N S , A N D A S S E S S M E N T 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.

२४८२. 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.

२४८३. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that *bindeshwar Thakur: Works and Critical Appreciation* IV.A Biographical and Literary Profile Bindeshwar Thakur is a Nepali-side Maithili writer working as a migrant labourer in Qatar (Gulf diaspora).
- (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 Bhumihar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even oral memory, these figures are the subaltern given visual and...

२४८४. 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...

२४८५. 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.

२४८६. 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-Pemc', 'Kavi-Gošthī', 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.

२४८७. 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.

२४८८. 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.

२४८९. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that ethnologue: Languages of Nepal (ed. with John Eppel, 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 centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.

२४९०. In Chapter 58 (Prof. Premshankar Singh and Ilarani Singh), which option reflects the chapter's argument?

- (A) Mandal uses this story to comment not only on law enforcement but on the "lethargic judicial system" that treats procedural victory as a substitute for actual reparations.
- (B) The chapter places Prof. Premshankar Singh and Ilarani Singh inside the wider parallel history of Maithili literature.
- (C) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).
- (D) As a New Critical close reading reveals, the surface action (a son asking for fair-money) carries a deep subtext.

२४९१. Which answer matches the critical direction of Chapter 58?

- (A) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (B) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (C) The discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love...
- (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof.

२४९२. In Chapter 58 (Prof. Premshankar Singh and Ilarani Singh), which option reflects the chapter's argument?

- (A) The chapter notes that plot and Narrative Structure Baukee is a social novel centring on a girl who is abandoned as an orphan and is muteclassified as "bauki" (differently abled) by her society.
- (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 this systematic topical organization indicates a mature literary project that is simultaneously poetic and sociological.
- (D) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.

२४९३. Which point is consistent with Chapter 58's treatment of Singh Ilarani Singh?

- (A) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.
- (B) At the end, a faint Śānta rasa (peace) emerges as the narrator refuses the bribe. b.
- (C) And out of fear of repercussions, historians of Maithili and Mithila have, to this day, only hinted at this subject but not advanced further.
- (D) Videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of...

२४९४. Which answer matches the critical direction of Chapter 58?

- (A) His first poetry collection, 'Parti Tooti Rahal Achhi' (1993), establishes the foundational image of Thakur's poetic world: the 'parti' (fallow or uncultivated land) that is 'tooti' (breaking).
- (B) The Bhakti line of inheritance, from Vidyapati by way of the medieval Bhakta poets to the contemporary kirtan line of inheritance, is the unifying culturalphilosophical critical frame inside which Kamal's entire creative project is situated. e.
- (C) The analysis of the Gorkha presence in the tarai, the strip of land between the hills and the Gangetic plains that was ceded to the Gorkhas by the British in December 1816 at Sugauli, is developed as an argument: Mithila's rivers originate in Nepal, but...
- (D) The chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry.

२४९५. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) The short stories (laghu katha) including 'Panditain,' 'Buri Raj,' and others display his capacity for compressed, ironic social narrative in the line of inheritance of Maithili satirical fiction.
- (B) The title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region.
- (C) The chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory.
- (D) The chapter notes that key findings of The chapter: The Maithili ghazal has a documented correct lineage from Pandit Jivan Jha (early 20th century) by way of Kavivara Sitaram Jha, Kashikant Mishra 'Madhup', Vijaynath Jha, and Yoganand Heera.

२४९६. Which option correctly summarizes a point from Chapter 58?

- (A) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline, some of the longer poems would benefit from tighter structural organisation.
- (B) The chapter notes that c o n c l u s i o n Nand Kumar Mishra 'Nand' emerges from The analysis as a major and productive contributor to the democratic line of inheritance of Maithili literature, a writer whose twelve published texts between 2011 and 2022...
- (C) The chapter notes that he has also written the historical autobiography of other streams of Mithila, such as Bandini Mahananda, Bagmati Ki Sadgati!, Dui Patan Ke Beech Mein..
- (D) In the Videha Parallel History critical frame, Ilarani Singh represents the counter-line of inheritance of women's voices that mainstream literary academies, the Sahitya Akademi, Maithili Akademi, Maithili-Bhojpuri Akademi, have historically marginalized.

२४९७. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) The chapter notes that dhvani theory demands that what is most major be found not in what is said but in what resonates beyond the saying.
- (B) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...
- (C) Her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili literature: one that is inclusive of lower-caste, women, and non-elite voices.
- (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.

२४९८. 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.

२४९९. Which point is consistent with Chapter 58's treatment of Prof. Premshankar Singh and Ilarani Singh?

- (A) The chapter notes that d Marxist and Sociological Criticism Mishra's politics are clearly left-leaning, shaped by the Kolkata cultural milieu of the 1970s-80s where Marxism and the Naxalite movement were powerful intellectual forces.
- (B) The chapter notes that (4) Maithili Ghazal: Aagaman O Prasthan Bandh (मैथिली गजल: आगमन ओ प्रस्थान बन्ध), Co-edited with Gajendra Thakur.
- (C) The chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage...
- (D) The chapter notes that this meta-narrative gesture (a story about what the story of the Doctor's life is) is Mishra's most sophisticated narrative achievement in the collection.

२५००. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) Alongside karuṇa, Mandal's work activates vīra rasa (the heroic), understood not in the martial sense but in the sense of moral courage, the quiet heroism of the labouring person who persists with dignity under unjust conditions.
- (B) The chapter notes that 'Bandini Mahananda' is not just a technical book; it is a 'dirge' for the geography of Mithila and Seemanchal.
- (C) The chapter notes that this poem is among the most explicit articulations in the collection of the politics identified by the Videha Parallel History critical frame.
- (D) The chapter notes that ilarani Singh's theatre writings and poetry, as a woman writer, represent the parallel stream of gendered authorship.

उत्तरमाला — अध्याय १ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (D) Water, oil, and loose binding. — The analytical point asked in this question is captured by: Water, oil, and loose binding.

२. (C) Chhandogyas must perform the Uttar-Vivah ceremony after sunset after sighting the star Arundhati. — The analytical point asked in this question is captured by: Chhandogyas must perform the Uttar-Vivah ceremony after sunset after sighting the star Arundhati.

३. (B) The maternal uncle (mother's brother). — The analytical point asked in this question is captured by: The maternal uncle (mother's brother).

४. (B) When the Sun is in the Leo (Simha) constellation (approx. August- September). — The analytical point asked in this question is captured by: When the Sun is in the Leo (Simha) constellation (approx. August- September).

५. (D) Five. — The analytical point asked in this question is captured by: Five.

६. (A) Utkala, Kanyakubja, Gauda, Maithil, and Saraswat. — The analytical point asked in this question is captured by: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.

७. (B) Vidyapati Thakur. — The analytical point asked in this question is captured by: Vidyapati Thakur.

८. (C) Vindhyachal. — The analytical point asked in this question is captured by: Vindhyachal.

९. (D) When the Sun is in Leo (Sinha Rashi), typically mid-August to mid- September. — The analytical point asked in this question is captured by: When the Sun is in Leo (Sinha Rashi), typically mid-August to mid- September.

१०. (B) The Vindhyachal mountains. — The analytical point asked in this question is captured by: The Vindhyachal mountains.

११. (D) Brahmins, Kayasthas and Kshatriyas. — The analytical point asked in this question is captured by: Brahmins, Kayasthas and Kshatriyas.

१२. (B) **Protect the books from water and oil.** — The analytical point asked in this question is captured by: Protect the books from water and oil.
१३. (D) **One should not marry within the same 'Pinda' for five generations.** — The analytical point asked in this question is captured by: One should not marry within the same 'Pinda' for five generations.
१४. (C) **He simplified the paternal avoidance rule to skip only six generations, which was accepted by society.** — The analytical point asked in this question is captured by: He simplified the paternal avoidance rule to skip only six generations, which was accepted by society.
१५. (A) **09 July 2008 (Wednesday).** — The analytical point asked in this question is captured by: 09 July 2008 (Wednesday).
१६. (C) **2009 A.D.** — The analytical point asked in this question is captured by: 2009 A.D.
१७. (C) **She is an MBBS, MS, and a renowned female physician.** — The analytical point asked in this question is captured by: She is an MBBS, MS, and a renowned female physician.
१८. (B) **Arun Kumar.** — The analytical point asked in this question is captured by: Arun Kumar.
१९. (D) **Sita Devi.** — The analytical point asked in this question is captured by: Sita Devi.
२०. (B) **Sitavati Devi.** — The analytical point asked in this question is captured by: Sitavati Devi.
२१. (D) **Principal Judge** — The analytical point asked in this question is captured by: Principal Judge
२२. (D) **It is the only Panji that includes the names of women.** — The analytical point asked in this question is captured by: It is the only Panji that includes the names of women.
२३. (C) **It includes the names of females (Streegana).** — The analytical point asked in this question is captured by: It includes the names of females (Streegana).
२४. (D) **The name, the father's name, the mother's name, and the mother's ancestral Moola.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The name, the father's name, the mother's name, and the mother's ancestral Moola.
२५. (B) **The Panjis of Mithila and Alariya (Maduat-Alariya).** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The Panjis of Mithila and Alariya (Maduat-Alariya).
२६. (B) **Vatsa and Savarna.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Vatsa and Savarna.
२७. (C) **Strikartak (found within Udreh Panjis).** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Strikartak (found within Udreh Panjis).
२८. (B) **Devadasi** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Devadasi
२९. (C) **Sixth (Chashtha).** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sixth (Chashtha).
३०. (A) **A record detailing the original ancestral village and root of a lineage.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: A record detailing the original ancestral village and root of a lineage.
३१. (B) **Naraun.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Naraun.
३२. (C) **They are associated with the Khoul Mool.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: They are associated with the Khoul Mool.

- ३३. (C) Sodarpur Mool.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sodarpur Mool.
- ३४. (B) Mahindrapur Pandua.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mahindrapur Pandua.
- ३५. (B) Karmaha.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Karmaha.
- ३६. (C) Barah.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Barah.
- ३७. (C) Mansukh.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mansukh.
- ३८. (C) Sita, Gita, and Gauri.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sita, Gita, and Gauri.
- ३९. (D) Sarisab Khanguda Mool.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sarisab Khanguda Mool.
- ४०. (D) Tara, Sundarkala, and Sona.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Tara, Sundarkala, and Sona.
- ४१. (C) Lila, Shila, Meena, and Anila.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Lila, Shila, Meena, and Anila.
- ४२. (A) Gangaday.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Gangaday.
- ४३. (C) Mandar Diha** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mandar Diha
- ४४. (D) Dukhan.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Dukhan.
- ४५. (B) Irawal (or Karwal).** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Irawal (or Karwal).
- ४६. (C) Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Paternal Great-grandfather/Great-grandmother, Paternal Great-grandparents of the mother, Maternal Great-grandfather/Great-grandmother, and Maternal Great-grandparents of the mother.
- ४७. (A) A formal certificate issued by a Panjikaar confirming that a bride and groom are eligible to marry and are not 'Swajana' (forbidden relatives).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A formal certificate issued by a Panjikaar confirming that a bride and groom are eligible to marry and are not 'Swajana' (forbidden relatives).
- ४८. (C) The Great-grandfather's Grandfather (Vridha-prapitamaha ke pitamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Great-grandfather's Grandfather (Vridha-prapitamaha ke pitamaha).
- ४९. (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.

- ५०. (C) Matru-matamaha (Maternal great-grandfather).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Matru-matamaha (Maternal great-grandfather).
- ५१. (D) They share the same hymn-composing ancestors (Pravaras), indicating a shared lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They share the same hymn-composing ancestors (Pravaras), indicating a shared lineage.
- ५२. (D) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- 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. (D) Five.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five.
- ५६. (C) Chandogas perform the marriage in two parts (Purva and Uttara), whereas Vajasaneyis have no such division.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chandogas perform the marriage in two parts (Purva and Uttara), whereas Vajasaneyis have no such division.
- ५७. (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.
- ५८. (A) The mother's side.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The mother's side.
- ५९. (A) To ensure caste purity and strictly follow marriage eligibility rules (avoiding prohibited relationships).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To ensure caste purity and strictly follow marriage eligibility rules (avoiding prohibited relationships).
- ६०. (C) 7 generations (paternal side).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 7 generations (paternal side).
- ६१. (D) 5 generations (maternal side).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 5 generations (maternal side).
- ६२. (B) A detailed pedigree chart checking 32 ancestral branches to verify marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A detailed pedigree chart checking 32 ancestral branches to verify marriage eligibility.
- ६३. (D) The Maternal Grandmother's Maternal Grandmother's father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Maternal Grandmother's Maternal Grandmother's father.
- ६४. (A) Swajan (a relative unsuitable for marriage).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Swajan (a relative unsuitable for marriage).
- ६५. (C) The Maternal Grandmother's Paternal Great-Grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Maternal Grandmother's Paternal Great-Grandfather.
- ६६. (B) Great-Maternal Grandmother's Maternal Grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Great-Maternal Grandmother's Maternal Grandfather.

- ६७. (B) Chandal (or socially excluded).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chandal (or socially excluded).
- ६८. (A) To maintain genealogical records for ensuring caste purity and determining marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To maintain genealogical records for ensuring caste purity and determining marriage eligibility.
- ६९. (A) Maternal uncle (Maima).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal uncle (Maima).
- ७०. (B) Paternal grandmother's great-grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Paternal grandmother's great-grandfather.
- ७१. (B) Manusmriti.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Manusmriti.
- ७२. (A) Seven generations (modified to six in later practices).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations (modified to six in later practices).
- ७३. (D) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ७४. (C) It is divided into two parts: Purva-Vivah and Uttar-Vivah (after seeing the star Arundhati).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is divided into two parts: Purva-Vivah and Uttar-Vivah (after seeing the star Arundhati).
- ७५. (C) Pandit Harinath Upadhyaya.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Pandit Harinath Upadhyaya.
- ७६. (D) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ७७. (C) Siddhanta Patra.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Siddhanta Patra.
- ७८. (C) It is a list of potential grooms for a girl, verified by the Panjkar 5- 10 years before marriage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is a list of potential grooms for a girl, verified by the Panjkar 5- 10 years before marriage.
- ७९. (C) The mother and the father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The mother and the father.
- ८०. (D) A certificate of eligibility issued by a Panjkar confirming the bride and groom are not closely related.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A certificate of eligibility issued by a Panjkar confirming the bride and groom are not closely related.
- ८१. (D) A list of potential eligible grooms prepared by a Panjkar for a bride's father years before marriage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A list of potential eligible grooms prepared by a Panjkar for a bride's father years before marriage.
- ८२. (A) Yes, it is often considered permissible ('Adhikar ho jayet').** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Yes, it is often considered permissible ('Adhikar ho jayet').
- ८३. (A) A person who does not share a common ancestor within the forbidden generational range.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A person who does not share a common ancestor within the forbidden generational range.
- ८४. (D) The detailed genealogical record of the groom's 32 ancestral lines used to check marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The detailed

genealogical record of the groom's 32 ancestral lines used to check marriage eligibility.

८५. (B) Five. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five.

८६. (D) Maternal uncle (mother's brother). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal uncle (mother's brother).

८७. (A) A list of potential eligible grooms prepared for a girl several years before her marriage. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A list of potential eligible grooms prepared for a girl several years before her marriage.

८८. (D) The maternal uncle (Mā ma). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal uncle (Mā ma).

८९. (C) She is ineligible for marriage if she falls within the prohibited generation count of the 'Chhadwidh'. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: She is ineligible for marriage if she falls within the prohibited generation count of the 'Chhadwidh'.

९०. (B) Because they are considered to share the same ancestors (Anya-onya). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because they are considered to share the same ancestors (Anya-onya).

९१. (B) Sapinda — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sapinda

९२. (D) No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: No, it is strictly prohibited as per the rule against marrying offspring of the mother's brother.

९३. (A) It involves checking the paternal great-grandfather of the bride's paternal grandmother. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It involves checking the paternal great-grandfather of the bride's paternal grandmother.

९४. (C) Udhedh — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Udhedh

९५. (C) Pandit Harinath Upadhyay. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Pandit Harinath Upadhyay.

९६. (D) The groom cannot marry the daughter of his maternal uncle. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The groom cannot marry the daughter of his maternal uncle.

९७. (D) The paternal great-great-grandfather (Vridha Prapitamaha). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The paternal great-great-grandfather (Vridha Prapitamaha).

९८. (D) Within seven generations on the father's side and five on the mother's side. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Within seven generations on the father's side and five on the mother's side.

९९. (D) Because they share the same common ancestors (identical Pravaras). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because they share the same common ancestors (identical Pravaras).

१००. (B) To maintain caste purity and determine marriage eligibility for Brahmins, Kayasthas, and Kshatriyas. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To maintain caste purity and determine marriage eligibility for Brahmins, Kayasthas, and Kshatriyas.

- १०१. (C) Seven generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations.
- १०२. (C) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- १०३. (D) To maintain genealogical records and verify the legality of marriages based on lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To maintain genealogical records and verify the legality of marriages based on lineage.
- १०४. (B) Chhandogya marriages involve viewing the Arundhati star after sunset, while Vajasaneyi marriages have no such requirement.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandogya marriages involve viewing the Arundhati star after sunset, while Vajasaneyi marriages have no such requirement.
- १०५. (A) Uteá, h Panji.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Uteá, h Panji.
- १०६. (A) It became extinct/obsolete, leading them to rely only on avoiding identical village names for marriages.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It became extinct/obsolete, leading them to rely only on avoiding identical village names for marriages.
- १०७. (D) The 7th generation (making the 7th generation eligible for marriage).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The 7th generation (making the 7th generation eligible for marriage).
- १०८. (D) To pre-identify eligible grooms and simplify the final 'Siddhanta' process.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To pre-identify eligible grooms and simplify the final 'Siddhanta' process.
- १०९. (C) Avoiding five generations on the mother's side and seven on the father's side for marriage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Avoiding five generations on the mother's side and seven on the father's side for marriage.
- ११०. (B) Marriage is prohibited within seven generations on the paternal side.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage is prohibited within seven generations on the paternal side.
- १११. (A) Marriage is prohibited within five generations on the maternal side.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage is prohibited within five generations on the maternal side.
- ११२. (D) It is her paternal great-grandfather's father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is her paternal great-grandfather's father.
- ११३. (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.
- ११४. (B) It is her maternal grandmother's maternal grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is her maternal grandmother's maternal grandfather.
- ११५. (B) It is her paternal grandmother's paternal great-grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is her paternal grandmother's paternal great-grandfather.
- ११६. (B) It is her paternal grandmother's maternal grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is her paternal grandmother's maternal grandfather.

- ११७. (C) Because they share the same set of five primary sage ancestors (Pravaras).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because they share the same set of five primary sage ancestors (Pravaras).
- ११८. (B) Forbidden (as they share the same ancestors).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Forbidden (as they share the same ancestors).
- ११९. (D) Yes** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Yes
- १२०. (A) A specialised genealogist who maintains records and verifies marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A specialised genealogist who maintains records and verifies marriage eligibility.
- १२१. (B) Determining the 16 'Shadvith' of the bride.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Determining the 16 'Shadvith' of the bride.
- १२२. (C) It is a certificate issued by a Panjkar confirming that a bride and groom are not prohibited relations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is a certificate issued by a Panjkar confirming that a bride and groom are not prohibited relations.
- १२३. (B) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- १२४. (C) 16.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16.
- १२५. (B) A formal certificate issued by a Panjikara confirming that a bride and groom are not closely related.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A formal certificate issued by a Panjikara confirming that a bride and groom are not closely related.
- १२६. (D) Gotra; Pravara.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Gotra; Pravara.
- १२७. (D) Prohibition of marriage if any of the 16 identified 'Chhattha' ancestors of the bride appear in the groom's paternal lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Prohibition of marriage if any of the 16 identified 'Chhattha' ancestors of the bride appear in the groom's paternal lineage.
- १२८. (D) It violates the maternal generation gap (Sapinda) rules.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It violates the maternal generation gap (Sapinda) rules.
- १२९. (C) The introduction of seven generations of ancestors required for marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The introduction of seven generations of ancestors required for marriage eligibility.
- १३०. (B) Seven generations (later modified to six in practice).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations (later modified to six in practice).
- १३१. (A) Because they share the same common ancestors (Pravaras).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because they share the same common ancestors (Pravaras).
- १३२. (A) It is strictly prohibited.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is strictly prohibited.
- १३३. (B) A list prepared by a Panjkar for a father, detailing eligible grooms for his daughter.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A list prepared by a Panjkar for a father, detailing eligible grooms for his daughter.

- १३४. (D) The five generations of the mother's lineage (Matripaksha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The five generations of the mother's lineage (Matripaksha).
- १३५. (D) Maternal uncle (Matamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal uncle (Matamaha).
- १३६. (C) Five** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five
- १३७. (C) 16** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16
- १३८. (B) The maternal grandmother's maternal grandmother's father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandmother's maternal grandmother's father.
- १३९. (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.
- १४०. (C) Maternal grandfather's paternal great-grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal grandfather's paternal great-grandfather.
- १४१. (D) Because they share the same common ancestors.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because they share the same common ancestors.
- १४२. (A) Marriage is prohibited if the groom and bride are within six generations of a common ancestor in that lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage is prohibited if the groom and bride are within six generations of a common ancestor in that lineage.
- १४३. (C) Five.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five.
- १४४. (B) Prohibited** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Prohibited
- १४५. (D) Maternal uncle (specifically 'Nimata' or mother's brother).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal uncle (specifically 'Nimata' or mother's brother).
- १४६. (D) To ensure the groom is not marrying a girl from his mother's immediate family lineage up to the 5th generation.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To ensure the groom is not marrying a girl from his mother's immediate family lineage up to the 5th generation.
- १४७. (D) To ensure the genealogical purity of Brahmin, Kayastha and Kshatriya castes for marriage purposes.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To ensure the genealogical purity of Brahmin, Kayastha and Kshatriya castes for marriage purposes.
- १४८. (D) One cannot marry a girl who is a Sapinda of the mother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: One cannot marry a girl who is a Sapinda of the mother.
- १४९. (A) The girl's great-great-grandfather (Vridha Prapitamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The girl's great-great-grandfather (Vridha Prapitamaha).
- १५०. (B) If the relationship appears only on the maternal side (Matri-paksha) after the 5th generation.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: If the relationship appears only on the maternal side (Matri-paksha) after the 5th generation.
- १५१. (B) Sapindata (blood relationship boundaries).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sapindata (blood relationship boundaries).

१५२. (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.

१५३. (B) A marriage cannot take place within five generations of the maternal side. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A marriage cannot take place within five generations of the maternal side.

१५४. (A) Third. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Third.

१५५. (D) Adhikar Mala. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Adhikar Mala.

१५६. (D) Matri-sapinda prohibition (specifically the step-maternal uncle's offspring). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Matri-sapinda prohibition (specifically the step-maternal uncle's offspring).

१५७. (B) The paternal great-grandfather of the maternal grandmother of the maternal grandmother. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The paternal great-grandfather of the maternal grandmother of the maternal grandmother.

१५८. (B) Yes, provided it is beyond the fifth generation. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Yes, provided it is beyond the fifth generation.

१५९. (B) No, if it falls within the seven prohibited generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: No, if it falls within the seven prohibited generations.

१६०. (C) Sixth — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sixth

१६१. (C) Vriddha Prapitamaha (Great-great-grandfather). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Vriddha Prapitamaha (Great-great-grandfather).

१६२. (A) Matrimatramaha (Maternal grandmother's maternal grandfather). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Matrimatramaha (Maternal grandmother's maternal grandfather).

१६३. (B) Udhedh — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Udhedh

१६४. (B) Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Not belonging to the same 'Sapinda' (bloodline within specific degrees) of the mother or father.

१६५. (B) It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It ensures that the bride is not a 'Sapinda' (blood relative) of the groom's mother or father.

१६६. (C) Seven (often reduced to six in specific Maithil Brahmin practice). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven (often reduced to six in specific Maithil Brahmin practice).

१६७. (C) They share the same set of common ancestors. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They share the same set of common ancestors.

१६८. (B) 16 — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16

- १६१. (A) Marriage eligibility (or Sapinda prohibition).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage eligibility (or Sapinda prohibition).
- १७०. (B) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- १७१. (D) The marriage is permitted, as the restrictive gap for the mother's side is shorter (five generations).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage is permitted, as the restrictive gap for the mother's side is shorter (five generations).
- १७२. (A) Chhandog rituals involve a specific evening segment to view the star Arundhati, which is not mandatory for Vajasaneyi.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandog rituals involve a specific evening segment to view the star Arundhati, which is not mandatory for Vajasaneyi.
- १७३. (A) Individuals belonging to the same Gotra or lineage, making them ineligible for marriage with each other.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Individuals belonging to the same Gotra or lineage, making them ineligible for marriage with each other.
- १७४. (A) Seven generations of common ancestry.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations of common ancestry.
- १७५. (D) The groom cannot marry the daughter of his maternal uncle.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The groom cannot marry the daughter of his maternal uncle.
- १७६. (C) They are considered to share common ancestors, making them genealogically identical for marriage purposes.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They are considered to share common ancestors, making them genealogically identical for marriage purposes.
- १७७. (B) Biological relations or kin sharing the same body particles, within which marriage is forbidden.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Biological relations or kin sharing the same body particles, within which marriage is forbidden.
- १७८. (A) Father's Gotra, Mother's Sapinda, Father's Sapinda, and specific maternal/paternal maternal lines.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Father's Gotra, Mother's Sapinda, Father's Sapinda, and specific maternal/paternal maternal lines.
- १७९. (D) It is a marriage ritual performed after sunset after observing the star Arundhati.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is a marriage ritual performed after sunset after observing the star Arundhati.
- १८०. (B) An illegal or forbidden marriage within prohibited genealogical degrees, often resulting in social exclusion.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: An illegal or forbidden marriage within prohibited genealogical degrees, often resulting in social exclusion.
- १८१. (B) To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To verify that the bride and groom are not related within five generations of the mother or six/seven of the father.
- १८२. (B) It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It violates the rule against marrying a descendant of the mother's brother (Matrimandhu).
- १८३. (A) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- १८४. (B) Arundhati (the morning/evening star).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Arundhati (the morning/evening star).

- १८५. (D) To ensure caste purity and regulate marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To ensure caste purity and regulate marriage eligibility.
- १८६. (B) Chandogya marriages are split into two parts (Purva and Uttara), with the latter occurring after sunset.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chandogya marriages are split into two parts (Purva and Uttara), with the latter occurring after sunset.
- १८७. (D) The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The groom cannot marry a girl from his maternal uncle's immediate family (Niman-matul rule).
- १८८. (B) No, it is prohibited.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: No, it is prohibited.
- १८९. (A) Definition: A detailed genealogical introduction covering 32 lineages (maternal and paternal) required for marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Definition: A detailed genealogical introduction covering 32 lineages (maternal and paternal) required for marriage eligibility.
- १९०. (D) Mahamaho-padhyaya Mahesh Thakur.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Mahamaho-padhyaya Mahesh Thakur.
- १९१. (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).
- १९२. (A) Gotra Exogamy.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Gotra Exogamy.
- १९३. (B) Paternal Great-Great-Great Grandfather (Vridhha-Prapitamah).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Paternal Great-Great-Great Grandfather (Vridhha-Prapitamah).
- १९४. (D) The maternal grandmother's maternal grandmother's maternal grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandmother's maternal grandmother's maternal grandfather.
- १९५. (C) Four (points 9, 10, 11, and 12).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Four (points 9, 10, 11, and 12).
- १९६. (C) Five** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five
- १९७. (C) Chhandogya weddings involve seeing the Arundhati star after sunset, while Vajasaneyi weddings have no such requirement.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandogya weddings involve seeing the Arundhati star after sunset, while Vajasaneyi weddings have no such requirement.
- १९८. (B) Manages and verifies the Panji records for marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Manages and verifies the Panji records for marriage eligibility.
- १९९. (C) The groom cannot marry the daughter of his maternal uncle.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The groom cannot marry the daughter of his maternal uncle.
- २००. (C) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.

२०१. (C) His accidental marriage to a prohibited relative (his first cousin's daughter) due to lack of records. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: His accidental marriage to a prohibited relative (his first cousin's daughter) due to lack of records.

२०२. (D) Vajasaneyi marriages can occur day or night, while Chhandoga marriages have specific segments, including seeing the Arundhati star after sunset. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Vajasaneyi marriages can occur day or night, while Chhandoga marriages have specific segments, including seeing the Arundhati star after sunset.

२०३. (A) It refers to individuals who share common ancestors within a specific number of generations and are thus barred from marrying. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It refers to individuals who share common ancestors within a specific number of generations and are thus barred from marrying.

२०४. (D) It is the final ancestral line checked to ensure total genealogical separation. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is the final ancestral line checked to ensure total genealogical separation.

२०५. (C) After the 5th generation from the mother and the 7th from the father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: After the 5th generation from the mother and the 7th from the father.

२०६. (B) Chhandog rituals are divided into two parts and often require seeing the stars (Arundhati) after sunset. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandog rituals are divided into two parts and often require seeing the stars (Arundhati) after sunset.

२०७. (C) Marriage within five generations of the mother and seven of the father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage within five generations of the mother and seven of the father.

२०८. (B) A great scholar whose unintentional marriage to a close relative (his cousin's daughter) triggered the need for the formal Panji Prabandh. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A great scholar whose unintentional marriage to a close relative (his cousin's daughter) triggered the need for the formal Panji Prabandh.

२०९. (B) The marriage eligibility check-list (Niyam 4). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage eligibility check-list (Niyam 4).

२१०. (A) Seven generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations.

२११. (C) Five generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.

२१२. (B) To identify 16 specific female ancestral lines of the bride to ensure they do not overlap with the groom's paternal side. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To identify 16 specific female ancestral lines of the bride to ensure they do not overlap with the groom's paternal side.

२१३. (A) Relationship through shared blood or ancestry within seven generations on the father's side and five on the mother's. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Relationship through shared blood or ancestry within seven generations on the father's side and five on the mother's.

२१४. (D) The Matri-matamahi (mother's maternal grandmother's mother). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Matri-matamahi (mother's maternal grandmother's mother).

- २१५. (C) It contains numerous instances of inter-caste marriages and the acceptance of their descendants into the community over time.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It contains numerous instances of inter-caste marriages and the acceptance of their descendants into the community over time.
- २१६. (B) The point at which individuals are no longer considered 'Sapinda' (blood relatives) and can legally marry.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The point at which individuals are no longer considered 'Sapinda' (blood relatives) and can legally marry.
- २१७. (C) After sunset, following the sighting of the star Arundhati.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: After sunset, following the sighting of the star Arundhati.
- २१८. (A) No, it is strictly prohibited.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: No, it is strictly prohibited.
- २१९. (D) The detailed introduction and lineage of 32 specific ancestors (अ०•अ१अ०²) required to check for relationship overlaps.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The detailed introduction and lineage of 32 specific ancestors (अ०•अ१अ०²) required to check for relationship overlaps.
- २२०. (C) Because they share the same primary ancestors, making them 'Svajana' (relatives).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because they share the same primary ancestors, making them 'Svajana' (relatives).
- २२१. (D) It represents the total number of maternal and paternal ancestors checked for genealogical overlaps.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It represents the total number of maternal and paternal ancestors checked for genealogical overlaps.
- २२२. (A) The prohibition of marriage within five generations of the mother and seven of the father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The prohibition of marriage within five generations of the mother and seven of the father.
- २२३. (A) Gotra; Pravara** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Gotra; Pravara
- २२४. (A) These refer to the Vedic recension followed, which dictates the specific mantras used in rituals like Upanayana and marriage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: These refer to the Vedic recension followed, which dictates the specific mantras used in rituals like Upanayana and marriage.
- २२५. (D) The formal introduction of seven generations of ancestors required for marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The formal introduction of seven generations of ancestors required for marriage eligibility.
- २२६. (D) Chhandogs divide marriage into two parts (Purva and Uttara), while Vajasaneyis have no such division.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandogs divide marriage into two parts (Purva and Uttara), while Vajasaneyis have no such division.
- २२७. (D) To strictly adhere to the Sapinda rules defined in the Dharma Shastras.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To strictly adhere to the Sapinda rules defined in the Dharma Shastras.
- २२८. (C) A professional genealogist appointed to verify lineage and issue marriage eligibility certificates.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A professional genealogist appointed to verify lineage and issue marriage eligibility certificates.
- २२९. (B) The introduction and verification of seven generations of ancestors to determine marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The introduction

and verification of seven generations of ancestors to determine marriage eligibility.

२३०. (D) A formal permit issued by a Panjkar certifying that the bride and groom are not related within prohibited degrees. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A formal permit issued by a Panjkar certifying that the bride and groom are not related within prohibited degrees.

२३१. (A) He unknowingly married a girl who was his own cousin (sister's daughter/maternal relative). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: He unknowingly married a girl who was his own cousin (sister's daughter/maternal relative).

२३२. (A) The Sapinda rule: avoiding five generations on the mother's side and seven on the father's side. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Sapinda rule: avoiding five generations on the mother's side and seven on the father's side.

२३३. (D) It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It eventually fell into disuse, and they now follow simpler rules like avoiding the mother's village for marriage.

२३४. (C) The Arundhati star. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Arundhati star.

२३५. (A) Seven generations (7). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations (7).

२३६. (C) Six (6). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Six (6).

२३७. (A) Sixteen (16). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sixteen (16).

२३८. (C) A person who is within the prohibited degree of kinship and thus ineligible for marriage. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A person who is within the prohibited degree of kinship and thus ineligible for marriage.

२३९. (B) The marriage of Pandit Harinath Upadhyaya to a relative (his father's brother's daughter's daughter) due to genealogical ignorance. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage of Pandit Harinath Upadhyaya to a relative (his father's brother's daughter's daughter) due to genealogical ignorance.

२४०. (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.

२४१. (B) Uddeh. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Uddeh.

२४२. (A) 16 — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16

२४३. (A) Sunset, after seeing the star Arundhati. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sunset, after seeing the star Arundhati.

२४४. (A) Seven for the father's side and five for the mother's side. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven for the father's side and five for the mother's side.

२४५. (D) To ensure lineage purity and prevent marriages 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 lineage purity and prevent marriages within prohibited degrees of kinship.

- २४६. (B) 16** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16
- २४७. (A) Definition: A marriage within the same clan or prohibited degree of kinship. Example: Marrying a first cousin.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Definition: A marriage within the same clan or prohibited degree of kinship. Example: Marrying a first cousin.
- २४८. (D) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- २४९. (B) Chhandoga marriages involve an 'Uttara Vivaha' performed after sunset after seeing the Arundhati star.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandoga marriages involve an 'Uttara Vivaha' performed after sunset after seeing the Arundhati star.
- २५०. (B) Seven generations (later modified to six for certain groups).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations (later modified to six for certain groups).
- २५१. (C) A formal certificate issued by a Panjikaṛ confirming that the bride and groom are not prohibited relatives.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A formal certificate issued by a Panjikaṛ confirming that the bride and groom are not prohibited relatives.
- २५२. (B) Genome mapping and the study of chromosomes.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Genome mapping and the study of chromosomes.
- २५३. (D) He formalised the rule that 7 generations on the paternal side must be excluded, which became widely accepted.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: He formalised the rule that 7 generations on the paternal side must be excluded, which became widely accepted.
- २५४. (A) A groom cannot marry the daughter of his maternal uncle (direct offspring 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 the daughter of his maternal uncle (direct offspring of his mother's brother).
- २५५. (B) The maternal great-grandfather of the bride's maternal grandmother (Matri-matamahi-matamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal great-grandfather of the bride's maternal grandmother (Matri-matamahi-matamaha).
- २५६. (B) Seven generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations.
- २५७. (B) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- २५८. (B) 1326 AD.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 1326 AD.
- २५९. (B) They share the same ancestors (Aurva, Chyavana, etc.), making them 'Sargotra'.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They share the same ancestors (Aurva, Chyavana, etc.), making them 'Sargotra'.
- २६०. (B) One who is not a 'Sapinda' (blood relative within restricted degrees) to the mother or father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: One who is not a 'Sapinda' (blood relative within restricted degrees) to the mother or father.
- २६१. (A) 16 positions each (total of 32).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16 positions each (total of 32).
- २६२. (B) The Panji tradition following the 'Chhadwa' algorithm.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Panji tradition following the 'Chhadwa' algorithm.

- २६३. (D) 16** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16
- २६४. (A) Forbidden.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Forbidden.
- २६५. (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.
- २६६. (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.
- २६७. (A) The father of the bride's great-great-grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The father of the bride's great-great-grandfather.
- २६८. (D) The maternal grandfather of the bride's paternal great-grandmother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandfather of the bride's paternal great-grandmother.
- २६९. (C) The maternal grandfather of the bride's maternal grandmother's maternal grandmother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandfather of the bride's maternal grandmother's maternal grandmother.
- २७०. (D) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- २७१. (D) The sixteen specific prohibited relationship points/ancestors that must be checked for marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The sixteen specific prohibited relationship points/ancestors that must be checked for marriage eligibility.
- २७२. (A) Members of these two Gotras cannot intermarry as they are considered kin.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Members of these two Gotras cannot intermarry as they are considered kin.
- २७३. (A) It is strictly prohibited in the Panji system.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is strictly prohibited in the Panji system.
- २७४. (A) Another name for the Siddhanta or the document certifying that the parties are not related.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Another name for the Siddhanta or the document certifying that the parties are not related.
- २७५. (C) To ensure 'Jati Shuddhi' (caste purity) and avoid prohibited degrees of relationship.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To ensure 'Jati Shuddhi' (caste purity) and avoid prohibited degrees of relationship.
- २७६. (A) The detailed introduction of 32 ancestral lines (maternal and paternal) used to verify marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The detailed introduction of 32 ancestral lines (maternal and paternal) used to verify marriage eligibility.
- २७७. (D) Blood relative.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Blood relative.
- २७८. (A) Savarna.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Savarna.
- २७९. (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.

२८०. (A) The paternal grandmother's great-grandfather. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The paternal grandmother's great-grandfather.

२८१. (A) It must be sighted after sunset during the 'Uttara Vivaha' phase. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It must be sighted after sunset during the 'Uttara Vivaha' phase.

२८२. (A) Ashastriya. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Ashastriya.

२८३. (B) Maternal grandfather. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal grandfather.

२८४. (B) The paternal grandmother's maternal grandfather. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The paternal grandmother's maternal grandfather.

२८५. (D) Five generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.

२८६. (D) Siddhant Patra (or Ashvajana-patra). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Siddhant Patra (or Ashvajana-patra).

२८७. (C) The marriage of Pandit Harinath Upadhyaya into a prohibited degree of relationship due to ignorance of lineage. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage of Pandit Harinath Upadhyaya into a prohibited degree of relationship due to ignorance of lineage.

२८८. (C) Six generations (making the seventh generation eligible). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Six generations (making the seventh generation eligible).

२८९. (D) The maternal grandfather of the maternal grandmother (Matamahi-matamaha-pita). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandfather of the maternal grandmother (Matamahi-matamaha-pita).

२९०. (B) Five generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.

२९१. (C) Five. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five.

२९२. (D) Father's paternal great-great-grandfather. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Father's paternal great-great-grandfather.

२९३. (B) Chandoga (Samaveda). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chandoga (Samaveda).

२९४. (B) 32 — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 32

२९५. (B) Yes, provided it is beyond the prohibited five generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Yes, provided it is beyond the prohibited five generations.

२९६. (B) The prohibition of marriage within five generations of the mother's side and seven of the father's. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The prohibition of marriage within five generations of the mother's side and seven of the father's.

२९७. (B) Prohibited (especially if within the specified generations). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Prohibited (especially if within the specified generations).

- ३९८. (C) Vriddha-Prapitamaha (Great-Great-Grandfather).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Vriddha-Prapitamaha (Great-Great-Grandfather).
- ३९९. (C) Paternal Great-Grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Paternal Great-Grandfather.
- ३००. (D) That the maternal side was not verified or was from an unregistered lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: That the maternal side was not verified or was from an unregistered lineage.
- ३०१. (B) Marriage is prohibited within five generations of the mother's lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage is prohibited within five generations of the mother's lineage.
- ३०२. (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).
- ३०३. (D) The great-grandfather of her great-great-grandfather (Vriddha Prapitamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The great-grandfather of her great-great-grandfather (Vriddha Prapitamaha).
- ३०४. (B) Chhandogya perform the 'Uttara Vivaha' only after sunset after seeing the Arundhati star, while Vajasaneyis have no such time restriction.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandogya perform the 'Uttara Vivaha' only after sunset after seeing the Arundhati star, while Vajasaneyis have no such time restriction.
- ३०५. (C) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ३०६. (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.
- ३०७. (D) Maternal grandfather's paternal grandmother's father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal grandfather's paternal grandmother's father.
- ३०८. (A) Maternal grandmother's maternal grandmother's father.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal grandmother's maternal grandmother's father.
- ३०९. (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.
- ३१०. (D) Seven generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations.
- ३११. (C) Maternal grandmother's maternal grandmother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal grandmother's maternal grandmother.
- ३१२. (B) Chhandogya (Samavedi).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandogya (Samavedi).
- ३१३. (B) They are considered to share the same root ancestors.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They are considered to share the same root ancestors.
- ३१४. (C) 16** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16
- ३१५. (B) Maternal uncle.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal uncle.

- ३१६. (C) Chandog (Samavedi).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chandog (Samavedi).
- ३१७. (D) The groom cannot marry the daughter of his maternal uncle.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The groom cannot marry the daughter of his maternal uncle.
- ३१८. (A) True.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: True.
- ३१९. (D) Sapinda (related within prohibited degrees).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sapinda (related within prohibited degrees).
- ३२०. (B) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ३२१. (A) Great-grandfather (Vridha-prapitamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Great-grandfather (Vridha-prapitamaha).
- ३२२. (D) Asapinda marriage rule.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Asapinda marriage rule.
- ३२३. (B) In certain sections, it includes the names of the female ancestors (Strinamaka).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: In certain sections, it includes the names of the female ancestors (Strinamaka).
- ३२४. (C) The marriage of scholar Pandit Harinath Upadhyay to his first cousin due to a lack of genealogical knowledge.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage of scholar Pandit Harinath Upadhyay to his first cousin due to a lack of genealogical knowledge.
- ३२५. (B) Whether a specific bride and groom have the legal and religious right to marry based on their ancestry.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Whether a specific bride and groom have the legal and religious right to marry based on their ancestry.
- ३२६. (B) Vajasaneyi ceremonies can occur during the day or night, while Chhandoga ceremonies must view the stars (Arundhati) after sunset.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Vajasaneyi ceremonies can occur during the day or night, while Chhandoga ceremonies must view the stars (Arundhati) after sunset.
- ३२७. (C) The 13th Chhadwith.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The 13th Chhadwith.
- ३२८. (C) Uteh-karana.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Uteh-karana.
- ३२९. (B) The maternal grandfather of the maternal grandmother (Matri- Matamaha of the Matamahi).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandfather of the maternal grandmother (Matri- Matamaha of the Matamahi).
- ३३०. (A) Also within the 6th generation on his paternal side.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Also within the 6th generation on his paternal side.
- ३३१. (D) Neither the bride nor the groom should be within the sixth position from any of the sixteen defined ancestors.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Neither the bride nor the groom should be within the sixth position from any of the sixteen defined ancestors.
- ३३२. (B) Up to the fifth generation from the mother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Up to the fifth generation from the mother.

- ३३३. (A) The marriage is considered invalid and any offspring would traditionally be socially excluded.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage is considered invalid and any offspring would traditionally be socially excluded.
- ३३४. (C) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ३३५. (C) The identification of 16 specific ancestral nodes (nodes of 6th-degree relations) to ensure no blood overlap.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The identification of 16 specific ancestral nodes (nodes of 6th-degree relations) to ensure no blood overlap.
- ३३६. (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).
- ३३७. (B) Relations sharing the same 'pinda' or body/ancestry within prohibited degrees.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Relations sharing the same 'pinda' or body/ancestry within prohibited degrees.
- ३३८. (B) The Siddhanta (Panjika's approval).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Siddhanta (Panjika's approval).
- ३३९. (C) Six generations in specific paternal and maternal lines.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Six generations in specific paternal and maternal lines.
- ३४०. (A) If the link appears on the maternal side of the groom after the prohibited generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: If the link appears on the maternal side of the groom after the prohibited generations.
- ३४१. (A) A formal certificate issued by a Panjika confirming that the bride and groom are not prohibited relatives.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A formal certificate issued by a Panjika confirming that the bride and groom are not prohibited relatives.
- ३४२. (D) Manu and Yajnavalkya.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Manu and Yajnavalkya.
- ३४३. (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).
- ३४४. (C) That the groom is not a descendant of the bride's mother's brother.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: That the groom is not a descendant of the bride's mother's brother.
- ३४५. (D) The marriage is considered invalid as the couple is regarded as siblings.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage is considered invalid as the couple is regarded as siblings.
- ३४६. (B) If the ancestor appears within the prohibited degree of the groom's paternal side.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: If the ancestor appears within the prohibited degree of the groom's paternal side.
- ३४७. (D) Because it violates the rule against marrying offspring of the mother's brother (Nirmata-Bhai).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Because it violates the rule against marrying offspring of the mother's brother (Nirmata-Bhai).
- ३४८. (C) It led to the formalisation of the Panji system to prevent such accidental 'incestuous' marriages.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It led to the formalisation of the Panji system to prevent such accidental 'incestuous' marriages.

३४९. (B) The lineages of the bride's maternal grandfather (Matamaha). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The lineages of the bride's maternal grandfather (Matamaha).

३५०. (A) Five generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.

३५१. (A) The girl's great-great-grandfather (Vridha Prapitamaha). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The girl's great-great-grandfather (Vridha Prapitamaha).

३५२. (B) Five generations. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.

३५३. (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.

३५४. (D) The formal public declaration and authentication of marriage eligibility by the Panjikar. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The formal public declaration and authentication of marriage eligibility by the Panjikar.

३५५. (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*).

३५६. (B) A man cannot marry the daughter of his maternal uncle. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A man cannot marry the daughter of his maternal uncle.

३५७. (A) Paternal great-grandfather's father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Paternal great-grandfather's father.

३५८. (C) Chhandog marriages usually occur in two parts (at sunset), whereas Vajasaneyi rituals have no such timing restriction. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhandog marriages usually occur in two parts (at sunset), whereas Vajasaneyi rituals have no such timing restriction.

३५९. (D) Sapinda (consanguineous relative). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sapinda (consanguineous relative).

३६०. (B) The great-grandfather's great-grandfather (Vridha-Prapitamaha's Prapitamaha). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The great-grandfather's great-grandfather (Vridha-Prapitamaha's Prapitamaha).

३६१. (C) It was discovered he had married his first cousin's daughter (his niece) due to lack of records. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It was discovered he had married his first cousin's daughter (his niece) due to lack of records.

३६२. (B) Seven (often modified to six in practice). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven (often modified to six in practice).

३६३. (A) A certificate issued by a Panjikar confirming that a couple is not prohibited from marrying by blood relation. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A certificate issued by a Panjikar confirming that a couple is not prohibited from marrying by blood relation.

३६४. (D) Maternal grandfather's father (among others). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Maternal grandfather's father (among others).

३६५. (A) Father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Father.

- ३६६. (D) Seven generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Seven generations.
- ३६७. (D) A list of 16 specific ancestors (six positions deep) checked to ensure no 'Sarpinda' (shared blood) relationship exists.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A list of 16 specific ancestors (six positions deep) checked to ensure no 'Sarpinda' (shared blood) relationship exists.
- ३६८. (C) Exclusion of five generations from the mother's side and seven (or six) from the father's side.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Exclusion of five generations from the mother's side and seven (or six) from the father's side.
- ३६९. (D) The bride's maternal grandmother's maternal great-grandfather (Matri-matamaha).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The bride's maternal grandmother's maternal great-grandfather (Matri-matamaha).
- ३७०. (A) Five.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five.
- ३७१. (C) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ३७२. (A) To document that the bride and groom are not related within prohibited degrees.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To document that the bride and groom are not related within prohibited degrees.
- ३७३. (D) A person related within the prohibited degrees of consanguinity with whom marriage is forbidden.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A person related within the prohibited degrees of consanguinity with whom marriage is forbidden.
- ३७४. (B) Adhikar Mala.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Adhikar Mala.
- ३७५. (D) It violates the rule against marrying within the maternal 'Sapinda' (cousin prohibition).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It violates the rule against marrying within the maternal 'Sapinda' (cousin prohibition).
- ३७६. (D) The father of the paternal great-grandfather (Vridha Prapitamah).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The father of the paternal great-grandfather (Vridha Prapitamah).
- ३७७. (B) Udegh Panji.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Udegh Panji.
- ३७८. (D) 5 generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 5 generations.
- ३७९. (B) Chhadisht** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhadisht
- ३८०. (A) The paternal great-grandfather of the girl's paternal great-grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The paternal great-grandfather of the girl's paternal great-grandfather.
- ३८१. (C) The paternal great-grandfather of the girl's maternal grandfather.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The paternal great-grandfather of the girl's maternal grandfather.

- ३८३. (C) It largely disappeared, leading them to avoid marriage only within the same village (Dada-Matrik village avoidance).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It largely disappeared, leading them to avoid marriage only within the same village (Dada-Matrik village avoidance).
- ३८३. (B) It is a systematic genealogical record-keeping system used in Mithila to verify caste purity and marriage eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is a systematic genealogical record-keeping system used in Mithila to verify caste purity and marriage eligibility.
- ३८४. (D) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ३८५. (B) Siddhant Patra (or Asvajana Patra).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Siddhant Patra (or Asvajana Patra).
- ३८६. (A) A list of sixteen specific ancestral positions that must be checked to avoid 'Sapinda' (blood relation) marriages.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A list of sixteen specific ancestral positions that must be checked to avoid 'Sapinda' (blood relation) marriages.
- ३८७. (D) The marriage is prohibited (no 'Adhikar').** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The marriage is prohibited (no 'Adhikar').
- ३८८. (D) Ancestors (Pravaras)** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Ancestors (Pravaras)
- ३८९. (C) The seventh generation (meaning six generations must be passed).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The seventh generation (meaning six generations must be passed).
- ३९०. (D) To maintain genealogical purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To maintain genealogical purity and regulate marriage eligibility among Brahmins, Kayasthas, and Kshatriyas.
- ३९१. (D) Six (the seventh generation is eligible).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Six (the seventh generation is eligible).
- ३९२. (C) 16** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 16
- ३९३. (B) A list of potential grooms prepared by a Panjikaṛ for a girl's father, based on genealogical eligibility.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A list of potential grooms prepared by a Panjikaṛ for a girl's father, based on genealogical eligibility.
- ३९४. (B) The daughter 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 daughter of the groom's step-mother's brother.
- ३९५. (B) Five generations.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Five generations.
- ३९६. (B) An incestuous or prohibited marriage within the forbidden degrees of kinship.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: An incestuous or prohibited marriage within the forbidden degrees of kinship.
- ३९७. (D) Great-great-grandmothers (Vṛiddha-prapitamahi).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Great-great-grandmothers (Vṛiddha-prapitamahi).
- ३९८. (A) Vajasaneyi marriages can occur during the day or night, whereas Chhandoga marriages include a night ritual involving seeing the Arundhati star.** — The rule being tested concerns marriage clearance and kinship checking; in this

context, the correct recorded point is: Vajasaneyi marriages can occur during the day or night, whereas Chhandoga marriages include a night ritual involving seeing the Arundhati star.

३९९. (B) It is permitted if the ancestor appears in the groom's maternal lineage (Matri-Paksha) rather than the paternal one. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It is permitted if the ancestor appears in the groom's maternal lineage (Matri-Paksha) rather than the paternal one.

४००. (D) 5 maternal and 7 paternal. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 5 maternal and 7 paternal.

४०१. (C) Four (the 5th, 7th, 8th, and 15th Chhadisths). — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Four (the 5th, 7th, 8th, and 15th Chhadisths).

४०२. (A) Sagotra — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sagotra

४०३. (C) Marriage between individuals who are prohibited relatives, which the Panji system seeks to prevent. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage between individuals who are prohibited relatives, which the Panji system seeks to prevent.

४०४. (A) Mother or Father. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Mother or Father.

४०५. (A) Prashasta (recommended/eligible) — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Prashasta (recommended/eligible)

४०६. (A) To prevent accidental marriages between close relatives due to the loss of private family records. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: To prevent accidental marriages between close relatives due to the loss of private family records.

४०७. (D) A relationship that is prohibited on the paternal side might be allowed if it occurs on the maternal side. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A relationship that is prohibited on the paternal side might be allowed if it occurs on the maternal side.

४०८. (C) The maternal grandfather of the maternal grandmother's maternal grandmother. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The maternal grandfather of the maternal grandmother's maternal grandmother.

४०९. (D) It largely became extinct, and they shifted to avoiding common village lineages for marriage. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It largely became extinct, and they shifted to avoiding common village lineages for marriage.

४१०. (A) 5 generations — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: 5 generations

४११. (A) Arundhati — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Arundhati

४१२. (C) They share common ancestors and the same Pravara sages. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: They share common ancestors and the same Pravara sages.

४१३. (D) Pandit Harinath Upadhyaya — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Pandit Harinath Upadhyaya

४१४. (B) The daughter was married to Padma Pati, the son of Ghuran, from the village of Karmiha. — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The daughter was married to Padma Pati, the son of Ghuran, from the village of Karmiha.

- ४१५. (D) A marriage or maternal lineage connection (often relating to a daughter's son).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A marriage or maternal lineage connection (often relating to a daughter's son).
- ४१६. (B) Kalyan, the son of Iray from the village of Valiyas.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Kalyan, the son of Iray from the village of Valiyas.
- ४१७. (A) Jananand, the son of Chumman from the Karmiha lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Jananand, the son of Chumman from the Karmiha lineage.
- ४१८. (C) The management of genealogical records and marriage alliances within the Maithil community.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The management of genealogical records and marriage alliances within the Maithil community.
- ४१९. (A) Darihara.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Darihara.
- ४२०. (D) Darihara.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Darihara.
- ४२१. (B) Satlakha.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Satlakha.
- ४२२. (D) Jivanath.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Jivanath.
- ४२३. (A) Purandar from the Baliyas origin.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Purandar from the Baliyas origin.
- ४२४. (B) Sadashiv from the Sarisab origin.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sadashiv from the Sarisab origin.
- ४२५. (B) Paan Mansukh from the Pandua origin.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Paan Mansukh from the Pandua origin.
- ४२६. (B) Ram from the Sodarpur Mool.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Ram from the Sodarpur Mool.
- ४२७. (A) It signifies a daughter's marriage alliance into another family and village.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: It signifies a daughter's marriage alliance into another family and village.
- ४२८. (A) The Valmiki Ramayana.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The Valmiki Ramayana.
- ४२९. (A) Dulahiti.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Dulahiti.
- ४३०. (A) Fourteen marriages.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Fourteen marriages.
- ४३१. (B) Hridayanand.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Hridayanand.
- ४३२. (D) Rama.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Rama.
- ४३३. (B) Six.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Six.

- ४३४. (A) Shyamsundar** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Shyamsundar
- ४३५. (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.
- ४३६. (A) Gopa (Yadav).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Gopa (Yadav).
- ४३७. (C) Chammakar (Leather worker).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chammakar (Leather worker).
- ४३८. (D) Mahapatra.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Mahapatra.
- ४३९. (B) Giru.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Giru.
- ४४०. (B) Rajak (Washerman).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Rajak (Washerman).
- ४४१. (D) Marriage with a 'Guru-patni' (a teacher's wife).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Marriage with a 'Guru-patni' (a teacher's wife).
- ४४२. (D) Path-patita kanya (a fallen girl).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Path-patita kanya (a fallen girl).
- ४४३. (D) A 'Path-patita kanya' (fallen girl) from the Gangoli lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: A 'Path-patita kanya' (fallen girl) from the Gangoli lineage.
- ४४४. (C) Mandar Marad Mool.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Mandar Marad Mool.
- ४४५. (A) Table 9.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Table 9.
- ४४६. (D) The source does not explicitly name her, but identifies her as the daughter of Jagadguru Gangesh from the Chhadan lineage.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The source does not explicitly name her, but identifies her as the daughter of Jagadguru Gangesh from the Chhadan lineage.
- ४४७. (D) Ruramath Mool.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Ruramath Mool.
- ४४८. (C) The daughter of Rud married Helu of the Darihara Mool.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: The daughter of Rud married Helu of the Darihara Mool.
- ४४९. (C) Table 96.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Table 96.
- ४५०. (B) Chhadan.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhadan.
- ४५१. (D) Chhadan.** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Chhadan.
- ४५२. (D) 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.

- ४५३. (A) Prohibited** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Prohibited
- ४५४. (A) No, marriage is prohibited within 7 generations (paternal).** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: No, marriage is prohibited within 7 generations (paternal).
- ४५५. (D) Sagotra** — The rule being tested concerns marriage clearance and kinship checking; in this context, the correct recorded point is: Sagotra
- ४५६. (B) As a middle-tier classification between Srotريا and Panjibadh based on ancestral merit.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: As a middle-tier classification between Srotريا and Panjibadh based on ancestral merit.
- ४५७. (A) Five generations.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Five generations.
- ४५८. (D) The specific lineage records or titles associated with the Shrotriya category.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The specific lineage records or titles associated with the Shrotriya category.
- ४५९. (B) Five generations.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Five generations.
- ४६०. (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.
- ४६१. (C) 5 generations.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: 5 generations.
- ४६२. (D) The Shrotriya classification is associated with this.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The Shrotriya classification is associated with this.
- ४६३. (D) Five.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Five.
- ४६४. (D) Five generations.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Five generations.
- ४६५. (B) The lineage would be marked in the Dushana Panji, affecting the status of descendants.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The lineage would be marked in the Dushana Panji, affecting the status of descendants.
- ४६६. (D) Jaibar.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Jaibar.
- ४६७. (C) The Srotريا Brahmins.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The Srotريا Brahmins.
- ४६८. (D) Five.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Five.
- ४६९. (A) The social standing or classification of a family based on their marriage alliances and conduct recorded over time.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The social standing or classification of a family based on their marriage alliances and conduct recorded over time.
- ४७०. (C) It signifies that two people are not 'Svapinda' (closely related) and are eligible to marry.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: It signifies that two people are not 'Svapinda' (closely related) and are eligible to marry.

- ୪୭୧. (A) The lineage was often considered 'blemished' (Dushit) until enough generations passed to reset its status.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The lineage was often considered 'blemished' (Dushit) until enough generations passed to reset its status.
- ୪୭୨. (B) He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: He married the daughter of 'Chamru' of the Valiyase Mul, whose own mother's lineage was unknown.
- ୪୭୩. (B) Seven generations on the father's side and five on the mother's side.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Seven generations on the father's side and five on the mother's side.
- ୪୭୪. (C) 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.
- ୪୭୫. (D) They were classified as 'Jayabaar'.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: They were classified as 'Jayabaar'.
- ୪୭୬. (C) Thirty-two.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Thirty-two.
- ୪୭୭. (B) Marriage is prohibited within five generations of ancestors.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Marriage is prohibited within five generations of ancestors.
- ୪୭୮. (D) By checking the maternal side for five generations.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: By checking the maternal side for five generations.
- ୪୭୯. (D) Dauhitra, which refers to the subject's maternal grandson status or their mother's ancestral village.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Dauhitra, which refers to the subject's maternal grandson status or their mother's ancestral village.
- ୪୮୦. (A) Mahathain.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Mahathain.
- ୪୮୧. (B) Devadasi.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Devadasi.
- ୪୮୨. (D) Devadasi** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Devadasi
- ୪୮୩. (D) A girl who has fallen from her social or moral path/caste status.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: A girl who has fallen from her social or moral path/caste status.
- ୪୮୪. (C) The 'Charmkarini' (tanner) community.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: The 'Charmkarini' (tanner) community.
- ୪୮୫. (B) Devadasi.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Devadasi.
- ୪୮୬. (B) Table 11.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Table 11.
- ୪୮୭. (C) Sarisav Mool** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Sarisav Mool
- ୪୮୮. (B) Rud (Rudra)** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Rud (Rudra)

- ४८९. (B) She belonged to the 'Charmkarini' (tanner) community.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: She belonged to the 'Charmkarini' (tanner) community.
- ४९०. (C) Chand.** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Chand.
- ४९१. (B) He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.** — For the historical or institutional detail asked here, the relevant entry points to: He unknowingly married his own cousin (his father's sister's daughter's daughter) due to a lack of recorded lineage.
- ४९२. (A) He inadvertently married his first cousin (mother's sister's daughter) due to a lack of genealogical records.** — For the historical or institutional detail asked here, the relevant entry points to: He inadvertently married his first cousin (mother's sister's daughter) due to a lack of genealogical records.
- ४९३. (A) He unknowingly married a close relative (his sister's daughter's daughter).** — For the historical or institutional detail asked here, the relevant entry points to: He unknowingly married a close relative (his sister's daughter's daughter).
- ४९४. (B) Vijaydatta.** — For the historical or institutional detail asked here, the relevant entry points to: Vijaydatta.
- ४९५. (D) Varna Ratnakar.** — For the historical or institutional detail asked here, the relevant entry points to: Varna Ratnakar.
- ४९६. (A) The decision by King Harisimhadeva to standardise genealogical records under state-appointed Pandits.** — For the historical or institutional detail asked here, the relevant entry points to: The decision by King Harisimhadeva to standardise genealogical records under state-appointed Pandits.
- ४९७. (C) Vijaydatta.** — For the historical or institutional detail asked here, the relevant entry points to: Vijaydatta.
- ४९८. (A) Varna-Ratnakar by Jyotirishwar Thakur.** — For the historical or institutional detail asked here, the relevant entry points to: Varna-Ratnakar by Jyotirishwar Thakur.
- ४९९. (B) He inadvertently married a girl who was his first cousin (maternal uncle's daughter).** — For the historical or institutional detail asked here, the relevant entry points to: He inadvertently married a girl who was his first cousin (maternal uncle's daughter).
- ५००. (C) He inadvertently married a close relative (his cousin's daughter) due to lack of recorded genealogical data.** — For the historical or institutional detail asked here, the relevant entry points to: He inadvertently married a close relative (his cousin's daughter) due to lack of recorded genealogical data.
- ५०१. (A) It marked the beginning of digitising, transcribing, and editing the ancient Tirhuta Panji records into Devanagari.** — For the historical or institutional detail asked here, the relevant entry points to: It marked the beginning of digitising, transcribing, and editing the ancient Tirhuta Panji records into Devanagari.
- ५०२. (B) Vajasaneyi** — For the historical or institutional detail asked here, the relevant entry points to: Vajasaneyi
- ५०३. (D) The paternal great-great-grandfather (Vridha Prapitamaha).** — For the historical or institutional detail asked here, the relevant entry points to: The paternal great-great-grandfather (Vridha Prapitamaha).
- ५०४. (B) Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).** — For the historical or institutional detail asked here, the relevant entry points to: Pandit Harinath Upadhyaya unknowingly married his first cousin (maternal uncle's daughter).
- ५०५. (D) Panjikara.** — For the historical or institutional detail asked here, the relevant entry points to: Panjikara.
- ५०६. (C) Maharaja Madhav Singh.** — For the historical or institutional detail asked here, the relevant entry points to: Maharaja Madhav Singh.
- ५०७. (D) He was the patron who awarded the title 'Panji-Shastra Martand' to expert genealogists.** — For the historical or institutional detail asked here, the relevant entry points to: He was the patron who awarded the title 'Panji-Shastra Martand' to expert genealogists.

- ५०८. (D) Maharaja Harisimhadeva.** — For the historical or institutional detail asked here, the relevant entry points to: Maharaja Harisimhadeva.
- ५०९. (A) Maternal grandmother's maternal grandmother's maternal grandfather.** — For the historical or institutional detail asked here, the relevant entry points to: Maternal grandmother's maternal grandmother's maternal grandfather.
- ५१०. (A) Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.** — For the historical or institutional detail asked here, the relevant entry points to: Pandit Harinath Upadhyaya unknowingly marrying his first cousin's daughter.
- ५११. (A) Shaka 1248, which corresponds to 1326 AD.** — For the historical or institutional detail asked here, the relevant entry points to: Shaka 1248, which corresponds to 1326 AD.
- ५१२. (D) The year Nanyadeva established his rule in Mithila.** — For the historical or institutional detail asked here, the relevant entry points to: The year Nanyadeva established his rule in Mithila.
- ५१३. (B) Vijayadatta.** — For the historical or institutional detail asked here, the relevant entry points to: Vijayadatta.
- ५१४. (C) Pandit Gunaikar Jha.** — For the historical or institutional detail asked here, the relevant entry points to: Pandit Gunaikar Jha.
- ५१५. (C) He inadvertently married a close relative (his cousin's daughter) due to a lack of genealogical records.** — For the historical or institutional detail asked here, the relevant entry points to: He inadvertently married a close relative (his cousin's daughter) due to a lack of genealogical records.
- ५१६. (C) The poet Vidyapati Thakur (as per specific historical/social notations in certain Panjis).** — For the historical or institutional detail asked here, the relevant entry points to: The poet Vidyapati Thakur (as per specific historical/social notations in certain Panjis).
- ५१७. (C) In 1326 AD (Shaka Era 1248).** — For the historical or institutional detail asked here, the relevant entry points to: In 1326 AD (Shaka Era 1248).
- ५१८. (B) Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.** — For the historical or institutional detail asked here, the relevant entry points to: Pandit Harinath Upadhyaya accidentally married his own first cousin's daughter due to lack of records.
- ५१९. (B) Yajurveda** — For the historical or institutional detail asked here, the relevant entry points to: Yajurveda
- ५२०. (D) He unknowingly married a woman who was genealogically ineligible (his own cousin's daughter).** — For the historical or institutional detail asked here, the relevant entry points to: He unknowingly married a woman who was genealogically ineligible (his own cousin's daughter).
- ५२१. (D) He unknowingly married his cousin's daughter due to a lack of genealogical knowledge.** — For the historical or institutional detail asked here, the relevant entry points to: He unknowingly married his cousin's daughter due to a lack of genealogical knowledge.
- ५२२. (D) Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).** — For the historical or institutional detail asked here, the relevant entry points to: Pandit Harinath Upadhyaya unknowingly married his first cousin (paternal aunt's daughter).
- ५२३. (C) Oil (Tailat Raksha).** — For the historical or institutional detail asked here, the relevant entry points to: Oil (Tailat Raksha).
- ५२४. (B) He inadvertently married his first cousin (maternal uncle's daughter) due to a lack of genealogical records.** — For the historical or institutional detail asked here, the relevant entry points to: He inadvertently married his first cousin (maternal uncle's daughter) due to a lack of genealogical records.
- ५२५. (D) The 16 specific ancestral lines (female branches) that must be checked for 'Sapiá'ṣá,a' relationship.** — For the historical or institutional detail asked here, the relevant entry points to: The 16 specific ancestral lines (female branches) that

- ५५०. (D) Raja Vijay Govind Singh.** — For the historical or institutional detail asked here, the relevant entry points to: Raja Vijay Govind Singh.
- ५५१. (D) Raja Lilanand Singh.** — For the historical or institutional detail asked here, the relevant entry points to: Raja Lilanand Singh.
- ५५२. (A) Raja Rupnarayan.** — For the historical or institutional detail asked here, the relevant entry points to: Raja Rupnarayan.
- ५५३. (D) Madar.** — For the historical or institutional detail asked here, the relevant entry points to: Madar.
- ५५४. (A) Raja Kritiyanand Singh.** — For the historical or institutional detail asked here, the relevant entry points to: Raja Kritiyanand Singh.
- ५५५. (D) Bechan.** — For the historical or institutional detail asked here, the relevant entry points to: Bechan.
- ५५६. (D) None.** — For the historical or institutional detail asked here, the relevant entry points to: None.
- ५५७. (C) Vaidya (or Ayurvedacharya).** — For the historical or institutional detail asked here, the relevant entry points to: Vaidya (or Ayurvedacharya).
- ५५८. (C) Rutsaut.** — For the historical or institutional detail asked here, the relevant entry points to: Rutsaut.
- ५५९. (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.
- ५६०. (D) Vadan.** — For the historical or institutional detail asked here, the relevant entry points to: Vadan.
- ५६१. (A) Khaggu.** — For the historical or institutional detail asked here, the relevant entry points to: Khaggu.
- ५६२. (C) Vighneshwar (son of Rameshwar)** — For the historical or institutional detail asked here, the relevant entry points to: Vighneshwar (son of Rameshwar)
- ५६३. (D) She is noted as the first I.A.S. (Indian Administrative Service) officer in the family.** — For the historical or institutional detail asked here, the relevant entry points to: She is noted as the first I.A.S. (Indian Administrative Service) officer in the family.
- ५६४. (C) Madhusudan, Baidyanath, and Vagish** — For the historical or institutional detail asked here, the relevant entry points to: Madhusudan, Baidyanath, and Vagish
- ५६५. (C) Maharani Hashalini.** — For the historical or institutional detail asked here, the relevant entry points to: Maharani Hashalini.
- ५६६. (D) Pali.** — For the historical or institutional detail asked here, the relevant entry points to: Pali.
- ५६७. (B) Sunita** — For the historical or institutional detail asked here, the relevant entry points to: Sunita
- ५६८. (A) 450 AD to 2009 AD.** — For the historical or institutional detail asked here, the relevant entry points to: 450 AD to 2009 AD.
- ५६९. (A) Anhi.** — For the historical or institutional detail asked here, the relevant entry points to: Anhi.
- ५७०. (D) Avadhi.** — For the historical or institutional detail asked here, the relevant entry points to: Avadhi.
- ५७१. (B) Sadanand.** — For the historical or institutional detail asked here, the relevant entry points to: Sadanand.
- ५७२. (D) Radhakant.** — For the historical or institutional detail asked here, the relevant entry points to: Radhakant.
- ५७३. (B) Adya.** — For the historical or institutional detail asked here, the relevant entry points to: Adya.
- ५७४. (C) Rajendra and Amarendra.** — For the historical or institutional detail asked here, the relevant entry points to: Rajendra and Amarendra.

५७५. (D) **Hira and Modnarayan.** — For the historical or institutional detail asked here, the relevant entry points to: Hira and Modnarayan.
५७६. (A) **Sushila, Shanti, Manjula, and Rekha.** — For the historical or institutional detail asked here, the relevant entry points to: Sushila, Shanti, Manjula, and Rekha.
५७७. (C) **B.A.** — For the historical or institutional detail asked here, the relevant entry points to: B.A.
५७८. (D) **M.A., B.Ed.** — For the historical or institutional detail asked here, the relevant entry points to: M.A., B.Ed.
५७९. (D) **Prem Bihari.** — For the historical or institutional detail asked here, the relevant entry points to: Prem Bihari.
५८०. (C) **Aditu and Madhukar.** — For the historical or institutional detail asked here, the relevant entry points to: Aditu and Madhukar.
५८१. (C) **Ganganand, Mahadev, and Govind.** — For the historical or institutional detail asked here, the relevant entry points to: Ganganand, Mahadev, and Govind.
५८२. (D) **Maharani Vedavati.** — For the historical or institutional detail asked here, the relevant entry points to: Maharani Vedavati.
५८३. (D) **They are residents of Jamua.** — For the historical or institutional detail asked here, the relevant entry points to: They are residents of Jamua.
५८४. (A) **Purnima.** — For the historical or institutional detail asked here, the relevant entry points to: Purnima.
५८५. (C) **Grammarian (Vaiyakaran)** — For the historical or institutional detail asked here, the relevant entry points to: Grammarian (Vaiyakaran)
५८६. (D) **The daughter of Hemu** — For the historical or institutional detail asked here, the relevant entry points to: The daughter of Hemu
५८७. (D) **Avadhesh** — For the historical or institutional detail asked here, the relevant entry points to: Avadhesh
५८८. (C) **Economic Advisor to the Prime Minister of India.** — For the historical or institutional detail asked here, the relevant entry points to: Economic Advisor to the Prime Minister of India.
५८९. (C) **Gyanand Singh.** — For the historical or institutional detail asked here, the relevant entry points to: Gyanand Singh.
५९०. (C) **Shri Devesh.** — For the historical or institutional detail asked here, the relevant entry points to: Shri Devesh.
५९१. (D) **Sohagmadar Baidyanath Mishra** — For the historical or institutional detail asked here, the relevant entry points to: Sohagmadar Baidyanath Mishra
५९२. (C) **Sons of Bhaul (Shankar's lineage).** — For the historical or institutional detail asked here, the relevant entry points to: Sons of Bhaul (Shankar's lineage).
५९३. (A) **Sudhir Ranjan** — For the historical or institutional detail asked here, the relevant entry points to: Sudhir Ranjan
५९४. (B) **Raghunath** — For the historical or institutional detail asked here, the relevant entry points to: Raghunath
५९५. (B) **Radha.** — For the historical or institutional detail asked here, the relevant entry points to: Radha.
५९६. (D) **The first wife or daughter.** — For the historical or institutional detail asked here, the relevant entry points to: The first wife or daughter.
५९७. (A) **Mahamahopadhyaya Damodar.** — For the historical or institutional detail asked here, the relevant entry points to: Mahamahopadhyaya Damodar.
५९८. (B) **Suryamksh and Brajmohan.** — For the historical or institutional detail asked here, the relevant entry points to: Suryamksh and Brajmohan.
५९९. (B) **Ishwardatta.** — For the historical or institutional detail asked here, the relevant entry points to: Ishwardatta.

- ६००. (A) Sakuri.** — For the historical or institutional detail asked here, the relevant entry points to: Sakuri.
- ६०१. (D) Rajkumar.** — For the historical or institutional detail asked here, the relevant entry points to: Rajkumar.
- ६०२. (D) Rajendra.** — For the historical or institutional detail asked here, the relevant entry points to: Rajendra.
- ६०३. (B) Sapna Krishna Adya.** — For the historical or institutional detail asked here, the relevant entry points to: Sapna Krishna Adya.
- ६०४. (D) Sukhsara.** — For the historical or institutional detail asked here, the relevant entry points to: Sukhsara.
- ६०५. (D) IAS (Indian Administrative Service).** — For the historical or institutional detail asked here, the relevant entry points to: IAS (Indian Administrative Service).
- ६०६. (D) MBA.** — For the historical or institutional detail asked here, the relevant entry points to: MBA.
- ६०७. (A) Girijanand and his wife from Behat Khandwala.** — For the historical or institutional detail asked here, the relevant entry points to: Girijanand and his wife from Behat Khandwala.
- ६०८. (B) Padmanath (Babuji).** — For the historical or institutional detail asked here, the relevant entry points to: Padmanath (Babuji).
- ६०९. (D) Surendra and Virendra.** — For the historical or institutional detail asked here, the relevant entry points to: Surendra and Virendra.
- ६१०. (B) Chakradhar and Vidyadhar.** — For the historical or institutional detail asked here, the relevant entry points to: Chakradhar and Vidyadhar.
- ६११. (C) Kalavati.** — For the historical or institutional detail asked here, the relevant entry points to: Kalavati.
- ६१२. (A) Padmakar (also known as Mangalu).** — For the historical or institutional detail asked here, the relevant entry points to: Padmakar (also known as Mangalu).
- ६१३. (B) Sharada, Manjula, Anita, Nityamaya, Sumit, Kalpana, and Sangeeta.** — For the historical or institutional detail asked here, the relevant entry points to: Sharada, Manjula, Anita, Nityamaya, Sumit, Kalpana, and Sangeeta.
- ६१४. (A) Shyamnatha** — For the historical or institutional detail asked here, the relevant entry points to: Shyamnatha
- ६१५. (B) Devi** — For the historical or institutional detail asked here, the relevant entry points to: Devi
- ६१६. (C) MCA (Master of Computer Applications).** — For the historical or institutional detail asked here, the relevant entry points to: MCA (Master of Computer Applications).
- ६१७. (D) Govind, Krishnaji, and Shambhunath.** — For the historical or institutional detail asked here, the relevant entry points to: Govind, Krishnaji, and Shambhunath.
- ६१८. (C) Rameshwari Devi** — For the historical or institutional detail asked here, the relevant entry points to: Rameshwari Devi
- ६१९. (D) 1991-12-01 00:00:00** — For the historical or institutional detail asked here, the relevant entry points to: 1991-12-01 00:00:00
- ६२०. (B) M.M.U. Tumbe Jha** — For the historical or institutional detail asked here, the relevant entry points to: M.M.U. Tumbe Jha
- ६२१. (D) Meena** — For the historical or institutional detail asked here, the relevant entry points to: Meena
- ६२२. (B) Lalita (Meena) and Navina** — For the historical or institutional detail asked here, the relevant entry points to: Lalita (Meena) and Navina
- ६२३. (A) Mukund Jha** — For the historical or institutional detail asked here, the relevant entry points to: Mukund Jha
- ६२४. (D) Aparna Bhattiada** — For the historical or institutional detail asked here, the relevant entry points to: Aparna Bhattiada
- ६२५. (B) Adya Padmua.** — For the historical or institutional detail asked here, the relevant entry points to: Adya Padmua.

६२६. (D) **Sushil and Ajit.** — For the historical or institutional detail asked here, the relevant entry points to: Sushil and Ajit.
६२७. (D) **Kamini.** — For the historical or institutional detail asked here, the relevant entry points to: Kamini.
६२८. (A) **Janaki.** — For the historical or institutional detail asked here, the relevant entry points to: Janaki.
६२९. (C) **Adarsh.** — For the historical or institutional detail asked here, the relevant entry points to: Adarsh.
६३०. (D) **Sandahpur Digho.** — For the historical or institutional detail asked here, the relevant entry points to: Sandahpur Digho.
६३१. (C) **Sarla, daughter of Satyadev.** — For the historical or institutional detail asked here, the relevant entry points to: Sarla, daughter of Satyadev.
६३२. (C) **MSc and PhD** — For the historical or institutional detail asked here, the relevant entry points to: MSc and PhD
६३३. (C) **Ughand Jalay** — For the historical or institutional detail asked here, the relevant entry points to: Ughand Jalay
६३४. (A) **Digaun Jijiyal** — For the historical or institutional detail asked here, the relevant entry points to: Digaun Jijiyal
६३५. (D) **Nandypur Bisphi** — For the historical or institutional detail asked here, the relevant entry points to: Nandypur Bisphi
६३६. (B) **Bodhai** — For the historical or institutional detail asked here, the relevant entry points to: Bodhai
६३७. (A) **Bangat** — For the historical or institutional detail asked here, the relevant entry points to: Bangat
६३८. (D) **Padmanand** — For the historical or institutional detail asked here, the relevant entry points to: Padmanand
६३९. (B) **Uma.** — For the historical or institutional detail asked here, the relevant entry points to: Uma.
६४०. (A) **Dilip.** — For the historical or institutional detail asked here, the relevant entry points to: Dilip.
६४१. (D) **It indicates a link to the maternal grandfather's lineage (literally 'daughter's son').** — For the historical or institutional detail asked here, the relevant entry points to: It indicates a link to the maternal grandfather's lineage (literally 'daughter's son').
६४२. (C) **Karunesh, Padmesh, Hrishikesh, and Naresh.** — For the historical or institutional detail asked here, the relevant entry points to: Karunesh, Padmesh, Hrishikesh, and Naresh.
६४३. (A) **Mithilesh, Brajesh, and Rajesh.** — For the historical or institutional detail asked here, the relevant entry points to: Mithilesh, Brajesh, and Rajesh.
६४४. (B) **Maharani Lakhima** — For the historical or institutional detail asked here, the relevant entry points to: Maharani Lakhima
६४५. (C) **Kameshwar Singh** — For the historical or institutional detail asked here, the relevant entry points to: Kameshwar Singh
६४६. (A) **Bhogishwar** — For the historical or institutional detail asked here, the relevant entry points to: Bhogishwar
६४७. (B) **Puja Vats.** — For the historical or institutional detail asked here, the relevant entry points to: Puja Vats.
६४८. (B) **Mantu.** — For the historical or institutional detail asked here, the relevant entry points to: Mantu.
६४९. (D) **Anupama and Jayapama.** — For the historical or institutional detail asked here, the relevant entry points to: Anupama and Jayapama.
६५०. (B) **Rajakeshwar Suta (Daughter of Rajakeshwar).** — For the historical or institutional detail asked here, the relevant entry points to: Rajakeshwar Suta (Daughter of Rajakeshwar).
६५१. (A) **Sodarpur Ghusaut.** — For the historical or institutional detail asked here, the relevant entry points to: Sodarpur Ghusaut.
६५२. (D) **Yadav.** — For the historical or institutional detail asked here, the relevant entry points to: Yadav.

୧୫୩. (A) **Sohago**. — For the historical or institutional detail asked here, the relevant entry points to: Sohago.
୧୫୪. (D) **Hadir-i (or similar phonetic name in the text)**. — For the historical or institutional detail asked here, the relevant entry points to: Hadir-i (or similar phonetic name in the text).
୧୫୫. (A) **The blemish mark associated with the daughter named Sohago**. — For the historical or institutional detail asked here, the relevant entry points to: The blemish mark associated with the daughter named Sohago.
୧୫୬. (D) **Parashmani**. — For the historical or institutional detail asked here, the relevant entry points to: Parashmani.
୧୫୭. (B) **Batesh, Suresh, Naresh, Yugesh, and Avadhesh**. — For the historical or institutional detail asked here, the relevant entry points to: Batesh, Suresh, Naresh, Yugesh, and Avadhesh.
୧୫୮. (C) **Jagdish, Balabhar, Jayabhar, and Devanarayana**. — For the historical or institutional detail asked here, the relevant entry points to: Jagdish, Balabhar, Jayabhar, and Devanarayana.
୧୫୯. (A) **Rasadh-Araria** — For the historical or institutional detail asked here, the relevant entry points to: Rasadh-Araria
୧୬୦. (B) **Sohago**. — For the historical or institutional detail asked here, the relevant entry points to: Sohago.
୧୬୧. (B) **Mahesh Thakur (founder of the Darbhanga Raj)**. — For the historical or institutional detail asked here, the relevant entry points to: Mahesh Thakur (founder of the Darbhanga Raj).
୧୬୨. (B) **A grandson through one's daughter**. — The term is being used in its Panji-specific sense; the expected meaning is: A grandson through one's daughter.
୧୬୩. (D) **Vajasaneyi**. — The term is being used in its Panji-specific sense; the expected meaning is: Vajasaneyi.
୧୬୪. (D) **Chandoga**. — The term is being used in its Panji-specific sense; the expected meaning is: Chandoga.
୧୬୫. (D) **Chhandogya**. — The term is being used in its Panji-specific sense; the expected meaning is: Chhandogya.
୧୬୬. (D) **Chhaidht**. — The term is being used in its Panji-specific sense; the expected meaning is: Chhaidht.
୧୬୭. (D) **Chandoga** — The term is being used in its Panji-specific sense; the expected meaning is: Chandoga
୧୬୮. (A) **Yajurveda**. — The term is being used in its Panji-specific sense; the expected meaning is: Yajurveda.
୧୬୯. (D) **Chhandogyas**. — The term is being used in its Panji-specific sense; the expected meaning is: Chhandogyas.
୧୭୦. (A) **Jaybar** — The term is being used in its Panji-specific sense; the expected meaning is: Jaybar
୧୭୧. (B) **Digital imaging or copying of the Tirhuta script into modern Devanagari/digital formats**. — The term is being used in its Panji-specific sense; the expected meaning is: Digital imaging or copying of the Tirhuta script into modern Devanagari/digital formats.
୧୭୨. (B) **Those who were not formally registered in the Panji records**. — The term is being used in its Panji-specific sense; the expected meaning is: Those who were not formally registered in the Panji records.
୧୭୩. (B) **A lineage or family group sharing common heritage**. — The term is being used in its Panji-specific sense; the expected meaning is: A lineage or family group sharing common heritage.
୧୭୪. (C) **They are known as the Pancha Dravida**. — The term is being used in its Panji-specific sense; the expected meaning is: They are known as the Pancha Dravida.
୧୭୫. (B) **Jaybar** — The term is being used in its Panji-specific sense; the expected meaning is: Jaybar
୧୭୬. (D) **Genome Mapping** — The term is being used in its Panji-specific sense; the expected meaning is: Genome Mapping
୧୭୭. (A) **They are known as 'Chandogya'**. — The term is being used in its Panji-specific sense; the expected meaning is: They are known as 'Chandogya'.
୧୭୮. (A) **A person who is a prohibited blood relative according to the Shastric generational rules**. — The term is being used in its Panji-specific sense; the expected meaning is: A person who is a prohibited blood relative according to the Shastric

generational rules.

६७९. (A) **Pancha Gauda.** — The term is being used in its Panji-specific sense; the expected meaning is: Pancha Gauda.

६८०. (A) **Chhandoga.** — The term is being used in its Panji-specific sense; the expected meaning is: Chhandoga.

६८१. (B) **Chandoga.** — The term is being used in its Panji-specific sense; the expected meaning is: Chandoga.

६८२. (B) **Five from the mother's side and seven from the father's side.** — The term is being used in its Panji-specific sense; the expected meaning is: Five from the mother's side and seven from the father's side.

६८३. (D) **The recording of genealogical data in the Panji system over 1,500 years.** — The term is being used in its Panji-specific sense; the expected meaning is: The recording of genealogical data in the Panji system over 1,500 years.

६८४. (B) **Definition: A collective written record of lineage used by Brahmins and Kshatriyas to maintain family history and purity.** — The term is being used in its Panji-specific sense; the expected meaning is: Definition: A collective written record of lineage used by Brahmins and Kshatriyas to maintain family history and purity.

६८५. (B) **Five; Seven.** — The term is being used in its Panji-specific sense; the expected meaning is: Five; Seven.

६८६. (D) **Chhandoga.** — The term is being used in its Panji-specific sense; the expected meaning is: Chhandoga.

६८७. (D) **Five; Seven.** — The term is being used in its Panji-specific sense; the expected meaning is: Five; Seven.

६८८. (B) **Chandoga.** — The term is being used in its Panji-specific sense; the expected meaning is: Chandoga.

६८९. (C) **Water and oil.** — The term is being used in its Panji-specific sense; the expected meaning is: Water and oil.

६९०. (C) **Chhandog.** — The term is being used in its Panji-specific sense; the expected meaning is: Chhandog.

६९१. (C) **Vajasaneyi.** — The term is being used in its Panji-specific sense; the expected meaning is: Vajasaneyi.

६९२. (C) **5 generations from the mother's side and 7 from the father's side.** — The term is being used in its Panji-specific sense; the expected meaning is: 5 generations from the mother's side and 7 from the father's side.

६९३. (C) **Chandogya.** — The term is being used in its Panji-specific sense; the expected meaning is: Chandogya.

६९४. (A) **Vajasaneyi.** — The term is being used in its Panji-specific sense; the expected meaning is: Vajasaneyi.

६९५. (D) **Chhandogya.** — The term is being used in its Panji-specific sense; the expected meaning is: Chhandogya.

६९६. (A) **Five maternal and seven paternal.** — The term is being used in its Panji-specific sense; the expected meaning is: Five maternal and seven paternal.

६९७. (C) **Five generations from the mother and seven from the father.** — The term is being used in its Panji-specific sense; the expected meaning is: Five generations from the mother and seven from the father.

६९८. (A) **Supplementary or auxiliary notes found in the genealogical records.** — The term is being used in its Panji-specific sense; the expected meaning is: Supplementary or auxiliary notes found in the genealogical records.

६९९. (A) **Shukla Yajurveda.** — The term is being used in its Panji-specific sense; the expected meaning is: Shukla Yajurveda.

७००. (D) **The sixteen specific genealogical checkpoints (6 generations deep) used to verify that a couple are not related within prohibited degrees.** — The term is being used in its Panji-specific sense; the expected meaning is: The sixteen specific genealogical checkpoints (6 generations deep) used to verify that a couple are not related within prohibited degrees.

७०१. (C) **A break in the record or an inter-caste/unrecorded ancestral connection.** — The term is being used in its Panji-specific sense; the expected meaning is: A break in the record or an inter-caste/unrecorded ancestral connection.

७०२. (B) **Jaiwar.** — The term is being used in its Panji-specific sense; the expected meaning is: Jaiwar.

७०३. (D) **Definition: A declaration that the two parties are not 'Svajana' (blood relatives) and are eligible to marry.** — The term is being used in its Panji-specific sense; the expected meaning is: Definition: A declaration that the two parties are not 'Svajana' (blood relatives) and are eligible to marry.

७०४. (C) **Chhandog.** — The term is being used in its Panji-specific sense; the expected meaning is: Chhandog.
७०५. (B) **Panch-Gaur.** — The term is being used in its Panji-specific sense; the expected meaning is: Panch-Gaur.
७०६. (A) **Agnyata (Unknown)** — The term is being used in its Panji-specific sense; the expected meaning is: Agnyata (Unknown)
७०७. (B) **Samuha-lekhya.** — The term is being used in its Panji-specific sense; the expected meaning is: Samuha-lekhya.
७०८. (A) **Genome.** — The term is being used in its Panji-specific sense; the expected meaning is: Genome.
७०९. (A) **The instruction to protect the manuscripts from water and oil.** — The term is being used in its Panji-specific sense; the expected meaning is: The instruction to protect the manuscripts from water and oil.
७१०. (A) **Panji Prabandh** — The term is being used in its Panji-specific sense; the expected meaning is: Panji Prabandh
७११. (B) **Chhandogya.** — The term is being used in its Panji-specific sense; the expected meaning is: Chhandogya.
७१२. (A) **Vidyapati Thakur.** — The term is being used in its Panji-specific sense; the expected meaning is: Vidyapati Thakur.
७१३. (B) **The Vindhyachal mountain range.** — The term is being used in its Panji-specific sense; the expected meaning is: The Vindhyachal mountain range.
७१४. (A) **Her paternal great-great-great grandfather (Vriddha-Prapitamaha).** — The term is being used in its Panji-specific sense; the expected meaning is: Her paternal great-great-great grandfather (Vriddha-Prapitamaha).
७१५. (B) **It refers to the unique and unprecedented detail of records spanning over 1,000 years, found only in Mithila.** — The term is being used in its Panji-specific sense; the expected meaning is: It refers to the unique and unprecedented detail of records spanning over 1,000 years, found only in Mithila.
७१६. (C) **Five; Seven.** — The term is being used in its Panji-specific sense; the expected meaning is: Five; Seven.
७१७. (A) **Followers of the Samaveda.** — The term is being used in its Panji-specific sense; the expected meaning is: Followers of the Samaveda.
७१८. (B) **Vajasaneyi** — The term is being used in its Panji-specific sense; the expected meaning is: Vajasaneyi
७१९. (D) **The detailed introduction of 32 ancestral lines (paternal and maternal) used to determine marital eligibility.** — The term is being used in its Panji-specific sense; the expected meaning is: The detailed introduction of 32 ancestral lines (paternal and maternal) used to determine marital eligibility.
७२०. (D) **Genome Mapping.** — The term is being used in its Panji-specific sense; the expected meaning is: Genome Mapping.
७२१. (A) **It refers to the five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.** — The term is being used in its Panji-specific sense; the expected meaning is: It refers to the five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
७२२. (D) **The five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.** — The term is being used in its Panji-specific sense; the expected meaning is: The five northern Brahmin groups: Utkala, Kanyakubja, Gauda, Maithil, and Saraswat.
७२३. (C) **Maternal** — The term is being used in its Panji-specific sense; the expected meaning is: Maternal
७२४. (D) **It refers to the entire or collective Sodarpur lineage.** — The term is being used in its Panji-specific sense; the expected meaning is: It refers to the entire or collective Sodarpur lineage.
७२५. (C) **Pautra (पुत्रा).** — The term is being used in its Panji-specific sense; the expected meaning is: Pautra (पुत्रा).
७२६. (C) **Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
७२७. (D) **A grandson through the daughter's side.** — The term is being used in its Panji-specific sense; the expected meaning is: A grandson through the daughter's side.

- ७३८. (C) The daughter's line (maternal descendant).** — The term is being used in its Panji-specific sense; the expected meaning is: The daughter's line (maternal descendant).
- ७३९. (C) It is a systematic method of managing and documenting genealogical records for specific communities.** — The term is being used in its Panji-specific sense; the expected meaning is: It is a systematic method of managing and documenting genealogical records for specific communities.
- ७३०. (A) It signifies the maternal grandfather or the lineage of the mother's side.** — The term is being used in its Panji-specific sense; the expected meaning is: It signifies the maternal grandfather or the lineage of the mother's side.
- ७३१. (C) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
- ७३२. (B) The sons include Premnath, Meghanath, and Subhash.** — The term is being used in its Panji-specific sense; the expected meaning is: The sons include Premnath, Meghanath, and Subhash.
- ७३३. (A) The father is Kumar Ganganand Singh.** — The term is being used in its Panji-specific sense; the expected meaning is: The father is Kumar Ganganand Singh.
- ७३४. (A) It identifies the individual as the son of the preceding person mentioned.** — The term is being used in its Panji-specific sense; the expected meaning is: It identifies the individual as the son of the preceding person mentioned.
- ७३५. (A) It identifies the individual as the daughter of the preceding person mentioned.** — The term is being used in its Panji-specific sense; the expected meaning is: It identifies the individual as the daughter of the preceding person mentioned.
- ७३६. (B) Vyakaran.** — The term is being used in its Panji-specific sense; the expected meaning is: Vyakaran.
- ७३७. (C) It refers to a 'daughter' in a lineage.** — The term is being used in its Panji-specific sense; the expected meaning is: It refers to a 'daughter' in a lineage.
- ७३८. (D) Pinakinath (also known as Ganesh).** — The term is being used in its Panji-specific sense; the expected meaning is: Pinakinath (also known as Ganesh).
- ७३९. (A) It identifies a son.** — The term is being used in its Panji-specific sense; the expected meaning is: It identifies a son.
- ७४०. (B) It identifies a daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: It identifies a daughter.
- ७४१. (C) Astrology or Astronomy.** — The term is being used in its Panji-specific sense; the expected meaning is: Astrology or Astronomy.
- ७४२. (B) Son.** — The term is being used in its Panji-specific sense; the expected meaning is: Son.
- ७४३. (B) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
- ७४४. (C) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
- ७४५. (C) The grandson of the maternal lineage (daughter's son).** — The term is being used in its Panji-specific sense; the expected meaning is: The grandson of the maternal lineage (daughter's son).
- ७४६. (B) Grandson through a daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Grandson through a daughter.
- ७४७. (A) Ghurghur.** — The term is being used in its Panji-specific sense; the expected meaning is: Ghurghur.
- ७४८. (B) Mokshananda (also known as Bulin).** — The term is being used in its Panji-specific sense; the expected meaning is: Mokshananda (also known as Bulin).
- ७४९. (A) It represents the maternal lineage, specifically a grandson through a daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: It represents the maternal lineage, specifically a grandson through a daughter.
- ७५०. (B) Son.** — The term is being used in its Panji-specific sense; the expected meaning is: Son.
- ७५१. (D) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.

७७७. (A) **Ashok Kumar and Vinod.** — The term is being used in its Panji-specific sense; the expected meaning is: Ashok Kumar and Vinod.
७७८. (A) **Dayaalal.** — The term is being used in its Panji-specific sense; the expected meaning is: Dayaaalal.
७७९. (A) **Son.** — The term is being used in its Panji-specific sense; the expected meaning is: Son.
७८०. (B) **Pandua** — The term is being used in its Panji-specific sense; the expected meaning is: Pandua
७८१. (B) **It indicates maternal grandfather or lineage descent through a daughter (Dauhitra).** — The term is being used in its Panji-specific sense; the expected meaning is: It indicates maternal grandfather or lineage descent through a daughter (Dauhitra).
७८२. (D) **A person with the highest mastery or 'Sun' of music.** — The term is being used in its Panji-specific sense; the expected meaning is: A person with the highest mastery or 'Sun' of music.
७८३. (D) **A genealogical register or record book.** — The term is being used in its Panji-specific sense; the expected meaning is: A genealogical register or record book.
७८४. (D) **Daughter** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter
७८५. (B) **Maternal grandfather** — The term is being used in its Panji-specific sense; the expected meaning is: Maternal grandfather
७८६. (B) **Alias or secondary name (Pratishtha name)** — The term is being used in its Panji-specific sense; the expected meaning is: Alias or secondary name (Pratishtha name)
७८७. (B) **Panji Prabandh.** — The term is being used in its Panji-specific sense; the expected meaning is: Panji Prabandh.
७८८. (D) **Son** — The term is being used in its Panji-specific sense; the expected meaning is: Son
७८९. (A) **Daughter** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter
७९०. (A) **Alias or 'known as' (Pramukhnama/Prachalit nama)** — The term is being used in its Panji-specific sense; the expected meaning is: Alias or 'known as' (Pramukhnama/Prachalit nama)
७९१. (B) **Patni** — The term is being used in its Panji-specific sense; the expected meaning is: Patni
७९२. (B) **Son.** — The term is being used in its Panji-specific sense; the expected meaning is: Son.
७९३. (C) **Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
७९४. (D) **An alias or a commonly used name.** — The term is being used in its Panji-specific sense; the expected meaning is: An alias or a commonly used name.
७९५. (D) **Mithila University.** — The term is being used in its Panji-specific sense; the expected meaning is: Mithila University.
७९६. (C) **It signifies a daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: It signifies a daughter.
७९७. (D) **Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
७९८. (A) **A second or subsequent wife or daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: A second or subsequent wife or daughter.
७९९. (C) **Bahora (also known as Harisharma).** — The term is being used in its Panji-specific sense; the expected meaning is: Bahora (also known as Harisharma).
८००. (D) **Shrikant.** — The term is being used in its Panji-specific sense; the expected meaning is: Shrikant.
८०१. (D) **Krishna Kumar (also known as Bachcha Babu).** — The term is being used in its Panji-specific sense; the expected meaning is: Krishna Kumar (also known as Bachcha Babu).
८०२. (C) **Arvind Kumar.** — The term is being used in its Panji-specific sense; the expected meaning is: Arvind Kumar.

८०३. **(B) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
८०४. **(A) Wife.** — The term is being used in its Panji-specific sense; the expected meaning is: Wife.
८०५. **(B) The maternal grandfather of one's mother.** — The term is being used in its Panji-specific sense; the expected meaning is: The maternal grandfather of one's mother.
८०६. **(D) Two sons.** — The term is being used in its Panji-specific sense; the expected meaning is: Two sons.
८०७. **(B) Grandson.** — The term is being used in its Panji-specific sense; the expected meaning is: Grandson.
८०८. **(C) Granddaughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Granddaughter.
८०९. **(B) Daughters.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughters.
८१०. **(D) Jaldev, Vishnudev and Lakshman.** — The term is being used in its Panji-specific sense; the expected meaning is: Jaldev, Vishnudev and Lakshman.
८११. **(C) It refers to a daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: It refers to a daughter.
८१२. **(C) Sutech** — The term is being used in its Panji-specific sense; the expected meaning is: Sutech
८१३. **(B) Wife** — The term is being used in its Panji-specific sense; the expected meaning is: Wife
८१४. **(B) Sutech** — The term is being used in its Panji-specific sense; the expected meaning is: Sutech
८१५. **(B) Daughter** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter
८१६. **(C) Wife** — The term is being used in its Panji-specific sense; the expected meaning is: Wife
८१७. **(A) Daughter's son** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter's son
८१८. **(C) Dau** — The term is being used in its Panji-specific sense; the expected meaning is: Dau
८१९. **(D) Shrikant, also known as Babue Mishra.** — The term is being used in its Panji-specific sense; the expected meaning is: Shrikant, also known as Babue Mishra.
८२०. **(A) Dolanand, also known as Bhikhya Jha.** — The term is being used in its Panji-specific sense; the expected meaning is: Dolanand, also known as Bhikhya Jha.
८२१. **(A) Shishinagar.** — The term is being used in its Panji-specific sense; the expected meaning is: Shishinagar.
८२२. **(A) Ashok Kumar** — The term is being used in its Panji-specific sense; the expected meaning is: Ashok Kumar
८२३. **(C) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
८२४. **(B) A resident of a specific village or location.** — The term is being used in its Panji-specific sense; the expected meaning is: A resident of a specific village or location.
८२५. **(D) The maternal grandmother's lineage.** — The term is being used in its Panji-specific sense; the expected meaning is: The maternal grandmother's lineage.
८२६. **(C) Son** — The term is being used in its Panji-specific sense; the expected meaning is: Son
८२७. **(D) Daughter** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter
८२८. **(B) Wife** — The term is being used in its Panji-specific sense; the expected meaning is: Wife
८२९. **(B) The village or place of residence associated with that lineage.** — The term is being used in its Panji-specific sense; the expected meaning is: The village or place of residence associated with that lineage.
८३०. **(C) Indranand, Parmanand, Krityanand, Ramanand, Shamanand, and Mahanand.** — The term is being used in its Panji-specific sense; the expected meaning is: Indranand, Parmanand, Krityanand, Ramanand, Shamanand, and Mahanand.

- ८३१. (D) Pankaj Kumar (also known as Sonu).** — The term is being used in its Panji-specific sense; the expected meaning is: Pankaj Kumar (also known as Sonu).
- ८३२. (C) Son** — The term is being used in its Panji-specific sense; the expected meaning is: Son
- ८३३. (C) Daughter** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter
- ८३४. (D) Alok and Ashish** — The term is being used in its Panji-specific sense; the expected meaning is: Alok and Ashish
- ८३५. (B) Daughter** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter
- ८३६. (D) Daughter's son (Dauhitra)** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter's son (Dauhitra)
- ८३७. (A) It identifies the maternal grandfather's lineage or ancestral origin.** — The term is being used in its Panji-specific sense; the expected meaning is: It identifies the maternal grandfather's lineage or ancestral origin.
- ८३८. (C) Lakshminarayan** — The term is being used in its Panji-specific sense; the expected meaning is: Lakshminarayan
- ८३९. (C) Manmohan** — The term is being used in its Panji-specific sense; the expected meaning is: Manmohan
- ८४०. (C) Gopikant, Vishnukant, Suryakant, Chandrakant and Mayakant.** — The term is being used in its Panji-specific sense; the expected meaning is: Gopikant, Vishnukant, Suryakant, Chandrakant and Mayakant.
- ८४१. (C) The maternal grandfather's lineage or the connection via a daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: The maternal grandfather's lineage or the connection via a daughter.
- ८४२. (D) Son** — The term is being used in its Panji-specific sense; the expected meaning is: Son
- ८४३. (D) Umesh, Dinesh, Udes, and Jageshwar.** — The term is being used in its Panji-specific sense; the expected meaning is: Umesh, Dinesh, Udes, and Jageshwar.
- ८४४. (D) Daughter.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter.
- ८४५. (A) Son or sons.** — The term is being used in its Panji-specific sense; the expected meaning is: Son or sons.
- ८४६. (C) Daughter or daughters.** — The term is being used in its Panji-specific sense; the expected meaning is: Daughter or daughters.
- ८४७. (C) It refers to the maternal lineage or the mother's side of the family.** — The term is being used in its Panji-specific sense; the expected meaning is: It refers to the maternal lineage or the mother's side of the family.
- ८४८. (C) Prohibited lineage or family.** — The term is being used in its Panji-specific sense; the expected meaning is: Prohibited lineage or family.
- ८४९. (B) The identity or lineage of the mother is unknown or not recorded.** — The term is being used in its Panji-specific sense; the expected meaning is: The identity or lineage of the mother is unknown or not recorded.
- ८५०. (B) Son.** — The term is being used in its Panji-specific sense; the expected meaning is: Son.
- ८५१. (D) Alias or 'Prakrita' (the name by which they were commonly known).** — The term is being used in its Panji-specific sense; the expected meaning is: Alias or 'Prakrita' (the name by which they were commonly known).
- ८५२. (D) In the absence (after the death) of the father.** — The term is being used in its Panji-specific sense; the expected meaning is: In the absence (after the death) of the father.
- ८५३. (D) Mother** — The term is being used in its Panji-specific sense; the expected meaning is: Mother
- ८५४. (C) A person appointed to travel and collect genealogical information from families.** — The term is being used in its Panji-specific sense; the expected meaning is: A person appointed to travel and collect genealogical information from families.
- ८५५. (B) It signifies a son.** — The term is being used in its Panji-specific sense; the expected meaning is: It signifies a son.
- ८५६. (B) Son.** — The term is being used in its Panji-specific sense; the expected meaning is: Son.

८५७. (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.
८५८. (C) **No, this is explicitly prohibited.** — The genealogical entry links the person, village, or family line with: No, this is explicitly prohibited.
८५९. (B) **Panji** — The genealogical entry links the person, village, or family line with: Panji
८६०. (B) **Maternal uncle (Matul).** — The genealogical entry links the person, village, or family line with: Maternal uncle (Matul).
८६१. (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.
८६२. (B) **Makaranda-Amaria Panji (within Udteh).** — The genealogical entry links the person, village, or family line with: Makaranda-Amaria Panji (within Udteh).
८६३. (C) **No, it is strictly prohibited.** — The genealogical entry links the person, village, or family line with: No, it is strictly prohibited.
८६४. (B) **A daughter's son, used to track maternal lineage connections.** — The genealogical entry links the person, village, or family line with: A daughter's son, used to track maternal lineage connections.
८६५. (B) **Ekmma Khandwala.** — The genealogical entry links the person, village, or family line with: Ekmma Khandwala.
८६६. (D) **Sodarpur.** — The genealogical entry links the person, village, or family line with: Sodarpur.
८६७. (B) **Dharu and Sanso Vidu.** — The genealogical entry links the person, village, or family line with: Dharu and Sanso Vidu.
८६८. (B) **Uttar.** — The genealogical entry links the person, village, or family line with: Uttar.
८६९. (D) **Sodarpur.** — The genealogical entry links the person, village, or family line with: Sodarpur.
८७०. (A) **Sakrarhi.** — The genealogical entry links the person, village, or family line with: Sakrarhi.
८७१. (C) **Bhavasharma, Vishwanath, Harinath, and Someshwara.** — The genealogical entry links the person, village, or family line with: Bhavasharma, Vishwanath, Harinath, and Someshwara.
८७२. (A) **Mangu.** — The genealogical entry links the person, village, or family line with: Mangu.
८७३. (B) **Devnath.** — The genealogical entry links the person, village, or family line with: Devnath.
८७४. (A) **Sakuna.** — The genealogical entry links the person, village, or family line with: Sakuna.
८७५. (A) **Mahai.** — The genealogical entry links the person, village, or family line with: Mahai.
८७६. (C) **Surapati.** — The genealogical entry links the person, village, or family line with: Surapati.
८७७. (A) **Baherarhi.** — The genealogical entry links the person, village, or family line with: Baherarhi.
८७८. (B) **Lakshminath.** — The genealogical entry links the person, village, or family line with: Lakshminath.
८७९. (B) **Hemkar.** — The genealogical entry links the person, village, or family line with: Hemkar.
८८०. (B) **Shankara.** — The genealogical entry links the person, village, or family line with: Shankara.
८८१. (C) **Ananalpur Karmaha.** — The genealogical entry links the person, village, or family line with: Ananalpur Karmaha.
८८२. (B) **Pavanchobh.** — The genealogical entry links the person, village, or family line with: Pavanchobh.
८८३. (A) **Harihar.** — The genealogical entry links the person, village, or family line with: Harihar.
८८४. (B) **Kamal** — The genealogical entry links the person, village, or family line with: Kamal

८८५. (B) **The names include Gulab Singh, Gola Nath Singh, and Jasmanth Singh.** — The genealogical entry links the person, village, or family line with: The names include Gulab Singh, Gola Nath Singh, and Jasmanth Singh.
८८६. (D) **Her name is Kua.** — The genealogical entry links the person, village, or family line with: Her name is Kua.
८८७. (A) **Thakur Phakchi.** — The genealogical entry links the person, village, or family line with: Thakur Phakchi.
८८८. (D) **Tati Pali.** — The genealogical entry links the person, village, or family line with: Tati Pali.
८८९. (D) **Diha Sakuna.** — The genealogical entry links the person, village, or family line with: Diha Sakuna.
८९०. (B) **Belaunch.** — The genealogical entry links the person, village, or family line with: Belaunch.
८९१. (B) **Karmiha.** — The genealogical entry links the person, village, or family line with: Karmiha.
८९२. (B) **Kashinath, the son of Neelkanth from the Mandar lineage.** — The genealogical entry links the person, village, or family line with: Kashinath, the son of Neelkanth from the Mandar lineage.
८९३. (C) **Giridhari** — The genealogical entry links the person, village, or family line with: Giridhari
८९४. (D) **Chanak from the Sakrarhi lineage.** — The genealogical entry links the person, village, or family line with: Chanak from the Sakrarhi lineage.
८९५. (C) **Lakshminarayan, the son of Vedanarayan from Luam-surgan.** — The genealogical entry links the person, village, or family line with: Lakshminarayan, the son of Vedanarayan from Luam-surgan.
८९६. (B) **Jatanandan, the son of Jivanand from Daridra.** — The genealogical entry links the person, village, or family line with: Jatanandan, the son of Jivanand from Daridra.
८९७. (D) **Chhotakani from the Pali lineage.** — The genealogical entry links the person, village, or family line with: Chhotakani from the Pali lineage.
८९८. (B) **Parashuram** — The genealogical entry links the person, village, or family line with: Parashuram
८९९. (A) **Gopinath.** — The genealogical entry links the person, village, or family line with: Gopinath.
९००. (A) **Gosain** — The genealogical entry links the person, village, or family line with: Gosain
९०१. (C) **Damru-pati Singh.** — The genealogical entry links the person, village, or family line with: Damru-pati Singh.
९०२. (D) **Hemnath.** — The genealogical entry links the person, village, or family line with: Hemnath.
९०३. (C) **Kundana.** — The genealogical entry links the person, village, or family line with: Kundana.
९०४. (D) **Mahavir, Motinandan, Devkinandan, and Mayanandana.** — The genealogical entry links the person, village, or family line with: Mahavir, Motinandan, Devkinandan, and Mayanandana.
९०५. (A) **Lekhdatt and Anantanand.** — The genealogical entry links the person, village, or family line with: Lekhdatt and Anantanand.
९०६. (A) **Haritrashva.** — The genealogical entry links the person, village, or family line with: Haritrashva.
९०७. (C) **Bhaveswar Singh.** — The genealogical entry links the person, village, or family line with: Bhaveswar Singh.
९०८. (A) **Bhayan.** — The genealogical entry links the person, village, or family line with: Bhayan.
९०९. (B) **Sarisab.** — The genealogical entry links the person, village, or family line with: Sarisab.
९१०. (D) **Laturi (or Bachchu).** — The genealogical entry links the person, village, or family line with: Laturi (or Bachchu).
९११. (B) **Lulli, Chunni, Visani, and a fourth implied by the group.** — The genealogical entry links the person, village, or family line with: Lulli, Chunni, Visani, and a fourth implied by the group.
९१२. (D) **Bhupnarayan, Yugnarayan, and Yajnanarayan.** — The genealogical entry links the person, village, or family line with: Bhupnarayan, Yugnarayan, and Yajnanarayan.

- ११३. (A) The family of Ram, son of Thakur Hari.** — The genealogical entry links the person, village, or family line with: The family of Ram, son of Thakur Hari.
- ११४. (B) Ratnananda, Hirananda, and Medhananda.** — The genealogical entry links the person, village, or family line with: Ratnananda, Hirananda, and Medhananda.
- ११५. (D) Narayani.** — The genealogical entry links the person, village, or family line with: Narayani.
- ११६. (B) Babu Vijaynath Singh.** — The genealogical entry links the person, village, or family line with: Babu Vijaynath Singh.
- ११७. (C) Irauri.** — The genealogical entry links the person, village, or family line with: Irauri.
- ११८. (A) Sodarpur.** — The genealogical entry links the person, village, or family line with: Sodarpur.
- ११९. (D) Modapati.** — The genealogical entry links the person, village, or family line with: Modapati.
- १२०. (D) Bhairavdatta, Chintamani, and Chhotkani.** — The genealogical entry links the person, village, or family line with: Bhairavdatta, Chintamani, and Chhotkani.
- १२१. (D) Harinath.** — The genealogical entry links the person, village, or family line with: Harinath.
- १२२. (C) Vishnu Singh's son Chandreshwar Singh.** — The genealogical entry links the person, village, or family line with: Vishnu Singh's son Chandreshwar Singh.
- १२३. (B) Anita.** — The genealogical entry links the person, village, or family line with: Anita.
- १२४. (A) Sarvanarayan.** — The genealogical entry links the person, village, or family line with: Sarvanarayan.
- १२५. (C) Baliyas.** — The genealogical entry links the person, village, or family line with: Baliyas.
- १२६. (A) Mahanaura Khaua.** — The genealogical entry links the person, village, or family line with: Mahanaura Khaua.
- १२७. (A) Pali.** — The genealogical entry links the person, village, or family line with: Pali.
- १२८. (A) Dhothi** — The genealogical entry links the person, village, or family line with: Dhothi
- १२९. (A) Babunath** — The genealogical entry links the person, village, or family line with: Babunath
- १३०. (A) Mahesh, Harikesh, Ganesha, and Kashinath.** — The genealogical entry links the person, village, or family line with: Mahesh, Harikesh, Ganesha, and Kashinath.
- १३१. (D) Bhikari.** — The genealogical entry links the person, village, or family line with: Bhikari.
- १३२. (A) Bachran, Purna, and an unnamed daughter.** — The genealogical entry links the person, village, or family line with: Bachran, Purna, and an unnamed daughter.
- १३३. (D) Umapati from the Sodarpur origin.** — The genealogical entry links the person, village, or family line with: Umapati from the Sodarpur origin.
- १३४. (A) Krishnavat from the Mander origin.** — The genealogical entry links the person, village, or family line with: Krishnavat from the Mander origin.
- १३५. (C) Shankar is the son of Devakinandan.** — The genealogical entry links the person, village, or family line with: Shankar is the son of Devakinandan.
- १३६. (C) The text mentions his daughter as being from Khaua and another from Beluanch.** — The genealogical entry links the person, village, or family line with: The text mentions his daughter as being from Khaua and another from Beluanch.
- १३७. (C) They are Pramod, Premchandra, Hemchandra, and Dilipchandra.** — The genealogical entry links the person, village, or family line with: They are Pramod, Premchandra, Hemchandra, and Dilipchandra.
- १३८. (A) Narayidutta (son of Ramjiv)** — The genealogical entry links the person, village, or family line with: Narayidutta (son of Ramjiv)
- १३९. (A) Horil** — The genealogical entry links the person, village, or family line with: Horil

१४०. (B) **Ankhi, Nidhi, Buddhi, Jhotan, Ghanshyam, and Aniruddha** — The genealogical entry links the person, village, or family line with: Ankhi, Nidhi, Buddhi, Jhotan, Ghanshyam, and Aniruddha
१४१. (A) **Babuan and Harikant** — The genealogical entry links the person, village, or family line with: Babuan and Harikant
१४२. (C) **Naraun** — The genealogical entry links the person, village, or family line with: Naraun
१४३. (D) **Dullahe and Chatrapati.** — The genealogical entry links the person, village, or family line with: Dullahe and Chatrapati.
१४४. (A) **Raghav** — The genealogical entry links the person, village, or family line with: Raghav
१४५. (A) **Sarisab.** — The genealogical entry links the person, village, or family line with: Sarisab.
१४६. (A) **Anhi, Mushai, and Machali.** — The genealogical entry links the person, village, or family line with: Anhi, Mushai, and Machali.
१४७. (B) **Jangal.** — The genealogical entry links the person, village, or family line with: Jangal.
१४८. (C) **Parameshwaridatta.** — The genealogical entry links the person, village, or family line with: Parameshwaridatta.
१४९. (C) **Jivanath, Janakinath, and Motinatha.** — The genealogical entry links the person, village, or family line with: Jivanath, Janakinath, and Motinatha.
१५०. (B) **Sanful, Nirful, Kamal, and Manika.** — The genealogical entry links the person, village, or family line with: Sanful, Nirful, Kamal, and Manika.
१५१. (A) **Loknath, Prannath, Bhoranath, Jagannath, and Jivanatha.** — The genealogical entry links the person, village, or family line with: Loknath, Prannath, Bhoranath, Jagannath, and Jivanatha.
१५२. (C) **Naraun.** — The genealogical entry links the person, village, or family line with: Naraun.
१५३. (A) **Alay.** — The genealogical entry links the person, village, or family line with: Alay.
१५४. (A) **Panichobh** — The genealogical entry links the person, village, or family line with: Panichobh
१५५. (A) **Nutan** — The genealogical entry links the person, village, or family line with: Nutan
१५६. (A) **Bhanu.** — The genealogical entry links the person, village, or family line with: Bhanu.
१५७. (B) **Eklal.** — The genealogical entry links the person, village, or family line with: Eklal.
१५८. (C) **Bejoli Khual.** — The genealogical entry links the person, village, or family line with: Bejoli Khual.
१५९. (B) **Bakanath.** — The genealogical entry links the person, village, or family line with: Bakanath.
१६०. (B) **Amritnath of Mandar.** — The genealogical entry links the person, village, or family line with: Amritnath of Mandar.
१६१. (B) **Ajablal.** — The genealogical entry links the person, village, or family line with: Ajablal.
१६२. (D) **Nandkumar.** — The genealogical entry links the person, village, or family line with: Nandkumar.
१६३. (A) **Lal.** — The genealogical entry links the person, village, or family line with: Lal.
१६४. (A) **Sharda and Sandhya** — The genealogical entry links the person, village, or family line with: Sharda and Sandhya
१६५. (C) **Ranjana, Kalpana, and Rekha** — The genealogical entry links the person, village, or family line with: Ranjana, Kalpana, and Rekha
१६६. (B) **Medha and Vibha.** — The genealogical entry links the person, village, or family line with: Medha and Vibha.
१६७. (D) **Chhoti.** — The genealogical entry links the person, village, or family line with: Chhoti.
१६८. (D) **Budhwal (descendant of Jagannath).** — The genealogical entry links the person, village, or family line with: Budhwal (descendant of Jagannath).

१६९. (D) **Leela, Veena, Hema, Meera and Shyama.** — The genealogical entry links the person, village, or family line with: Leela, Veena, Hema, Meera and Shyama.
१७०. (C) **Durganath, Dayanath and Dwarikanath.** — The genealogical entry links the person, village, or family line with: Durganath, Dayanath and Dwarikanath.
१७१. (C) **Durganath.** — The genealogical entry links the person, village, or family line with: Durganath.
१७२. (B) **Bhagwati** — The genealogical entry links the person, village, or family line with: Bhagwati
१७३. (A) **Venidutt** — The genealogical entry links the person, village, or family line with: Venidutt
१७४. (D) **Ganmanti** — The genealogical entry links the person, village, or family line with: Ganmanti
१७५. (C) **Tri-purari Mohan** — The genealogical entry links the person, village, or family line with: Tri-purari Mohan
१७६. (D) **Jajayalaal** — The genealogical entry links the person, village, or family line with: Jajayalaal
१७७. (C) **Manbodh and Garib** — The genealogical entry links the person, village, or family line with: Manbodh and Garib
१७८. (B) **Kalikant.** — The genealogical entry links the person, village, or family line with: Kalikant.
१७९. (D) **Rani Chataravati (wife of Kumar Chatranand Singh).** — The genealogical entry links the person, village, or family line with: Rani Chataravati (wife of Kumar Chatranand Singh).
१८०. (C) **Manjula.** — The genealogical entry links the person, village, or family line with: Manjula.
१८१. (C) **Kajal.** — The genealogical entry links the person, village, or family line with: Kajal.
१८२. (D) **Manorama.** — The genealogical entry links the person, village, or family line with: Manorama.
१८३. (B) **Sarla** — The genealogical entry links the person, village, or family line with: Sarla
१८४. (C) **Mangaldutt** — The genealogical entry links the person, village, or family line with: Mangaldutt
१८५. (C) **It identifies the maternal grandfather (mother's father).** — The genealogical entry links the person, village, or family line with: It identifies the maternal grandfather (mother's father).
१८६. (A) **Jagatpur (Mahi-shi Budhwar).** — The genealogical entry links the person, village, or family line with: Jagatpur (Mahi-shi Budhwar).
१८७. (A) **Saraswati.** — The genealogical entry links the person, village, or family line with: Saraswati.
१८८. (D) **Lilamohan.** — The genealogical entry links the person, village, or family line with: Lilamohan.
१८९. (A) **Bhavani, Annapurna, Durga, Mahamaya, and Bhuvane-shwari.** — The genealogical entry links the person, village, or family line with: Bhavani, Annapurna, Durga, Mahamaya, and Bhuvane-shwari.
१९०. (D) **Vishweshwari.** — The genealogical entry links the person, village, or family line with: Vishweshwari.
१९१. (D) **Shashikala.** — The genealogical entry links the person, village, or family line with: Shashikala.
१९२. (D) **Sudha.** — The genealogical entry links the person, village, or family line with: Sudha.
१९३. (B) **Chandna.** — The genealogical entry links the person, village, or family line with: Chandna.
१९४. (B) **Anjali, Moti, Hema, and Bhagirathi.** — The genealogical entry links the person, village, or family line with: Anjali, Moti, Hema, and Bhagirathi.
१९५. (D) **Dr Rani.** — The genealogical entry links the person, village, or family line with: Dr Rani.
१९६. (C) **Mayanavati** — The genealogical entry links the person, village, or family line with: Mayanavati
१९७. (D) **Vinod.** — The genealogical entry links the person, village, or family line with: Vinod.
१९८. (B) **Dunilal.** — The genealogical entry links the person, village, or family line with: Dunilal.

- १९९. (D) Lakshmi and Lakhmamani.** — The genealogical entry links the person, village, or family line with: Lakshmi and Lakhmamani.
- १०००. (B) Baidyanath.** — The genealogical entry links the person, village, or family line with: Baidyanath.
- १००१. (C) Chandrakala, Suryakala, Pavankala, Subhara, Shubhakala, and Shashikala.** — The genealogical entry links the person, village, or family line with: Chandrakala, Suryakala, Pavankala, Subhara, Shubhakala, and Shashikala.
- १००२. (C) Harinandana** — The genealogical entry links the person, village, or family line with: Harinandana
- १००३. (D) Prince and Jiya (daughter).** — The genealogical entry links the person, village, or family line with: Prince and Jiya (daughter).
- १००४. (C) Jaykrishna and Choti.** — The genealogical entry links the person, village, or family line with: Jaykrishna and Choti.
- १००५. (B) Balram** — The genealogical entry links the person, village, or family line with: Balram
- १००६. (C) Aparā Yogamaya.** — The genealogical entry links the person, village, or family line with: Aparā Yogamaya.
- १००७. (B) Analpur Karmaha.** — The genealogical entry links the person, village, or family line with: Analpur Karmaha.
- १००८. (D) Daiya.** — The genealogical entry links the person, village, or family line with: Daiya.
- १००९. (D) Kaushalya, Sushila, Amina, and Nirmala.** — The genealogical entry links the person, village, or family line with: Kaushalya, Sushila, Amina, and Nirmala.
- १०१०. (B) Babuday.** — The genealogical entry links the person, village, or family line with: Babuday.
- १०११. (A) Bhavesh, Shailesh, and an unnamed third son (or daughters are mentioned).** — The genealogical entry links the person, village, or family line with: Bhavesh, Shailesh, and an unnamed third son (or daughters are mentioned).
- १०१२. (C) Shringarmoni, Neeramoni, Gita, Sita, and Dularmoni** — The genealogical entry links the person, village, or family line with: Shringarmoni, Neeramoni, Gita, Sita, and Dularmoni
- १०१३. (D) Bodhnarayan.** — The genealogical entry links the person, village, or family line with: Bodhnarayan.
- १०१४. (C) Kashinath.** — The genealogical entry links the person, village, or family line with: Kashinath.
- १०१५. (C) Shaktinath, son of Nandkishore.** — The genealogical entry links the person, village, or family line with: Shaktinath, son of Nandkishore.
- १०१६. (D) Ravindra** — The genealogical entry links the person, village, or family line with: Ravindra
- १०१७. (B) The daughter of Gudar** — The genealogical entry links the person, village, or family line with: The daughter of Gudar
- १०१८. (A) Subhara** — The genealogical entry links the person, village, or family line with: Subhara
- १०१९. (A) Kunsam Mander** — The genealogical entry links the person, village, or family line with: Kunsam Mander
- १०२०. (B) Manohar (himself).** — The genealogical entry links the person, village, or family line with: Manohar (himself).
- १०२१. (A) Maternal grandson (daughter's son).** — The genealogical entry links the person, village, or family line with: Maternal grandson (daughter's son).
- १०२२. (A) Maternal great-grandson (grand-daughter's son).** — The genealogical entry links the person, village, or family line with: Maternal great-grandson (grand-daughter's son).
- १०२३. (B) Vira** — The genealogical entry links the person, village, or family line with: Vira
- १०२४. (D) Ajeet.** — The genealogical entry links the person, village, or family line with: Ajeet.
- १०२५. (B) Mata Tekvati** — The genealogical entry links the person, village, or family line with: Mata Tekvati

- १०२६. (C) Bataha, Ishwaridatt, and Giridharika.** — The genealogical entry links the person, village, or family line with: Bataha, Ishwaridatt, and Giridharika.
- १०२७. (B) Saryan, Tulsidatt, and Lakshmidatta.** — The genealogical entry links the person, village, or family line with: Saryan, Tulsidatt, and Lakshmidatta.
- १०२८. (D) Asha.** — The genealogical entry links the person, village, or family line with: Asha.
- १०२९. (D) Paramgarh.** — The genealogical entry links the person, village, or family line with: Paramgarh.
- १०३०. (D) Sakma.** — The genealogical entry links the person, village, or family line with: Sakma.
- १०३१. (C) Bhuvan, Darpanarayan, and Chandan.** — The genealogical entry links the person, village, or family line with: Bhuvan, Darpanarayan, and Chandan.
- १०३२. (B) Subuli.** — The genealogical entry links the person, village, or family line with: Subuli.
- १०३३. (D) Sodarpur.** — The genealogical entry links the person, village, or family line with: Sodarpur.
- १०३४. (D) Champo Yavani.** — The genealogical entry links the person, village, or family line with: Champo Yavani.
- १०३५. (C) Darihara.** — The genealogical entry links the person, village, or family line with: Darihara.
- १०३६. (C) A specific symbol or 'Chinha' is placed in the records to identify them as descendants of a 'great sinner'.** — The genealogical entry links the person, village, or family line with: A specific symbol or 'Chinha' is placed in the records to identify them as descendants of a 'great sinner'.
- १०३७. (B) The daughter of Raghupani.** — The genealogical entry links the person, village, or family line with: The daughter of Raghupani.
- १०३८. (B) Anita.** — The genealogical entry links the person, village, or family line with: Anita.
- १०३९. (C) Charmkar (tanner/leather worker)** — The genealogical entry links the person, village, or family line with: Charmkar (tanner/leather worker)
- १०४०. (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
- १०४१. (D) Chand.** — The genealogical entry links the person, village, or family line with: Chand.
- १०४२. (A) A. Mother tongue / Maithili** — Explanation: The chapter stresses the use of Maithili for modern realities.
- १०४३. (A) A. They made Maithili rich, cultured and expressive in the modern age** — Explanation: The chapter praises their role in modernising and strengthening Maithili.
- १०४४. (B) It is a comic-devotional song about Shiva's ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina** — Nachhari songs depict Shiva's unconventional behaviour with humour and devotion, unique to Mithila's folk tradition.
- १०४५. (B) The exclusion of Maithili from official spaces, and the prohibition of the mother (mā) tongue** — 'No Entry' is the ubiquitous traffic sign; 'Mā Pravish' (Mother, Enter) inverts it, demanding entry for the mother language.
- १०४६. (B) It is the largest curated collection of Maithili women's poetry, recovering voices historically marginalised by the literary establishment** — The anthology (first edition 2004, updated 2022) is a feminist literary recovery, giving voice to Maithili women poets and documenting the 'half population' of Mithila.
- १०४७. (C) The anthology 'Ijoriyak Angaithi-Mor' as a feminist literary recovery in Maithili** — Just as Tharu and Lalita recovered women's writing across Indian languages, 'Ijoriyak Angaithi-Mor' performs the same recovery within Maithili, documenting women poets from Ilarani Singh to the present.
- १०४८. (B) Laj** — 'Laj' (Shame) is a one-act play where the shame operates in multiple directions – the shame felt by lower castes, the shame that should be felt by exploiters, and the shame of a system that normalises exploitation.

१०४९. (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.

१०५०. (B) 'If I couldn't arrange her marriage, she has found her own way – what's the great matter?' – resigned acceptance that challenges communal norms of honour — Baitha's response exposes the gap between lived experience (poverty preventing arranged marriage) and social norming (outrage at elopement). His resignation is not passivity but a quiet refusal of patriarchal honour codes.

१०५१. (C) Kathi Ke Mithila Ke Maithil — The chapter lists 'Kathi Ke Mithila Ke Maithil' as an identity anthem. His songs entered common parlance across the Mithila region and diaspora, covering themes from migration to women's labour to festive celebration.

१०५२. (B) It required mapping 32 Mools (ancestral roots) across paternal (6 gen.) and maternal (5 gen.) sides to compute the 16 Chhathi for prohibition — The Utedh chart maps 32 ancestral Mools; six paternal and five maternal generations, then identifies 16 Chhathi. If any Chhathi overlaps in groom's paternal lineage, marriage is forbidden.

१०५३. (B) Members of the same Gotra are considered blood-related (Rakta Sambandha) and marriage is strictly forbidden — Gotra indicates patrilineal descent from a common sage. Marriage within same gotra is prohibited to avoid consanguinity.

१०५४. (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.

१०५५. (C) Gangesha Upadhyaya (founder of Navya-Nyaya) — The Dooshan Panji entry: 'Pitri Parokshe Panch Varsh Vyatite Gangeshotpattiḥ' and his wife Vallabha/Medha was a Charmakarini — later suppressed by 20th-century scholars.

१०५६. (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.

१०५७. (B) A bride must not be the offspring of the groom's stepmother's brother — The Kathmama prohibition: bride cannot be a descendant of the groom's stepmother's brother, one of the five primary marriage barriers.

१०५८. (B) High-ranking men who married multiple lower-status women for money, often abandoning the wives in their natal homes — Bikaua class emerged from hypergamy: high-status (usually Shrotriya) men married dozens of women from lower tiers, extracted cash payments, rarely cohabited, creating widespread widowhood.

१०५९. (A) It mentions Lakshmipati Mishra gave a donation (1.5 lakh Takas) to Maharaja Rameshwar Singh to acquire official Panji status (Kodariye Mool, Shandilya Gotra) — Chapter 8 explicitly notes that Lakshmipati Mishra (Navalakhadhipati) paid 1.5 lakh Takas to Maharaja Rameshwar Singh for formal Panji classification, proving monetization of social status.

१०६०. (A) Only the Rasarh-Araria Panji contains women's personal names due to colonial property rights (land settlement in women's names) — The Rasarh-Araria sub-register is exceptional because women's names appear (strī-gaṇaka nāma), driven by colonial land registries requiring female names for legal ownership.

१०६१. (B) A female scholar/jurist who corrected the legal interpretation in the Harinath Upadhyaya fire ordeal case, and contributed to Panji's structural framework — Lakhima Thakurain (Lakkhima Devi), daughter of Mimamsaka Ravi Misra, was a brilliant Dharmaśāstra scholar who identified the sapinda violation and helped reform the genealogical system.

१०६२. (B) Betik Apaman — 'Betik Apaman' (Insult of the Daughter) is a two-act play exposing sex-selective abortion driven by the dowry system.

- १०६३. (C) Chhinardevi** — ‘Chhinardevi’ addresses the witch-hunting tradition and the exploitation of superstitious beliefs, often targeting lower-caste women.
- १०६४. (B) Both caste hierarchy (oonch-jati/neeche-jati) and social ups and downs – refusing to separate caste from class oppression** — ‘Oonch-Neech’ simultaneously refers to caste (high/low) and social mobility, exposing the unity of caste and class exploitation.
- १०६५. (B) Garib Jha** — Garib Jha’s name means ‘poor Jha’. His social status as a Brahmin prevents manual labour, while dowry demands crush his family – exposing the double bind.
- १०६६. (B) Legal and civic rights of women, Dalits, or marginalised communities – formally granted but practically denied** — ‘Adhikaar’ addresses the gap between formal legal rights and their actual denial, a recurring theme in subaltern drama.
- १०६७. (D) The institution of caste hierarchy**
- १०६८. (B) Bechan Thakur**
- १०६९. (A) The story of Trisanku and Vishvamitra**
- १०७०. (B) Labour (Shram)**
- १०७१. (B) The mother-in-law**
- १०७२. (B) Balchandā**
- १०७३. (B) The recovery of the ‘parallel’ women’s tradition and the need for gender-inclusive literary archives**
- १०७४. (C) C. Does Mithila have only three-and-a-half cubits of human body, with a stomach alone, or does it also have two hands, two feet, and a motherland?** — Explanation: The selected answer is based on the discussion in “After 1960: The Formative Years” around page 54 of Jagdish Prasad Mandal: A Biography.
- १०७५. (C) C. His mother’s marital home was in Berma; her elder sister’s marital home, whose son was Narsingh Mandal, was in Deep; and her eldest sister, the eldest among seven...** — Explanation: The selected answer is based on the discussion in “Rampatti Jail” around page 142 of Jagdish Prasad Mandal: A Biography.
- १०७६. (C) C. There are many forms of discrimination, the author has chosen the deformation of relations after the marriage of the female.** — Explanation: The selected answer is based on the discussion in “Survey of Books, Plays, Stories, Verse and Epilogue” around page 225 of Jagdish Prasad Mandal: A Biography.
- १०७७. (C) C. A discussion ensues between Fekan and his wife, his wife accuses him of not fulfilling his responsibility even towards his son.** — 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.
- १०७८. (B) B. His son gives a spear to his wife (Musba's daughter-in-law) and instructs her to pierce the body of Musba in case Musba quarrels** — Explanation: The selected answer is based on the discussion in “Five Short Stories by Rajdeo Mandal” around page 36 of Rajdeo Mandal: Maithili Writer.
- १०७९. (B) Through the help of the internet we can now also avail facilities for ticket booking, banking work, education, shopping, employment, and more** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १०८०. (B) So the general knowledge of today's youth is also declining** — This section uses So the 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.
- १०८१. (A) 1980 - Bill Gates finalised a deal to put a Microsoft operating system on IBM company's computers** — This section uses Bill Gates 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.

१०८२. (D) Most Indian languages' fonts came through printing press, typewriter, then computer, but Tirhuta's font came directly from printing press to computer — This section uses Tirhuta 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.

१०८३. (C) Number of women writers in Maithili - This is very good for Maithili that Facebook became such a medium for Maithili women whose voice this society had been suppressing by trapping it in many complexities — 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.

१०८४. (B) Social media came to Maithili but the misconceptions related to it also came, and people started spreading them as personal misconceptions — This section uses Social Media to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१०८५. (C) Today's women, without worrying about anything, are spreading their emotions on Facebook — 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.

१०८६. (C) Videha Natya Utsav (76426547/?ref=group_browse_new) - Admin: Bechan 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.

१०८७. (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.

१०८८. (C) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife — 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.

१०८९. (C) If due to my oversight, an article mentions only Gajendra ji's name, please read it as the trio of editors — 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.

१०९०. (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.

१०९१. (A) This special issue was published in Videha issue 189, on 1st November 2015 — 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.

१०९२. (C) An Interview with Preeti Thakur, the First Maithili Picture Story Writer He broke the mighty bow, O friends, let us go to the bridal chamber — 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.

१०९३. (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.

१०९४. (D) Gajendra Thakur and Preeti Thakur — The editorial presents the volume as an evaluation of the husband-wife creator pair Gajendra Thakur and Preeti Thakur.

१०९५. (B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard! — The section frames The Village Director Who Turned the Crank within

the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९६. (A) This biographical essay is an attempt to quell the turmoil of many such questions! — 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.

१०९७. (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.

१०९८. (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.

१०९९. (A) Next to the school was a Shiva temple, and in front, the village's lifeline - a big pond — The section frames Shiva 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.

११००. (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered — 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.

११०१. (A) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built — 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.

११०२. (A) Night had not progressed much by the clock, but in this area far from habitation on the Ganges bank, there was complete silence — The section frames Night 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.

११०३. (A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०४. (D) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well — The section frames Kosi River within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०५. (B) 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 — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०६. (D) I know there is no shortage of such scholarly female writers — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०७. (C) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales — The section frames Kosi River within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ११०८. (C) Some fortunate female writers do get some space, but not comprehensively** — The section frames Preeti Thakur's *Gonu Jha and Other Maithili Picture Stories* within the larger topic of Preeti Thakur's *Gonu Jha and Other Maithili Picture Stories*. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ११०९. (A) Shefalika Verma In every language, there are some creators, whether women or men, who, due to their extraordinary talent, stand out distinctly from the rest** — The section frames Shefalika Verma *In* within the larger topic of Preeti Thakur's *Gonu Jha and Other Maithili Picture Stories*. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १११०. (C) After some time, they become the nature of society** — The section frames *Gonu Jha and Other Maithili Picture Stories* within the larger topic of *Gonu Jha and Other Maithili Picture Stories*. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ११११. (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.
- १११२. (D) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times** — 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.
- १११३. (D) I was surprised and amazed: how did a woman from our society get focused on this new subject?** — The section frames *Gonu Jha and Other Maithili Picture Stories* within the larger topic of *Gonu Jha and Other Maithili Picture Stories*. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १११४. (D) In 2009, the first play in Maithili by a female creator was written** — The section frames *Gonu Jha and Other Maithili Picture Stories* within the larger topic of *Gonu Jha and Other Maithili Picture Stories*. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १११५. (B) The first picture story compiled in this book discusses Gonu Jha's intellectual encounter with Mother Durga** — The section frames *Gonu Jha* 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.
- १११६. (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.
- १११७. (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.
- १११८. (C) All stories are associated with the land of Mithila and have been preserved in people's mouths till now** — 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.
- १११९. (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.
- ११२०. (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.

- ११२१. (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.
- ११२२. (D) If I, an adult, don't understand the compositions written in the excellent language of great authors or poets, how will my sons and daughters understand them?** — 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.
- ११२३. (A) It used to pain me too because my maternal home is in Begusarai district** — The section frames Begusarai 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.
- ११२४. (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.
- ११२५. (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.
- ११२६. (D) Later, these cartoons also came to magazines and continued to expand** — The section frames Later 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.
- ११२७. (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.
- ११२८. (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well** — The section frames Aastha 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.
- ११२९. (D) We all remain busy in our own work, both of us, son, daughter** — 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.
- ११३०. (D) Keep increasing your digital book collection, without any cost** — 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.
- ११३१. (A) It is in two parts, the first - Grammar, the second - Chrestomathy & Vocabulary** — The section frames Grammar 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.
- ११३२. (B) As far as I know, over 1500 books and magazines have been made available on the Videha site so far** — 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.
- ११३३. (B) Not being in order causes inconvenience to the reader** — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ११३४. (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.

११३५. (D) Nevertheless, even now there is a lack of diversity in the writings — The section frames Nevertheless 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.

११३६. (C) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent — The section frames Videha within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३७. (D) 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 — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३८. (D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work — The section frames Gajendra Thakur 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.

११३९. (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.

११४०. (D) Simple electronic and digital electronic are two types — The section frames Simple 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.

११४१. (B) The name at the fourth position in the above list is Trilocan, for which the name in Genome Mapping (at the fifth position) is Sulocan (Sunayan) — The section frames Trilocan 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.

११४२. (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.

११४३. (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta — The section frames Shivai 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.

११४४. (B) According to the present author, the name Sripujati (serial no — The section frames Sripujati 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.

११४५. (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.

११४६. (D) 242), the genealogy (Utedh) was provided by Vidyanand Jha — The section frames Utedh 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.

११४७. (C) 51 3) For Yognath Jha 'Sindhu' edited Panji Prabandh, Part-1 (Ankit Prakashan, Darbhanga, 2010 AD, p — 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.

११४८. (C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1 — The section frames Later 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.

११४९. (A) Maharashtraiya Maithil Brahmins are primarily followers of two Vedas: 1 — The section frames Maharashtraiya Maithil Brahmins 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.

११५०. (A) Brahmins, Kayasthas, and Kshatriyas were all equally included in their respective Panjis — The section frames Brahmins 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.

११५१. (A) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected — 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.

११५२. (D) Based on this kind of information, the period of various scholar Brahmins can also be determined — The section frames Based 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.

११५३. (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10 — The section frames Ninth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५४. (A) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones) — The section frames Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५५. (A) 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 — The section frames Tirhuta Script 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.

११५६. (C) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12 — The section frames Eleventh Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५७. (A) No Chhathi has special privileges from the words of scripture — The section frames No Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५८. (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.

११५९. (B) There are some people who are very afraid of Dushan Panji, its discussion, and research — 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.

११६०. (A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya) — The section frames Smritis within the larger topic of Dushan Panji: Gajendra

Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६१. (B) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance — The section frames Sixteenth Chhathi All the 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.

११६२. (B) Chamru's own marriage was with an unknown girl — The section frames Chamru's 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.

११६३. (C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13 — The section frames Twelfth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६४. (D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4 — 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.

११६५. (B) The girl's father's maternal grandfather's maternal grandfather - Sixth Chhathi 7 — The section frames Sixth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६६. (A) These were divided into 20 types of Gotras, 167 types of Muls, and many types of Mulgrams — The section frames 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.

११६७. (D) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl — The section frames Chhathis 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.

११६८. (C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16 — The section frames Fifteenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६९. (C) One of Mangrauni village and the other of Garh-gram — The section frames Garh-gram 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.

११७०. (A) Gandhavariya, Pamar, Vishevar, Kanchiwal, Chauhan etc. are among the important Rajputs of Mithila — The section frames Gandhavariya 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.

११७१. (B) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode — 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.

११७२. (C) 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 — The section frames Every 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.

११७३. (B) The girl's great-maternal grandfather's maternal grandfather - Tenth Chhathi 11 — The section frames Tenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११७४. (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.

११७५. (B) Many things that are not written down, people preserve in various ways in their memory — 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.

११७६. (B) The girl's paternal grandmother's great- maternal grandfather - Seventh Chhathi 8 — The section frames Seventh Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११७७. (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.

११७८. (A) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1 — The section frames Manu and Yajnavalkya 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.

११७९. (D) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas — 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.

११८०. (D) Every marriage would be finalized only when the appointed Pandit (Panjekar), after checking the rights, would write that a particular girl and a particular boy are not 'Svajana' — The section frames Panjekar 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.

११८१. (B) Even now in the Gangetic diara, 'Banaut' (exchange of girls in marriage) happens between Rajputs and Yadavs, and there is much closeness between the two — The section frames Gangetic 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.

११८२. (C) Now our task is to make it as useful as possible and to search for further material — 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.

११८३. (D) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript — The section frames Mithilakshar 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.

११८४. (B) It is said that the cutting of pure gold jewelry should not be questioned — 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.

११८५. (A) I wrote down the names of all three daughters — 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.

११८६. (C) To be honest, the presentation of the book didn't attract me — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११८७. (D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal — The section frames Delhi 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.

११८८. (B) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages — The section frames Gajendra Thakur 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.

११८९. (B) When we see the population figures taken at ten-year intervals concerning the number of Maithili speakers, there is a great deal of variation — 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.

११९०. (B) It is true that Maithili lexicography developed very late, long after the efforts of M.M — 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.

११९१. (B) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc — 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.

११९२. (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers — The section frames Although within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११९३. (A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form — The section frames Maithil Brahmin within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११९४. (A) People who follow the Maithili literary scene never see Shri Gajendra Thakur on platforms organizing literary events, etc — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११९५. (D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११९६. (A) Certainly, even if it is a modest contribution, the credit for giving birth to the creativity within me to write in Maithili also goes to the Videha team and Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११९७. (A) In this regard, it is no exaggeration to say that he is the 'Videha' (one without a body) of the contemporary Maithili literary world, engaged in the service of Maithili literature without showing his physical self — The section frames Videha 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.

११९८. (C) Videha also has its own set of rules and methods — 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.

११९९. (C) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further — 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.

१२००. (B) During that time, we used to talk a lot on the phone — 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.

१२०१. (B) To encourage women's writing, it printed a column called *Strigan Samaj* — The section frames Strigan Samaj within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२०२. (C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal! — The section frames Mother Amba 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.

१२०३. (C) He called and said, "I speak the truth, I haven't seen a book like this in the last five-six years." It felt very good to hear that — 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.

१२०४. (A) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them — 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.

१२०५. (C) I myself have benefited greatly from Videha e- journal — The section frames Videha within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२०६. (B) Later, when Mithila Mihir closed down, then a big emptiness came — The section frames Mithila Mihir within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२०७. (C) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२०८. (D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century — 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.

१२०९. (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.

- १२१०. (B) The most important thing is that for the male and female readers of all subjects, here something or other will definitely be found** — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२११. (B) After his government tour, Arunee also has an accident, but he survives** — The section frames Arunee 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.
- १२१२. (B) In this insistence of seeing society with a particular eye, there are many flaws** — 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.
- १२१३. (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.
- १२१४. (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.
- १२१५. (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.
- १२१६. (A) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story** — The section frames Along 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.
- १२१७. (D) How much pathos is hidden in this statement of Banveer: "Mother, father!** — The section frames Banveer 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.
- १२१८. (C) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed** — 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.
- १२१९. (B) By science in a different way, and by literature and spirituality in different ways** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२२०. (C) People keep saying that your mother-father sold you** — The section frames People 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.
- १२२१. (C) The poet himself is a Dundabhi player, so how can there be a clear vision?** — The section frames Dundabhi within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२२२. (D) Some more places may have been missed; enlightened readers can work on this subject** — 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.
- १२२३. (B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector** — The section frames Mahis within the larger topic of Kurukshetram Antarmanak. In substance,

it supports the selected statement; the remaining options draw from other parts of the volume.

१२२४. (C) 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 — The section frames Purnia and Kishanganj within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२२५. (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.

१२२६. (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.

१२२७. (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.

१२२८. (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.

१२२९. (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.

१२३०. (A) His native village is Mehath, under Madhubani district — The section frames Mehath 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.

१२३१. (A) The written evidence of personalities considered mythological until today became available for the first time — The section frames Litterateur Gajendra Thakur 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.

१२३२. (B) Under Videha Samman, Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet-Natak Akademi honors and awards are given, from which persons of the parallel stream get encouraged to do better in their field — The section frames Videha 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.

१२३३. (B) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur — The section frames Gajendra Thakur 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.

१२३४. (A) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me — The section frames Besides 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.

१२३५. (D) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct — 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.

१२३६. (C) As much language as you can learn, that is best, but not by sacrificing your mother tongue — 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.

१२३७. (D) The author is given some money in exchange for the book, but the copyright remains with the publisher —

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.

१२३८. (C) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84 —

The section frames Nav Anshu 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.

१२३९. (D) Maithili Bhasha Sahitya: 20th Century (Criticism) Prem Shankar Singh - 2009 400 ISBN NO.978-93-80538-

12-9 16 — The section frames Century 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.

१२४०. (A) Videha is the only international research journal of Maithili recognized by the Paris-based international

organization — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२४१. (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.

१२४२. (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts

started being typed and appearing regularly on the internet — The section frames Yahoo Geocities within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२४३. (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.

१२४४. (A) You see, he did not flee, but he sent us all to the village —

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.

१२४५. (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.

१२४६. (D) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.”

They publish only some selected people or remain entangled in nepotism — The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२४७. (A) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of

creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen? — The section frames Maithili-English Dictionary within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२४८. (C) If you feel like it, read a novel, and if not, read a long story-very long story —

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.

१२४९. (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.

१२५०. (A) In the mainstream, whatever choices are available, you have to make a decision from among them — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२५१. (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.

१२५२. (D) My clear belief is that to reach a grand stature, a person has the support of many people, especially family — The section frames Introduction to Gajendra Thakur and Preeti Thakur 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.

१२५३. (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.

१२५४. (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.

१२५५. (D) Lakshmi Thakur (Parental home - Haithi Bali, Madhubani) Father: Late Kripanand Thakur (Mother's village - Raje, Madhubani) Wife: Smt — The section frames Kripanand Thakur 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.

१२५६. (D) 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 — The section frames Madhulika Mishra 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.

१२५७. (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.

१२५८. (D) It presents Gajendra Thakur and Preeti Thakur as a rare husband-wife creative pair evaluated together — The introduction presents the joint evaluation of a husband-wife creative duo as unusual and important in Maithili literary discussion.

१२५९. (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.

१२६०. (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.

१२६१. (C) Contributing Author Introductions I am 'Anchinhaar' (unfamiliar), but the authors who have contributed to this book are not unfamiliar to the reader, so their special introduction has not been given — The section frames Contributing Author 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.

१२६२. (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.

- १२६३. (C) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife** — 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.
- १२६४. (C) If due to my oversight, an article mentions only Gajendra ji's name, please read it as the trio of editors** — 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.
- १२६५. (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.
- १२६६. (A) This special issue was published in Videha issue 189, on 1st November 2015** — 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.
- १२६७. (C) An Interview with Preeti Thakur, the First Maithili Picture Story Writer He broke the mighty bow, O friends, let us go to the bridal chamber** — 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.
- १२६८. (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.
- १२६९. (D) Gajendra Thakur and Preeti Thakur** — The editorial presents the volume as an evaluation of the husband-wife creator pair Gajendra Thakur and Preeti Thakur.
- १२७०. (B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२७१. (A) This biographical essay is an attempt to quell the turmoil of many such questions!** — 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.
- १२७२. (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.
- १२७३. (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.
- १२७४. (A) Next to the school was a Shiva temple, and in front, the village's lifeline - a big pond** — The section frames Shiva 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.
- १२७५. (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered** — 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.
- १२७६. (A) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built** — 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.

१२७७. (A) Night had not progressed much by the clock, but in this area far from habitation on the Ganges bank, there was complete silence — The section frames Night 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.

१२७८. (A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२७९. (D) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well — The section frames Kosi River within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८०. (B) 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 — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८१. (D) I know there is no shortage of such scholarly female writers — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८२. (C) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales — The section frames Kosi River within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८३. (C) Some fortunate female writers do get some space, but not comprehensively — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८४. (A) Shefalika Verma In every language, there are some creators, whether women or men, who, due to their extraordinary talent, stand out distinctly from the rest — The section frames Shefalika Verma In within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८५. (C) After some time, they become the nature of society — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८६. (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.

१२८७. (D) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times — 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.

१२८८. (D) I was surprised and amazed: how did a woman from our society get focused on this new subject? — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- १२८९. (D) In 2009, the first play in Maithili by a female creator was written** — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२९०. (B) The first picture story compiled in this book discusses Gonu Jha's intellectual encounter with Mother Durga** — The section frames Gonu Jha 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.
- १२९१. (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.
- १२९२. (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.
- १२९३. (C) All stories are associated with the land of Mithila and have been preserved in people's mouths till now** — 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.
- १२९४. (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.
- १२९५. (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.
- १२९६. (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.
- १२९७. (D) If I, an adult, don't understand the compositions written in the excellent language of great authors or poets, how will my sons and daughters understand them?** — 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.
- १२९८. (A) It used to pain me too because my maternal home is in Begusarai district** — The section frames Begusarai 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.
- १२९९. (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.
- १३००. (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.
- १३०१. (D) Later, these cartoons also came to magazines and continued to expand** — The section frames Later 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.

- १३०२. (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.
- १३०३. (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well** — The section frames Aastha 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.
- १३०४. (D) We all remain busy in our own work, both of us, son, daughter** — 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.
- १३०५. (D) Keep increasing your digital book collection, without any cost** — 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.
- १३०६. (A) It is in two parts, the first - Grammar, the second - Chrestomathy & Vocabulary** — The section frames Grammar 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.
- १३०७. (B) As far as I know, over 1500 books and magazines have been made available on the Videha site so far** — 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.
- १३०८. (B) Not being in order causes inconvenience to the reader** — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३०९. (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.
- १३१०. (D) Nevertheless, even now there is a lack of diversity in the writings** — The section frames Nevertheless 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.
- १३११. (C) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent** — The section frames Videha within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३१२. (D) 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** — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३१३. (D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work** — The section frames Gajendra Thakur 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.
- १३१४. (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.

- १३१५. (D) Simple electronic and digital electronic are two types** — The section frames Simple 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.
- १३१६. (B) The name at the fourth position in the above list is Trilocan, for which the name in Genome Mapping (at the fifth position) is Sulocan (Sunayan)** — The section frames Trilocan 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.
- १३१७. (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.
- १३१८. (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta** — The section frames Shivai 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.
- १३१९. (B) According to the present author, the name Sripujati (serial no** — The section frames Sripujati 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.
- १३२०. (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.
- १३२१. (D) 242), the genealogy (Utedh) was provided by Vidyanand Jha** — The section frames Utedh 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.
- १३२२. (C) 51 3) For Yognath Jha 'Sindhu' edited Panji Prabandh, Part-1 (Ankit Prakashan, Darbhanga, 2010 AD, p** — 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.
- १३२३. (C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1** — The section frames Later 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.
- १३२४. (A) Maharashtraiya Maithil Brahmins are primarily followers of two Vedas: 1** — The section frames Maharashtraiya Maithil Brahmins 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.
- १३२५. (A) Brahmins, Kayasthas, and Kshatriyas were all equally included in their respective Panjis** — The section frames Brahmins 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.
- १३२६. (A) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected** — 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.
- १३२७. (D) Based on this kind of information, the period of various scholar Brahmins can also be determined** — The section frames Based 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.
- १३२८. (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10** — The section frames Ninth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it

supports the selected statement; the remaining options draw from other parts of the volume.

१३३९. (A) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones) — The section frames Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३३०. (A) 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 — The section frames Tirhuta Script 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.

१३३१. (C) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12 — The section frames Eleventh Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३३२. (A) No Chhathi has special privileges from the words of scripture — The section frames No Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३३३. (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.

१३३४. (B) There are some people who are very afraid of Dushan Panji, its discussion, and research — 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.

१३३५. (A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya) — The section frames Smritis within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३३६. (B) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance — The section frames Sixteenth Chhathi All the 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.

१३३७. (B) Chamru's own marriage was with an unknown girl — The section frames Chamru's 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.

१३३८. (C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13 — The section frames Twelfth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३३९. (D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4 — 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.

१३४०. (B) The girl's father's maternal grandfather's maternal grandfather - Sixth Chhathi 7 — The section frames Sixth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३४१. (A) These were divided into 20 types of Gotras, 167 types of Muls, and many types of Mulgrams — The section frames 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.

१३४३. (D) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl — The section frames Chhathis 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.

१३४३. (C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16 — The section frames Fifteenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३४४. (C) One of Mangrauni village and the other of Garh-gram — The section frames Garh-gram 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.

१३४५. (A) Gandhavariya, Pamar, Vishevar, Kanchiwal, Chauhan etc. are among the important Rajputs of Mithila — The section frames Gandhavariya 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.

१३४६. (B) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode — 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.

१३४७. (C) 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 — The section frames Every 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.

१३४८. (B) The girl's great-maternal grandfather's maternal grandfather - Tenth Chhathi 11 — The section frames Tenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३४९. (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.

१३५०. (B) Many things that are not written down, people preserve in various ways in their memory — 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.

१३५१. (B) The girl's paternal grandmother's great- maternal grandfather - Seventh Chhathi 8 — The section frames Seventh Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३५२. (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.

१३५३. (A) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1 — The section frames Manu and Yajnavalkya 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.

१३५४. (D) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas — 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.

१३५५. (D) Every marriage would be finalized only when the appointed Pandit (Panjekar), after checking the rights, would write that a particular girl and a particular boy are not 'Svajana' — The section frames Panjekar 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.

१३५६. (B) Even now in the Gangetic diara, 'Banaut' (exchange of girls in marriage) happens between Rajputs and Yadavs, and there is much closeness between the two — The section frames Gangetic 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.

१३५७. (C) Now our task is to make it as useful as possible and to search for further material — 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.

१३५८. (D) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript — The section frames Mithilakshar 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.

१३५९. (B) It is said that the cutting of pure gold jewelry should not be questioned — 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.

१३६०. (A) I wrote down the names of all three daughters — 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.

१३६१. (C) To be honest, the presentation of the book didn't attract me — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३६२. (D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal — The section frames Delhi 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.

१३६३. (B) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages — The section frames Gajendra Thakur 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.

१३६४. (B) When we see the population figures taken at ten-year intervals concerning the number of Maithili speakers, there is a great deal of variation — 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.

१३६५. (B) It is true that Maithili lexicography developed very late, long after the efforts of M.M — 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.

१३६६. (B) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc — 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.

१३६७. (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers — The section frames Although within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३६८. (A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form — The section frames Maithil Brahmin within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३६९. (A) People who follow the Maithili literary scene never see Shri Gajendra Thakur on platforms organizing literary events, etc — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३७०. (D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३७१. (A) Certainly, even if it is a modest contribution, the credit for giving birth to the creativity within me to write in Maithili also goes to the Videha team and Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३७२. (A) In this regard, it is no exaggeration to say that he is the 'Videha' (one without a body) of the contemporary Maithili literary world, engaged in the service of Maithili literature without showing his physical self — The section frames Videha 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.

१३७३. (C) Videha also has its own set of rules and methods — 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.

१३७४. (C) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further — 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.

१३७५. (B) During that time, we used to talk a lot on the phone — 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.

१३७६. (B) To encourage women's writing, it printed a column called *Strigan Samaj* — The section frames Strigan Samaj within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३७७. (C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal! — The section frames Mother Amba 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.

१३७८. (C) He called and said, “I speak the truth, I haven't seen a book like this in the last five-six years.” It felt very good to hear that — 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.

१३७९. (A) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them — 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.

१३८०. (C) I myself have benefited greatly from Videha e- journal — The section frames Videha within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३८१. (B) Later, when Mithila Mihir closed down, then a big emptiness came — The section frames Mithila Mihir within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३८२. (C) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३८३. (D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century — 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.

१३८४. (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.

१३८५. (B) The most important thing is that for the male and female readers of all subjects, here something or other will definitely be found — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३८६. (B) After his government tour, Arunee also has an accident, but he survives — The section frames Arunee 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.

१३८७. (B) In this insistence of seeing society with a particular eye, there are many flaws — 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.

१३८८. (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.

१३८९. (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.

१३९०. (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.

- १३९१. (A) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story** — The section frames Along 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.
- १३९२. (D) How much pathos is hidden in this statement of Banveer: "Mother, father!"** — The section frames Banveer 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.
- १३९३. (C) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed** — 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.
- १३९४. (B) By science in a different way, and by literature and spirituality in different ways** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३९५. (C) People keep saying that your mother-father sold you** — The section frames People 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.
- १३९६. (C) The poet himself is a Dundabhi player, so how can there be a clear vision?** — The section frames Dundabhi within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३९७. (D) Some more places may have been missed; enlightened readers can work on this subject** — 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.
- १३९८. (B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector** — The section frames Mahis within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३९९. (C) 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** — The section frames Purnia and Kishanganj within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १४००. (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.
- १४०१. (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.
- १४०२. (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.
- १४०३. (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.
- १४०४. (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.

१४०५. (A) His native village is Mehath, under Madhubani district — The section frames Mehath 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.

१४०६. (A) The written evidence of personalities considered mythological until today became available for the first time — The section frames Litterateur Gajendra Thakur 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.

१४०७. (B) Under Videha Samman, Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet-Natak Akademi honors and awards are given, from which persons of the parallel stream get encouraged to do better in their field — The section frames Videha 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.

१४०८. (B) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur — The section frames Gajendra Thakur 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.

१४०९. (A) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me — The section frames Besides 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.

१४१०. (D) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct — 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.

१४११. (C) As much language as you can learn, that is best, but not by sacrificing your mother tongue — 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.

१४१२. (D) The author is given some money in exchange for the book, but the copyright remains with the publisher — 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.

१४१३. (C) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84 — The section frames Nav Anshu 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.

१४१४. (D) Maithili Bhasha Sahitya: 20th Century (Criticism) Prem Shankar Singh - 2009 400 ISBN NO.978-93-80538-12-9 16 — The section frames Century 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.

१४१५. (A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४१६. (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.

- १४१७. (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet** — The section frames Yahoo Geocities within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १४१८. (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.
- १४१९. (A) You see, he did not flee, but he sent us all to the village** — 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.
- १४२०. (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.
- १४२१. (D) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism** — The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १४२२. (A) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen?** — The section frames Maithili-English Dictionary within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १४२३. (C) If you feel like it, read a novel, and if not, read a long story-very long story** — 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.
- १४२४. (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.
- १४२५. (A) In the mainstream, whatever choices are available, you have to make a decision from among them** — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १४२६. (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.
- १४२७. (D) My clear belief is that to reach a grand stature, a person has the support of many people, especially family** — The section frames Introduction to Gajendra Thakur and Preeti Thakur 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.
- १४२८. (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.
- १४२९. (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.
- १४३०. (D) Lakshmi Thakur (Parental home - Haithi Bali, Madhubani) Father: Late Kripanand Thakur (Mother's village - Raje, Madhubani) Wife: Smt** — The section frames Kripanand Thakur 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.

- १४३१. (D) 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 — The section frames Madhulika Mishra 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.
- १४३२. (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.
- १४३३. (D) It presents Gajendra Thakur and Preeti Thakur as a rare husband-wife creative pair evaluated together** — The introduction presents the joint evaluation of a husband-wife creative duo as unusual and important in Maithili literary discussion.
- १४३४. (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.
- १४३५. (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.
- १४३६. (C) Contributing Author Introductions I am 'Anchinhaar' (unfamiliar), but the authors who have contributed to this book are not unfamiliar to the reader, so their special introduction has not been given** — The section frames Contributing Author 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.
- १४३७. (D) This is the first attempt since the beginning of the Panji to make it public** — The section frames Panji 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.
- १४३८. (D) Since the singing of the Samaveda was inspired by folk language, it had to adopt many elements from it, which is why the then Rigvedic scholars also opposed it** — 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.
- १४३९. (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.
- १४४०. (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.
- १४४१. (C) Preeti Thakur's Contribution to Maithili Picture Stories Ira Mallick The world of Maithili literature is enriched with scholars and learned women** — The section frames Preeti Thakur within the larger topic of “Preeti Thakur's Contribution to Maithili Picture Stories”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- १४४२. (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.
- १४४३. (D) From studying the works done by Gajendra Thakur ji, it is known that his contribution in the field of Maithili language, literature, and culture is multi- dimensional** — The section frames Gajendra Thakur within the larger topic of “The

Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४४४. (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 — 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.

१४४५. (C) For this, the conscious people of Mithila are always grateful, directly or indirectly — The section frames The Creator of the Digital Era for Maithili 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.

१४४६. (B) Gajendra ji, through 'Videha', prepared data of millions of Maithili sentences and also, at a personal level and through various forums, encouraged people in the Google community to check the accuracy of Maithili translation — 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.

१४४७. (A) In fact, in the modern scenario, whatever 'Digital Presence' is discussed as necessary, Videha, in many senses, realizes that importance for Maithili — The section frames Videha within the larger topic of “Maithili in the Digital Age: Videha and Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४४८. (A) Another historical work done by Gajendra Thakur is the digitization and transliteration of the Panji-Prabandha — 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.

१४४९. (A) The second example of misuse of Panji management is seen in the Panji of Karna Kayasthas — 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.

१४५०. (A) Panji management became the management of the Panjekar — 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.

१४५१. (A) Later, it came to light that in 1989 AD, during a digitization drive of the Panji in Mithila, the Panjekar had suffered a lot financially, and they were again gripped by the fear of that financial loss — 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.

१४५२. (D) The Panji is considered a primary source for the social study of Mithila's Brahmins and Karna Kayasthas — 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.

१४५३. (B) There is mention of some such instances in Genome Mapping where those who were not Brahmins earlier were given a Panji basis and they became mixed in the Brahmin class — 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.

१४५४. (C) Cooperation of the Panjekar is not being received in this work because the Panjekar fear that if the entire Panji is digitized once, their livelihood will be finished — 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.

१४५५. (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.

- १४५६. (D) Gajendra Thakur's Contribution to the Preservation of Mithila's Panji Bhairav Lal Das The study of Mithila's Panji system has been the focus of attention of domestic and foreign scholars** — The section frames Gajendra Thakur 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.
- १४५७. (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.
- १४५८. (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.
- १४५९. (D) Along with the publication of 'Videha e- magazine', a special class of litterateurs emerged in Maithili literature** — 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.
- १४६०. (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.
- १४६१. (D) In Maithili literature, firstly, there was a scarcity of women creators, and secondly, those who did exist remained hidden in corners** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- १४६२. (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.
- १४६३. (C) In fact, there is a scarcity of true servants like the Videha team for Mother Maithili** — 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.
- १४६४. (C) The noteworthy thing here is that by boosting the morale of a newcomer creator, the Videha team is not only benefiting that creator but also their mother tongue** — 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.
- १४६५. (C) But people silently admit that the Videha team is definitely doing something for Mother Maithili that is solid, factual, and will prove very useful for future generations** — 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.
- १४६६. (C) Nowadays, everyone is writing their heart out on social media in large numbers** — The section frames Social Media within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- १४६७. (B) When the 'Kedarnath Choudhary Special Issue' was announced by the Videha team, I was told, "We estimate that you can write criticism." Along with that, Ashish ji also sent PDFs of two or four books by Kedarnath Choudhary on WhatsApp** — 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.
- १४६८. (C) Gajendra Thakur and Ashish Anchinhaar have in their hearts not just the greed to benefit (economically/socially/literarily) by holding the plow of mother tongue Maithili, but the desire to do some quality work**

for the mother tongue — The section frames Gajendra Thakur within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४६९. (D) No one is born great from their mother's womb as a great litterateur or a capable editor — The section frames Videha and New Writers within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४७०. (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.

१४७१. (D) Scarcity of Non-Forward Caste Writers in Maithili and Gajendra Thakur Munnaji The litterateurs sitting on the literary power in Maithili sometimes issue decrees, sometimes narratives — The section frames Gajendra Thakur 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.

१४७२. (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.

१४७३. (C) This was a different perspective of Videha's pro-people stance that saved this magazine from becoming fanatical — 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.

१४७४. (D) Today, I am discussing a book of criticism by that very person, published in 2022 by Pallavi Publication - 'Maithili Samikshashastra' (The Discipline of Maithili Criticism), and the critic is Shri Gajendra Thakur — The section frames Gajendra Thakur 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.

१४७५. (D) Whatever the condition of Hindi literature is, the same will happen to Maithili — The section frames Whatever the 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.

१४७६. (D) 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 — The section frames Gajendra Thakur and the Discipline of Maithili Criticism within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४७७. (D) In addition, connecting countless youths with their mother tongue is also unparalleled — The section frames An Incomparable and Unique Contribution 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.

१४७८. (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.

१४७९. (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.

१४८०. (D) Along with this, his work in Braille script cannot be praised enough — The section frames Braille 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.

- १४८१. (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.
- १४८२. (A) His work shows that even one person, with strong determination, can change the history of language and literature** — 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.
- १४८३. (C) Or whether Videha or Gajendra Thakur will do something in return for your honor or not** — 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.
- १४८४. (D) In the situation of migration from Mithila that happened in the past, the internet and social media have a very big contribution in staying connected to one's roots and knowing them** — The section frames Social Media 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.
- १४८५. (D) Salutations to the wise (Gritsas) and lords of the wise (Gritsapatis), to you, salutations** — The section frames Salutations within the larger topic of “Contributor Introductions”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- १४८६. (C) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100).** — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100). The remaining options point to different concerns and therefore do not answer this question.
- १४८७. (B) The chapter notes that gajendra Thakur- A Parallel History of Mithila & Maithili Literature (Part 1-100) Issue No.** — Chapter 1 treats Parallel History as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur- A Parallel History of Mithila & Maithili Literature (Part 1-100) Issue No. The remaining options point to different concerns and therefore do not answer this question.
- १४८८. (C) The aadi kavi (first poet) in the democratic line of inheritance pre-dates Jyotirishwar Thakur.** — Chapter 1 treats Jyotirishwar 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 aadi kavi (first poet) in the democratic line of inheritance pre-dates Jyotirishwar Thakur. The remaining options point to different concerns and therefore do not answer this question.
- १४८९. (A) The chapter notes that gangesh Upadhyaya (Parallel recovery): Gangesh Upadhyaya, author of Tattvachintamani.** — Chapter 1 treats Gangesh Upadhyaya 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 gangesh Upadhyaya (Parallel recovery): Gangesh Upadhyaya, author of Tattvachintamani. The remaining options point to different concerns and therefore do not answer this question.
- १४९०. (B) His novel Kanyadan and works like Antika remain among the most widely read Maithili texts.** — 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 his novel Kanyadan and works like Antika remain among the most widely read Maithili texts. The remaining options point to different concerns and therefore do not answer this question.
- १४९१. (B) The chapter notes that parallel scholarship recovers roots: Radhakrishna Chaudhary (1921-1985), A Survey of Maithili Literature, Mithila ka Itihas.** — Chapter 1 treats Radhakrishna Chaudhary as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is

that the chapter notes that parallel scholarship recovers roots: Radhakrishna Chaudhary (1921-1985), A Survey of Maithili Literature, Mithila ka Itihas. The remaining options point to different concerns and therefore do not answer this question.

१४९३. (D) The Parallel Stage: Bechan Thakur & Dalit Theatre 1970s-present; Videha recognises three writers as the true living masters of Maithili, all ignored by the Sahitya Akademi advisory board until 2021. — Chapter 1 treats Bechan Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the Parallel Stage: Bechan Thakur & Dalit Theatre 1970s-present; Videha recognises three writers as the true living masters of Maithili, all ignored by the Sahitya Akademi advisory board until 2021. The remaining options point to different concerns and therefore do not answer this question.

१४९३. (A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. The remaining options point to different concerns and therefore do not answer this question.

१४९४. (D) The chapter notes that WOMEN'S WRITING: THE SUPPRESSED CANON 18TH CENT.-PRESENT Mainstream silence: Virtually absent from official anthologies. — Chapter 1 treats WOMEN'S WRITING 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 WOMEN'S WRITING: THE SUPPRESSED CANON 18TH CENT.-PRESENT Mainstream silence: Virtually absent from official anthologies. The remaining options point to different concerns and therefore do not answer this question.

१४९५. (B) The chapter notes that women writers excluded from Sahitya Akademi assignments entirely. — Chapter 1 treats Sahitya Akademi 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 women writers excluded from Sahitya Akademi assignments entirely. The remaining options point to different concerns and therefore do not answer this question.

१४९६. (C) The chapter notes that parallel women line of inheritance: Vibha Rani, playwright. — Chapter 1 treats Vibha Rani as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that parallel women line of inheritance: Vibha Rani, playwright. The remaining options point to different concerns and therefore do not answer this question.

१४९७. (B) Arundhhati Devi, Mithilaak Vidushi Mahila (women scholars of Mithila). — Chapter 1 treats Arundhhati Devi 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 arundhhati Devi, Mithilaak Vidushi Mahila (women scholars of Mithila). The remaining options point to different concerns and therefore do not answer this question.

१४९८. (D) The chapter notes that first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed. — Chapter 1 treats Ijoriyak Angaithi-Mor 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 first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed. The remaining options point to different concerns and therefore do not answer this question.

१४९९. (D) The chapter notes that successfully opposed "Bihari Language" misclassification. — Chapter 1 treats Bihari Language 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 successfully opposed "Bihari Language" misclassification. The remaining options point to different concerns and therefore do not answer this question.

१५००. (C) The chapter notes that parallel awards & institutions: Parallel Sahitya Akademi prizes and Kavi Sammelans. — Chapter 1 treats Parallel Sahitya Akademi as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that parallel awards & institutions: Parallel Sahitya Akademi prizes and Kavi Sammelans. The remaining options point to different concerns and therefore do not answer this question.

१५०१. (A) The chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon. The remaining options point to different concerns and therefore do not answer this question.

१५०२. (B) The chapter notes that rajdeo Mandal, Maithili Writer: A dedicated study of Rajdeo Mandal, a poet and novelist who represents the subaltern voice in modern Maithili fiction. — Chapter 1 treats Rajdeo Mandal 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 rajdeo Mandal, Maithili Writer: A dedicated study of Rajdeo Mandal, a poet and novelist who represents the subaltern voice in modern Maithili fiction. The remaining options point to different concerns and therefore do not answer this question.

१५०३. (A) The movement uses a logo based on a sketch by Panaklal Mandal (a Videha Samman recipient), which depicts a "subaltern Vidyapati". — Chapter 1 treats Panaklal Mandal 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 movement uses a logo based on a sketch by Panaklal Mandal (a Videha Samman recipient), which depicts a "subaltern Vidyapati". The remaining options point to different concerns and therefore do not answer this question.

१५०४. (D) The chapter notes that however, an examination of the parallel history-as curated by contemporary digital movements and alternative archives-reveals a profound divergence in the interpretation of key figures, the evolution of scripts, and the... — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that however, an examination of the parallel history-as curated by contemporary digital movements and alternative archives-reveals a profound divergence in the interpretation of key figures, the evolution of scripts, and the... The remaining options point to different concerns and therefore do not answer this question.

१५०५. (B) A parallel history, therefore, is not merely an alternative list of books but a radical re-reading of the Maithili past, emphasizing the role of Buddhist mysticism, trans-regional diaspora, and the digital subversion of caste hierarchies. — 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 a parallel history, therefore, is not merely an alternative list of books but a radical re-reading of the Maithili past, emphasizing the role of Buddhist mysticism, trans-regional diaspora, and the digital subversion of caste hierarchies. The remaining options point to different concerns and therefore do not answer this question.

१५०६. (B) The chapter notes that scholars in the parallel line of inheritance, such as Rahul Sankrityayan and Subhadra Jha, have provided evidence that the linguistic features of these occult songs are fundamentally proto-Maithili, reflecting the lived experience of... — Chapter 1 treats Rahul Sankrityayan 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 scholars in the parallel line of inheritance, such as Rahul Sankrityayan and Subhadra Jha, have provided evidence that the linguistic features of these occult songs are fundamentally proto-Maithili, reflecting the lived experience of... The remaining options point to different concerns and therefore do not answer this question.

१५०७. (B) The chapter notes that table: Comparative Periodization of Maithili Literary Eras Period Timeline Traditional Perspective Parallel/Alternative Perspective Proto-Maithili 700-1300 AD Shared Eastern Indo-Aryan roots; Buddhist mysticism. — Chapter 1 treats Comparative Periodization 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 table: Comparative Periodization of Maithili Literary Eras Period Timeline Traditional Perspective Parallel/Alternative Perspective Proto-Maithili 700-1300 AD Shared Eastern Indo-Aryan roots; Buddhist mysticism. The remaining options point to different concerns and therefore do not answer this question.

१५०८. (D) The chapter notes that origins of subaltern linguistic resistance; mobility over sedentary caste order. —

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 origins of subaltern linguistic resistance; mobility over sedentary caste order. The remaining options point to different concerns and therefore do not answer this question.

१५०९. (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. —

Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. The remaining options point to different concerns and therefore do not answer this question.

१५१०. (C) The chapter notes that subaltern Rebel No figure in Maithili literature is more key or more contested than Vidyapati Thakur (1350-1450). — Chapter 1 treats Rebel No as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that subaltern Rebel No figure in Maithili literature is more key or more contested than Vidyapati Thakur (1350-1450). The remaining options point to different concerns and therefore do not answer this question.

१५११. (A) The chapter notes that linguistic Rebellion: Vidyapati is celebrated for explicitly choosing the "language of the people" (Desila Vayana) over the official Sanskrit of the court. — Chapter 1 treats Desila Vayana 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 linguistic Rebellion: Vidyapati is celebrated for explicitly choosing the "language of the people" (Desila Vayana) over the official Sanskrit of the court. The remaining options point to different concerns and therefore do not answer this question.

१५१२. (D) A visual symbol of this parallel movement is a specific sketch of Vidyapati created by Sh. — 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 a visual symbol of this parallel movement is a specific sketch of Vidyapati created by Sh. The remaining options point to different concerns and therefore do not answer this question.

१५१३. (B) The Great Diaspora: Maithili Literature in the Courts of Nepal While the Oinwar dynasty in Mithila (India) eventually grew weaker, literary activity shifted to the Malla dynasty of Nepal (1201-1779), where Maithili flourished as a language of the court and... — Chapter 1 treats Nepal While 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 Great Diaspora: Maithili Literature in the Courts of Nepal While the Oinwar dynasty in Mithila (India) eventually grew weaker, literary activity shifted to the Malla dynasty of Nepal (1201-1779), where Maithili flourished as a language of the court and... The remaining options point to different concerns and therefore do not answer this question.

१५१४. (D) The chapter notes that this phase of Maithili literature, often overlooked in Indian-centric institutional histories, is a vital component of the parallel line of inheritance. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that this phase of Maithili literature, often overlooked in Indian-centric institutional histories, is a vital component of the parallel line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१५१५. (D) In his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE. — Chapter 2 treats Udayanath Jha as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that in his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE. The remaining options point to different concerns and therefore do not answer this question.

१५१६. (A) Jha paints a picture of a scholar who earned the prestigious title of 'Mahamahopadhyaya', a designation strictly reserved in Mithila for philosophers possessing unparalleled mastery over Nyaya, Mimamsa, and

Dharmashastra. — 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 jha paints a picture of a scholar who earned the prestigious title of 'Mahamahopadhyaya', a designation strictly reserved in Mithila for philosophers possessing unparalleled mastery over Nyaya, Mimamsa, and Dharmashastra. The remaining options point to different concerns and therefore do not answer this question.

१५१७. (A) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१५१८. (D) The chapter notes that by dedicating the Tattvacintamani entirely to epistemology, Gangesa developed a hyper-precise technical language. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that by dedicating the Tattvacintamani entirely to epistemology, Gangesa developed a hyper-precise technical language. The remaining options point to different concerns and therefore do not answer this question.

१५१९. (B) The chapter notes that vidyabhusana points out, Gangesa strictly refutes the inclusion of gestures (Cesta), rumour (Janasruti), or line of inheritance (Aitihya) as independent Pramanas, absorbing them into Verbal Testimony or Inference. — Chapter 2 treats Verbal Testimony as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that vidyabhusana points out, Gangesa strictly refutes the inclusion of gestures (Cesta), rumour (Janasruti), or line of inheritance (Aitihya) as independent Pramanas, absorbing them into Verbal Testimony or Inference. The remaining options point to different concerns and therefore do not answer this question.

१५२०. (C) The chapter notes that stephen Phillips stresses that Gangesa's definition of truth (Prama) as a cognition that corresponds to reality without the intrusion of subjective doubt places Navya-Nyaya firmly in the camp of robust epistemic realism. — 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 stephen Phillips stresses that Gangesa's definition of truth (Prama) as a cognition that corresponds to reality without the intrusion of subjective doubt places Navya-Nyaya firmly in the camp of robust epistemic realism. The remaining options point to different concerns and therefore do not answer this question.

१५२१. (B) The Chājaṃ village, reachable from Turkī chowk westward about three kilometres, as the most probable location, surrounded by villages including Rupaulī, Bahilavārā, and Supanā, the last of these associated with Gaṅgeśa's son Sūpan. — 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 Chājaṃ village, reachable from Turkī chowk westward about three kilometres, as the most probable location, surrounded by villages including Rupaulī, Bahilavārā, and Supanā, the last of these associated with Gaṅgeśa's son Sūpan. The remaining options point to different concerns and therefore do not answer this question.

१५२२. (D) His 'mūla' (ancestral village-association in the Pañjī system) was 'Sirisabe-Chādana', that is, he belonged to the Sirisaba mūla, specifically its Chādana branch. — 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 'mūla' (ancestral village-association in the Pañjī system) was 'Sirisabe-Chādana', that is, he belonged to the Sirisaba mūla, specifically its Chādana branch. The remaining options point to different concerns and therefore do not answer this question.

१५२३. (D) The chapter notes that rājendranāth Ghōṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant

point is that the chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. The remaining options point to different concerns and therefore do not answer this question.

१५२४. (D) His father's name is associated with the Navadvīpa line of inheritance; later inscriptional evidence places his descendants in the Darbhanga region. — 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 father's name is associated with the Navadvīpa line of inheritance; later inscriptional evidence places his descendants in the Darbhanga region. The remaining options point to different concerns and therefore do not answer this question.

१५२५. (D) His mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as... — Chapter 2 treats Stanford Encyclopedia as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that his mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as... The remaining options point to different concerns and therefore do not answer this question.

१५२६. (A) The chapter notes that however, the advent of the Navya-nyaya has brought a revolutionary change in the out look of the Nyaya philosophy. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that however, the advent of the Navya-nyaya has brought a revolutionary change in the out look of the Nyaya philosophy. The remaining options point to different concerns and therefore do not answer this question.

१५२७. (A) The chapter notes that over a near-two-thousand-year history, developments were continuous. — 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 over a near-two-thousand-year history, developments were continuous. The remaining options point to different concerns and therefore do not answer this question.

१५२८. (D) The chapter notes that cE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that cE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively. The remaining options point to different concerns and therefore do not answer this question.

१५२९. (A) The chapter notes that book I, Pratyakṣa-khaṇḍa (Perception): The longest and philosophically richest of the four books, it establishes the general theory of knowledge, the nature of valid and invalid cognition, a detailed phenomenology of perceptual... — 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 book I, Pratyakṣa-khaṇḍa (Perception): The longest and philosophically richest of the four books, it establishes the general theory of knowledge, the nature of valid and invalid cognition, a detailed phenomenology of perceptual... The remaining options point to different concerns and therefore do not answer this question.

१५३०. (A) The chapter notes that 54) provides a precise technical formulation of Gaṅgeśa's theory of truth as set out in the Prāmāṇyavāda section of the Pratyakṣa-khaṇḍa. — 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 54) provides a precise technical formulation of Gaṅgeśa's theory of truth as set out in the Prāmāṇyavāda section of the Pratyakṣa-khaṇḍa. The remaining options point to different concerns and therefore do not answer this question.

१५३१. (D) The Mīmāṃsakas were specialists in ritual, in exegesis and thus in language. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put

in fresh wording, the relevant point is that the Mīmāṃsakas were specialists in ritual, in exegesis and thus in language. The remaining options point to different concerns and therefore do not answer this question.

१५३२. (A) The chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi. The remaining options point to different concerns and therefore do not answer this question.

१५३३. (C) The title in Mithila's ancient line of inheritance was not given by any external authority but arose spontaneously from the panditic community itself: those whose students themselves became mahopādhyāyas were recognised as mahāmahopādhyāyas during their... — 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 title in Mithila's ancient line of inheritance was not given by any external authority but arose spontaneously from the panditic community itself: those whose students themselves became mahopādhyāyas were recognised as mahāmahopādhyāyas during their... The remaining options point to different concerns and therefore do not answer this question.

१५३४. (A) The chapter notes that no other region of India produced as many Nyāya scholars or Nyāya texts as Mithila. — 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 no other region of India produced as many Nyāya scholars or Nyāya texts as Mithila. The remaining options point to different concerns and therefore do not answer this question.

१५३५. (A) The chapter notes that this shift from ontology-plus-epistemology to pure epistemology is the structural hallmark of Navya-Nyāya. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this shift from ontology-plus-epistemology to pure epistemology is the structural hallmark of Navya-Nyāya. The remaining options point to different concerns and therefore do not answer this question.

१५३६. (B) Theory of Inference (Anumāna): The Vyāpti Problem The Concept of Vyāpti The single greatest technical achievement of the Tattva-Cintāmaṇi is Gaṅgeśa's definitive account of vyāpti (invariable concomitance, 'pervasion'). — Chapter 2 treats Vyāpti 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 theory of Inference (Anumāna): The Vyāpti Problem The Concept of Vyāpti The single greatest technical achievement of the Tattva-Cintāmaṇi is Gaṅgeśa's definitive account of vyāpti (invariable concomitance, 'pervasion'). The remaining options point to different concerns and therefore do not answer this question.

१५३७. (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. — Chapter 2 treats Verbal Testimony as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that theory of 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. The remaining options point to different concerns and therefore do not answer this question.

१५३८. (A) The chapter notes that conclusion: The Enduring Achievement Gaṅgeśa Upādhyāya's Tattva-Cintāmaṇi is, by any measure, one of the ten or fifteen most consequential works in the two-and-a-half-millennium history of Indian philosophy. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that conclusion: The Enduring Achievement Gaṅgeśa Upādhyāya's Tattva-Cintāmaṇi is, by any measure, one of the ten or fifteen most consequential

works in the two-and-a-half-millennium history of Indian philosophy. The remaining options point to different concerns and therefore do not answer this question.

१५३९. (D) The chapter notes that it archives texts from Vidyāpati to Dalit women's poetry, they carry forward the same civilisational commitment to rigorous thought and expressive freedom that produced, seven centuries ago, one of the masterpieces of world philosophy. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that it archives texts from Vidyāpati to Dalit women's poetry, they carry forward the same civilisational commitment to rigorous thought and expressive freedom that produced, seven centuries ago, one of the masterpieces of world philosophy. The remaining options point to different concerns and therefore do not answer this question.

१५४०. (D) The chapter notes that epistemological Contributions The Nature of Valid Knowledge (Pramā) Gaṅgeśa's epistemology begins with a definition of pramā: valid knowledge is the knowledge of a thing as it is, specifically, the knowledge of a generic nature as... — Chapter 2 treats Contributions The Nature 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 epistemological Contributions The Nature of Valid Knowledge (Pramā) Gaṅgeśa's epistemology begins with a definition of pramā: valid knowledge is the knowledge of a thing as it is, specifically, the knowledge of a generic nature as... The remaining options point to different concerns and therefore do not answer this question.

१५४१. (B) Theory of Inference (Anumāna) Invariable Concomitance (Vyāpti) Gaṅgeśa's greatest achievement in the theory of inference is his conclusive definition of vyāpti. — Chapter 2 treats Invariable Concomitance as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that theory of Inference (Anumāna) Invariable Concomitance (Vyāpti) Gaṅgeśa's greatest achievement in the theory of inference is his conclusive definition of vyāpti. The remaining options point to different concerns and therefore do not answer this question.

१५४२. (A) Theory of Verbal Testimony (Śabda) Speech as an Irreducible Pramāṇa Following the Nyāya-sūtra (1.1.7), Gaṅgeśa accepts that verbal testimony is the true statement of a trustworthy expert (āpta-vākya). — Chapter 2 treats Verbal Testimony as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that theory of Verbal Testimony (Śabda) Speech as an Irreducible Pramāṇa Following the Nyāya-sūtra (1.1.7), Gaṅgeśa accepts that verbal testimony is the true statement of a trustworthy expert (āpta-vākya). The remaining options point to different concerns and therefore do not answer this question.

१५४३. (D) The chapter notes that potentiality (Śakti) and Indirect Indication (Lakṣaṇā) The śabda chapter culminates in a rich theory of linguistic meaning. — Chapter 2 treats Indirect Indication 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 potentiality (Śakti) and Indirect Indication (Lakṣaṇā) The śabda chapter culminates in a rich theory of linguistic meaning. The remaining options point to different concerns and therefore do not answer this question.

१५४४. (B) The influence extended to Mīmāṃsā, Vedānta, grammar, dharmaśāstra, and medicine, as scholars across disciplines adopted Navya-Nyāya's technical terminology to state their own positions with greater precision. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the influence extended to Mīmāṃsā, Vedānta, grammar, dharmaśāstra, and medicine, as scholars across disciplines adopted Navya-Nyāya's technical terminology to state their own positions with greater precision. The remaining options point to different concerns and therefore do not answer this question.

१५४५. (C) The Darbhanga Rāj maintained a line of inheritance of scholarly patronage that preserved Navya-Nyāya study in Mithila even as Navadvīpa became its better-known centre. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Darbhanga Rāj maintained a line of inheritance of scholarly patronage that preserved Navya-Nyāya study in Mithila even as Navadvīpa became its better-known centre. The remaining options point to different concerns and therefore do not answer this question.

१५४६. (A) The twentieth century saw partial translations of individual sections: C. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the twentieth century saw partial translations of individual sections: C. The remaining options point to different concerns and therefore do not answer this question.

१५४७. (D) The Name, Birthplace, Family, and Chronology Gangesa or Gangesvara? — Chapter 2 treats Chronology Gangesa as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Name, Birthplace, Family, and Chronology Gangesa or Gangesvara? The remaining options point to different concerns and therefore do not answer this question.

१५४८. (B) 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... — Chapter 2 treats Sri-tattva-cintamanim.' The Panji as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

१५४९. (C) The chapter notes that line of inheritance has it that he had several wives, three sons and 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 line of inheritance has it that he had several wives, three sons and a daughter. The remaining options point to different concerns and therefore do not answer this question.

१५५०. (B) As Scharfstein observed about the Navya-Nyaya method generally: 'He and his followers compose definitions that stretch the mind and invite exact criticism', the same critical spirit that animated his logic also animated his social existence, if the Panji... — Chapter 2 treats As Scharfstein 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 as Scharfstein observed about the Navya-Nyaya method generally: 'He and his followers compose definitions that stretch the mind and invite exact criticism', the same critical spirit that animated his logic also animated his social existence, if the Panji... The remaining options point to different concerns and therefore do not answer this question.

१५५१. (D) The same Panji system that documented Gangesa's brilliance also enforced caste endogamy and recorded the genealogical 'disqualifications' of those who violated its norms. — 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 same Panji system that documented Gangesa's brilliance also enforced caste endogamy and recorded the genealogical 'disqualifications' of those who violated its norms. The remaining options point to different concerns and therefore do not answer this question.

१५५२. (B) The chapter notes that it introduced a new era in the development of Indian theory of knowledge and logic and is considered as the first work among the various texts on the 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 the chapter notes that it introduced a new era in the development of Indian theory of knowledge and logic and is considered as the first work among the various texts on the Navya-nyaya. The remaining options point to different concerns and therefore do not answer this question.

१५५३. (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). — 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 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). The remaining options point to different concerns and therefore do not answer this question.

१५५४. (D) Indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)... — Chapter 2 treats Determinate Perception as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii).... The remaining options point to different concerns and therefore do not answer this question.

१५५५. (C) The chapter notes that scharfstein notes: 'Because much of his philosophy is an elaboration of Udayana's, on whom I therefore draw here, Gaṅgeśa's originality is exhibited more in his dialectics, in the care and acuteness with which he reasons, splits... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that scharfstein notes: 'Because much of his philosophy is an elaboration of Udayana's, on whom I therefore draw here, Gaṅgeśa's originality is exhibited more in his dialectics, in the care and acuteness with which he reasons, splits... The remaining options point to different concerns and therefore do not answer this question.

१५५६. (C) The chapter notes that raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards. — 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 raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards. The remaining options point to different concerns and therefore do not answer this question.

१५५७. (D) The same 14th-century Mithila that produced the Tattvacintamani also contained the Siddhacharya line of inheritance's influence in the Natha cult literature; the Jyotirishwar Thakur's Varnanaratnakara (the oldest prose work in any North-Eastern Indian... — Chapter 2 treats Jyotirishwar Thakur's Varnanaratnakara as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the same 14th-century Mithila that produced the Tattvacintamani also contained the Siddhacharya line of inheritance's influence in the Natha cult literature; the Jyotirishwar Thakur's Varnanaratnakara (the oldest prose work in any North-Eastern Indian... The remaining options point to different concerns and therefore do not answer this question.

१५५८. (B) The movement began on April 11, 2008, with the launch of the Anchinhar Aakhar blog by Ashish Anchinhar, later co-edited by Gajendra Thakur. — Chapter 2 treats Anchinhar Aakhar 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 movement began on April 11, 2008, with the launch of the Anchinhar Aakhar blog by Ashish Anchinhar, later co-edited by Gajendra Thakur. The remaining options point to different concerns and therefore do not answer this question.

१५५९. (C) The same rigour Gangesa applied to vyapti definitions, testing each definition against counterexamples until arriving at the most precise formulation, is applied by the movement to ghazal prosody, establishing the formal rules that make Maithili ghazal a... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the same rigour Gangesa applied to vyapti definitions, testing each definition against counterexamples until arriving at the most precise formulation, is applied by the movement to ghazal prosody, establishing the formal rules that make Maithili ghazal a... The remaining options point to different concerns and therefore do not answer this question.

१५६०. (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.

१५६१. (A) The chapter notes that gangesha's family life included his wife, Vallabha, three sons, Vardhamana, Supan, and Harisharma, and one daughter.1 Vardhamana Upadhyaya: The eldest son and a student of Gangesha, he became a renowned scholar who wrote the Prakash... — Chapter 2 treats Vardhamana Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that gangesha's family life included his wife, Vallabha, three sons, Vardhamana, Supan, and Harisharma, and one daughter.1 Vardhamana Upadhyaya: The eldest son and a student of Gangesha, he became a renowned scholar who wrote the Prakash... The remaining options point to different concerns and therefore do not answer this question.

१५६२. (D) The Daughter: She married Sathe Upadhyaya of the Babhaniyam village, and their son Ratnakara is noted in genealogical records as Gangesha's grandson. — Chapter 2 treats Sathe 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 Daughter: She married Sathe Upadhyaya of the Babhaniyam village, and their son Ratnakara is noted in genealogical records as Gangesha's grandson. The remaining options point to different concerns and therefore do not answer this question.

१५६३. (A) The chapter notes that parallel history movement, spearheaded by the Videha archive, has recovered controversial details regarding Gangesha's lineage that were suppressed by institutional historians like Ramanath Jha. — Chapter 2 treats Ramanath Jha as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that parallel history movement, spearheaded by the Videha archive, has recovered controversial details regarding Gangesha's lineage that were suppressed by institutional historians like Ramanath Jha. The remaining options point to different concerns and therefore do not answer this question.

१५६४. (D) The "Dooshan Panji" (The Black Book), released digitally in 2009, contains a "secret" record that Gangesha was born five years after the death of his father (pitru parokshe pancha varsha vyatite). — Chapter 2 treats Dooshan Panji as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the "Dooshan Panji" (The Black Book), released digitally in 2009, contains a "secret" record that Gangesha was born five years after the death of his father (pitru parokshe pancha varsha vyatite). The remaining options point to different concerns and therefore do not answer this question.

१५६५. (D) The chapter notes that furthermore, these records identify his wife, Vallabha, as a Charmkarini (from the leather-tanning caste).1 Parallel researchers argue these facts were suppressed to maintain elite social hierarchies, describing the erasure as an... — 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 furthermore, these records identify his wife, Vallabha, as a Charmkarini (from the leather-tanning caste).1 Parallel researchers argue these facts were suppressed to maintain elite social hierarchies, describing the erasure as an... The remaining options point to different concerns and therefore do not answer this question.

१५६६. (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. — Chapter 2 treats Global Impact as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. The remaining options point to different concerns and therefore do not answer this question.

१५६७. (B) The chapter notes that modern researchers note that NavyaNyaya's hierarchical use of limitors is compatible with modern Artificial Intelligence and Natural Language Processing (NLP). — Chapter 2 treats Artificial Intelligence as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that modern researchers note that NavyaNyaya's hierarchical use of limitors

is compatible with modern Artificial Intelligence and Natural Language Processing (NLP). The remaining options point to different concerns and therefore do not answer this question.

१५६८. (C) The chapter notes that digital Democratization and Archival Resistance The contemporary Videha movement utilizes digital platforms to preserve Mithila's heritage, transcribing 11,000 palm-leaf Tirhuta manuscripts and standardizing the Tirhuta... — Chapter 2 treats Archival Resistance The as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that digital Democratization and Archival Resistance The contemporary Videha movement utilizes digital platforms to preserve Mithila's heritage, transcribing 11,000 palm-leaf Tirhuta manuscripts and standardizing the Tirhuta... The remaining options point to different concerns and therefore do not answer this question.

१५६९. (B) The Parallel Literature Movement that recovers and celebrates Maithili folk, Dalit, and women's literary voices alongside the Sanskrit philosophical canon that produced the Tattva-Cintāmaṇi. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Parallel Literature Movement that recovers and celebrates Maithili folk, Dalit, and women's literary voices alongside the Sanskrit philosophical canon that produced the Tattva-Cintāmaṇi. The remaining options point to different concerns and therefore do not answer this question.

१५७०. (C) The chapter notes that this assembles the most comprehensive scholarly study of Gangesa Upadhyaya (fl. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this assembles the most comprehensive scholarly study of Gangesa Upadhyaya (fl. The remaining options point to different concerns and therefore do not answer this question.

१५७१. (A) The chapter notes that phillips writes in the Stanford Encyclopedia of Philosophy (2020): 'Genealogical records kept in Mithila suggest that he had a wife and three sons and a daughter. — Chapter 2 treats Stanford Encyclopedia as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that phillips writes in the Stanford Encyclopedia of Philosophy (2020): 'Genealogical records kept in Mithila suggest that he had a wife and three sons and a daughter. The remaining options point to different concerns and therefore do not answer this question.

१५७२. (A) According to the Panji, only one other person in Mithila's entire recorded intellectual history held the title param-guru: Nutan Vacaspati (the successor to the earlier Vacaspati Misra), who came after Gangesa. — Chapter 2 treats Nutan Vacaspati as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that according to the Panji, only one other person in Mithila's entire recorded intellectual history held the title param-guru: Nutan Vacaspati (the successor to the earlier Vacaspati Misra), who came after Gangesa. The remaining options point to different concerns and therefore do not answer this question.

१५७३. (A) The injustice done to Gangesa's memory, 'first by Ramanath Jha, then by Udayanath Jha Ashok', therefore consists in suppressing the biography of the most decorated philosopher in Mithila's entire line of inheritance. — Chapter 2 treats Ramanath Jha as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the injustice done to Gangesa's memory, 'first by Ramanath Jha, then by Udayanath Jha Ashok', therefore consists in suppressing the biography of the most decorated philosopher in Mithila's entire line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१५७४. (C) The Panji in its current form was formalised in Saka 1248 (1326 CE) by Mithila's pandits. — 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 Panji in its current form was formalised in Saka 1248 (1326 CE) by Mithila's pandits. The remaining options point to different concerns and therefore do not answer this question.

१५७५. (D) The chapter notes that gajendra Thakur summarises: 'Gangesh of Tattvachintamani was born five years after the death of his father and he married a tanner (Charmkarini). — 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 gajendra Thakur summarises: 'Gangesh of Tattvachintamani was born five years after the death of his father and he married a tanner (Charmkarini). The remaining options point to different concerns and therefore do not answer this question.

१५७६. (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.

१५७७. (D) As there is no other reference to Gangesa we can assume that the family dwindled into insignificance again and became extinct soon after his son's death.' He explicitly states that all this information was supplied by Prof. — 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 as there is no other reference to Gangesa we can assume that the family dwindled into insignificance again and became extinct soon after his son's death.' He explicitly states that all this information was supplied by Prof. The remaining options point to different concerns and therefore do not answer this question.

१५७८. (A) The chapter notes that gajendra Thakur calls this 'a total falsehood', the Devananda Panji records show Gangesa's descendants across multiple generations in named villages. — Chapter 2 treats Devananda Panji as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur calls this 'a total falsehood', the Devananda Panji records show Gangesa's descendants across multiple generations in named villages. The remaining options point to different concerns and therefore do not answer this question.

१५७९. (D) The consequence for the Navya-Nyaya school: Vasudeva Sarvabhauma of Bengal came to study in Mithila as a classmate of Pakasadhara Misra, passed the shalaka examination and received the title of Sarvabhauma. — Chapter 2 treats Vasudeva Sarvabhauma 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 consequence for the Navya-Nyaya school: Vasudeva Sarvabhauma of Bengal came to study in Mithila as a classmate of Pakasadhara Misra, passed the shalaka examination and received the title of Sarvabhauma. The remaining options point to different concerns and therefore do not answer this question.

१५८०. (B) The injustice to Phillips noted by Gajendra Thakur: because Ramanath Jha's suppression was transmitted into Bhattacharyya's 1958 history and then into the 2016 Sahitya Akademi monograph, Phillips, who was forced to rely on these sources for biographical... — Chapter 2 treats Gajendra Thakur as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the injustice to Phillips noted by Gajendra Thakur: because Ramanath Jha's suppression was transmitted into Bhattacharyya's 1958 history and then into the 2016 Sahitya Akademi monograph, Phillips, who was forced to rely on these sources for biographical... The remaining options point to different concerns and therefore do not answer this question.

१५८१. (A) The chapter notes that this is possible, because neither the skill in the investigation can be traced in the views of the opponents (Buddhists etc.), nor the poverty can be traced in the words establishing the conclusive theory of one's own system... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this is possible, because neither the skill in the investigation can be traced in the views of the opponents (Buddhists etc.), nor the poverty can be traced in the words establishing the conclusive theory of one's own system... The remaining options point to different concerns and therefore do not answer this question.

१५८२. (A) The chapter notes that 343) The Merit-Demerit Debate: Constitution of Validity The Theory of Constitution or Production of Validity (Pramanva-utpatti-vada) in Bhatta Vol. — Chapter 2 treats Validity The Theory 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 343) The Merit-Demerit Debate: Constitution of Validity The Theory of Constitution or Production of Validity (Pramanva-utpatti-vada) in Bhatta Vol. The remaining options point to different concerns and therefore do not answer this question.

१५८३. (A) The chapter notes that 'Thus ends the Theory of Comprehensional Relation in the Perception in the Tattvacintamani composed by Sri Gangesopdhyaya.' Theory of Inherence (I.vi), Samavaya as Comprehensional Relation The Theory of Inherence (Samavaya-vada... — Chapter 2 treats Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that 'Thus ends the Theory of Comprehensional Relation in the Perception in the Tattvacintamani composed by Sri Gangesopdhyaya.' Theory of Inherence (I.vi), Samavaya as Comprehensional Relation The Theory of Inherence (Samavaya-vada... The remaining options point to different concerns and therefore do not answer this question.

१५८४. (B) The Mimamsaka objection (I.X.19): how are the five different knowledges of five different qualities produced in the eating of large circular cake explained by this theory? — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Mimamsaka objection (I.X.19): how are the five different knowledges of five different qualities produced in the eating of large circular cake explained by this theory? The remaining options point to different concerns and therefore do not answer this question.

१५८५. (B) His philosophical method (test every definition against every counterexample) and his biographical reality (a life that was itself a counterexample to caste-purity norms) are not incidental parallels but structural convergences. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that his philosophical method (test every definition against every counterexample) and his biographical reality (a life that was itself a counterexample to caste-purity norms) are not incidental parallels but structural convergences. The remaining options point to different concerns and therefore do not answer this question.

१५८६. (D) The Commentary line of inheritance, Vardhamana to Raghunatha Siromani The Potter-Bhattacharyya Encyclopedia Vol. — Chapter 2 treats Raghunatha Siromani The Potter-Bhattacharyya Encyclopedia as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Commentary line of inheritance, Vardhamana to Raghunatha Siromani The Potter-Bhattacharyya Encyclopedia Vol. The remaining options point to different concerns and therefore do not answer this question.

१५८७. (C) The suppression of Gangesa's biography in layers 3 and 9 connects the philosophical and the political: the same institutional culture that denied the Sahitya Akademi award to Harimohan Jha (the most popular Maithili satirist, who attacked Brahmin... — Chapter 2 treats Sahitya Akademi as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the suppression of Gangesa's biography in layers 3 and 9 connects the philosophical and the political: the same institutional culture that denied the Sahitya Akademi award to Harimohan Jha (the most popular Maithili satirist, who attacked Brahmin... The remaining options point to different concerns and therefore do not answer this question.

१५८८. (D) The Dooshan Panji (Gajendra Thakur/Videha, 2009): the suppressed biographical truth, born five years after his father's death, married to a Charmkarini, his family of 'inferior social status' by Mithila Brahmin standards, his poetry completely lost by way... — Chapter 2 treats Gajendra Thakur as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Dooshan Panji (Gajendra Thakur/Videha, 2009): the suppressed biographical truth, born five years after his father's death, married to a Charmkarini, his family of 'inferior social status' by Mithila Brahmin standards, his poetry completely lost by way... The remaining options point to different concerns and therefore do not answer this question.

१५८९. (B) The Parallel History: the suppression as institutional pattern, the digital recovery as civilisational resistance. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Parallel History: the suppression as institutional

pattern, the digital recovery as civilisational resistance. The remaining options point to different concerns and therefore do not answer this question.

१५९०. (B) A single principle that Gangesa himself enunciated at the opening of the Tattvacintamani: composing 'with measured words', after having observed 'the entire essence of both the schools by way of the divine eyes of thought.' Every definition must be... — 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 a single principle that Gangesa himself enunciated at the opening of the Tattvacintamani: composing 'with measured words', after having observed 'the entire essence of both the schools by way of the divine eyes of thought.' Every definition must be... The remaining options point to different concerns and therefore do not answer this question.

१५९१. (A) The parallel history movement has applied that same principle to its subject: every source has been examined, every claim has been tested, no essential fact has been suppressed. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the parallel history movement has applied that same principle to its subject: every source has been examined, every claim has been tested, no essential fact has been suppressed. The remaining options point to different concerns and therefore do not answer this question.

१५९२. (A) The chapter notes that panji: 11,000 Original Mithila Tadapattra Inscriptions, Vols. — Chapter 2 treats Original Mithila Tadapattra Inscriptions 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 panji: 11,000 Original Mithila Tadapattra Inscriptions, Vols. The remaining options point to different concerns and therefore do not answer this question.

१५९३. (B) The chapter notes that materials for the Study of Navya-Nyaya Logic. — Chapter 2 treats Navya-Nyaya Logic 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 materials for the Study of Navya-Nyaya Logic. The remaining options point to different concerns and therefore do not answer this question.

१५९४. (A) The chapter notes that cited in A Parallel History of Maithili Literature, on sociopolitical implications of caste dominance in Maithili cultural politics. — 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 cited in A Parallel History of Maithili Literature, on sociopolitical implications of caste dominance in Maithili cultural politics. The remaining options point to different concerns and therefore do not answer this question.

१५९५. (B) The chapter notes that cited in A Parallel History of Maithili Literature. — 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 cited in A Parallel History of Maithili Literature. The remaining options point to different concerns and therefore do not answer this question.

१५९६. (A) Videha Parallel History Archives & Dooshan Panji genealogical records (videha.co.in). — Chapter 2 treats Dooshan Panji as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that videha Parallel History Archives & Dooshan Panji genealogical records (videha.co.in). The remaining options point to different concerns and therefore do not answer this question.

१५९७. (B) The chapter notes that ii (Introduction, Sanskrit Text, Translation and Explanation). — Chapter 2 treats Sanskrit Text 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 ii (Introduction, Sanskrit Text, Translation and Explanation). The remaining options point to different concerns and therefore do not answer this question.

१५९८. (A) The chapter notes that 'The Science of Words'. — 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 'The Science of Words'. The remaining options point to different concerns and therefore do not answer this question.

१५९९. (B) The chapter notes that the theory of Invalidity of Non-perception (Anupalabdhi, vada, I. vii) The Theory of Invalidity of Non-perception (Section I.vii, Tattvacintamani pp. — Chapter 2 treats Section I.vii as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that the theory of Invalidity of Non-perception (Anupalabdhi, vada, I. vii) The Theory of Invalidity of Non-perception (Section I.vii, Tattvacintamani pp. The remaining options point to different concerns and therefore do not answer this question.

१६००. (D) The chapter notes that section VII-VIII Boundary: The Invalidity of Nonperception in Relation to Non-existence The Theory of Non-existence (Section I.viii) builds directly on the Invalidity of... — Chapter 2 treats Section I.viii as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that section VII-VIII Boundary: The Invalidity of Nonperception in Relation to Non-existence The Theory of Non-existence (Section I.viii) builds directly on the Invalidity of... The remaining options point to different concerns and therefore do not answer this question.

१६०१. (A) The chapter notes that pakasadhara Misra, the Mithila teacher who refused to allow copying of the Tattvacintamani, forcing Vasudeva Sarvabhauma to memorise it, was a contemporary of the Sanskrit/Avahatta Vidyapati, placing him in the late 14th to early... — Chapter 2 treats Vasudeva Sarvabhauma 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 pakasadhara Misra, the Mithila teacher who refused to allow copying of the Tattvacintamani, forcing Vasudeva Sarvabhauma to memorise it, was a contemporary of the Sanskrit/Avahatta Vidyapati, placing him in the late 14th to early... The remaining options point to different concerns and therefore do not answer this question.

१६०२. (B) The chapter notes that cE) as Vasudeva's disciple, and confirms the sequence: Gangesa (fl. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that cE) as Vasudeva's disciple, and confirms the sequence: Gangesa (fl. The remaining options point to different concerns and therefore do not answer this question.

१६०३. (D) The chapter notes that delhi: Eastern Book Linkers, 2012. [General Introduction pp. i-xxxv; Text and Translation pp. — Chapter 2 treats Eastern Book Linkers 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 delhi: Eastern Book Linkers, 2012. [General Introduction pp. i-xxxv; Text and Translation pp. The remaining options point to different concerns and therefore do not answer this question.

१६०४. (A) The chapter notes that inside this section, the Karaka-vada serves as a critical nexus where grammatical theory, logic, and cognitive science intersect, offering a sophisticated account of how sentient agents relate to actions by way of linguistic structures. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that inside this section, the Karaka-vada serves as a critical nexus where grammatical theory, logic, and cognitive science intersect, offering a sophisticated account of how sentient agents relate to actions by way of linguistic structures. The remaining options point to different concerns and therefore do not answer this question.

१६०५. (B) The chapter notes that gangesha sought to reconstruct the realist epistemology of Nyaya by providing definitions that were immune to the hair-splitting dialectic of the Advaita Vedantins. — Chapter 2 treats Advaita Vedantins 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 sought to reconstruct the realist epistemology of Nyaya by providing definitions that were immune to the hair-splitting dialectic of the Advaita Vedantins. The remaining options point to different concerns and therefore do not answer this question.

१६०६. (C) The chapter notes that it is inside the Anumana-khanda that Gangesha defines the concept of paksata, or the condition of being a subject of inference, which provides the logical grounding for the subject-predicate relations investigated in the later... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya —

Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that it is inside the Anumana-khanda that Gangesha defines the concept of paksata, or the condition of being a subject of inference, which provides the logical grounding for the subject-predicate relations investigated in the later... The remaining options point to different concerns and therefore do not answer this question.

१६०७. (B) The Karman (Object) and the Locus of Result The Karman, or object, is traditionally defined as that which is most desired by the agent (kartur ipsitatamam karma). — Chapter 2 treats Result The Karman 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 Karman (Object) and the Locus of Result The Karman, or object, is traditionally defined as that which is most desired by the agent (kartur ipsitatamam karma). The remaining options point to different concerns and therefore do not answer this question.

१६०८. (C) The chapter notes that gangesha's analysis of the verbal suffix (akhyata), such as the "-ti" in "pacati" (he cooks), is a landmark in Indian semantics. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that gangesha's analysis of the verbal suffix (akhyata), such as the "-ti" in "pacati" (he cooks), is a landmark in Indian semantics. The remaining options point to different concerns and therefore do not answer this question.

१६०९. (A) The chapter notes that dialectical Engagements with Rival Schools The Sabda-khanda is a battlefield of ideas where Gangesha defends the Nyaya-Vaisheshika worldview against the Mimamsakas and the Grammarians. — Chapter 2 treats Rival Schools The Sabda-khanda 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 dialectical Engagements with Rival Schools The Sabda-khanda is a battlefield of ideas where Gangesha defends the Nyaya-Vaisheshika worldview against the Mimamsakas and the Grammarians. The remaining options point to different concerns and therefore do not answer this question.

१६१०. (A) The chapter notes that mimamsa: The Debate on Injunctions (Vidhivada) A major portion of the Sabda-khanda is the Vidhivada, where Gangesha analyzes Vedic injunctions like "One desiring heaven should sacrifice" (svargakamo yajeta). — 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 mimamsa: The Debate on Injunctions (Vidhivada) A major portion of the Sabda-khanda is the Vidhivada, where Gangesha analyzes Vedic injunctions like "One desiring heaven should sacrifice" (svargakamo yajeta). The remaining options point to different concerns and therefore do not answer this question.

१६११. (D) The chapter notes that this shows a secondorder insight: Gangesha's linguistics is deeply tied to a theory of rational agency and human motivational behavior. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this shows a secondorder insight: Gangesha's linguistics is deeply tied to a theory of rational agency and human motivational behavior. The remaining options point to different concerns and therefore do not answer this question.

१६१२. (A) The Mangala-vada: A Case Study in Causal Analysis Gangesha opens the Tattvachintamani with the Mangala-vada, an investigation into the causal necessity of auspicious invocations at the start of a literary or ritual work. — Chapter 2 treats Case Study 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 Mangala-vada: A Case Study in Causal Analysis Gangesha opens the Tattvachintamani with the Mangala-vada, an investigation into the causal necessity of auspicious invocations at the start of a literary or ritual work. The remaining options point to different concerns and therefore do not answer this question.

१६१३. (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.

१६१४. (D) The chapter notes that potential for Computational Linguistics Modern computer scientists have recognized that the structure of Navya-Nyaya languagespecifically its hierarchical use of delimiters and its focus on formal relations, is remarkably compatible... — Chapter 2 treats Computational Linguistics Modern 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 potential for Computational Linguistics Modern computer scientists have recognized that the structure of Navya-Nyaya languagespecifically its hierarchical use of delimiters and its focus on formal relations, is remarkably compatible... The remaining options point to different concerns and therefore do not answer this question.

१६१५. (B) The chapter notes that if the goal of philosophy is to know the "truth" (tattva) of things, and if knowledge is mediated by language, then the mechanics of how language represents the world must be understood with absolute certainty. — 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 if the goal of philosophy is to know the "truth" (tattva) of things, and if knowledge is mediated by language, then the mechanics of how language represents the world must be understood with absolute certainty. The remaining options point to different concerns and therefore do not answer this question.

१६१६. (D) The chapter notes that it brought 350 to 400 new and previously marginalised writers into the literary mainstream inside a single decade. — 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 it brought 350 to 400 new and previously marginalised writers into the literary mainstream inside a single decade. The remaining options point to different concerns and therefore do not answer this question.

१६१७. (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). — Chapter 3 treats Ashish Anchinhar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). The remaining options point to different concerns and therefore do not answer this question.

१६१८. (A) The chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon. — Chapter 3 treats Vinit Utpal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon. The remaining options point to different concerns and therefore do not answer this question.

१६१९. (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.

१६२०. (A) The earliest Arabic ghazal poets include Jamil ibn Ma'mar of the Banu Udhra tribe, who gave his name to the "Udhri" line of inheritance of chaste, self-sacrificial love: loving unto death, with no expectation of physical consummation. — Chapter 3 treats Banu Udhra 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 earliest Arabic ghazal poets include Jamil ibn Ma'mar of the Banu Udhra tribe, who gave his name to the "Udhri" line of inheritance of chaste, self-sacrificial love: loving unto death, with no expectation of physical consummation. The remaining options point to different concerns and therefore do not answer this question.

१६२१. (B) These conventions, developed over three centuries of Persian ghazal writing, arrived in India structurally intact. — 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 these conventions, developed over three centuries of Persian ghazal writing, arrived in India structurally intact. The remaining options point to different concerns and therefore do not answer this question.

१६२२. (B) The sama (spiritual listening) sessions held at these dargahs used Persian and increasingly Hindavi (the nascent vernacular of north India) ghazals as vehicles of devotional transport. — 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 sama (spiritual listening) sessions held at these dargahs used Persian and increasingly Hindavi (the nascent vernacular of north India) ghazals as vehicles of devotional transport. The remaining options point to different concerns and therefore do not answer this question.

१६२३. (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.

१६२४. (D) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१६२५. (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.

१६२६. (D) His poetry is famous for its difficulty: multiple simultaneous interpretations, grammatically ambiguous constructions, philosophical paradoxes folded into a single sher. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that his poetry is famous for its difficulty: multiple simultaneous interpretations, grammatically ambiguous constructions, philosophical paradoxes folded into a single sher. The remaining options point to different concerns and therefore do not answer this question.

१६२७. (C) His Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that his Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language. The remaining options point to different concerns and therefore do not answer this question.

१६२८. (D) The chapter notes that known as "Ghazal Samrat" (Emperor of Ghazals), Bhat encountered Urdu ghazals by way of self-study around 1955, and spent the remainder of his life demonstrating that the form could be written with full formal rigour in Marathi. — Chapter 3 treats Ghazal Samrat 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 known as "Ghazal Samrat" (Emperor of Ghazals), Bhat encountered Urdu ghazals by way of self-study around 1955, and spent the remainder of his life demonstrating that the form could be written with full formal rigour in Marathi. The remaining options point to different concerns and therefore do not answer this question.

१६२९. (B) His best-known verses were set to music by Hridaynath Mangeshkar and sung by Lata Mangeshkar and Asha Bhosle, giving Marathi ghazal a mass cultural reach comparable to the recorded Urdu ghazal line of inheritance. —

Chapter 3 treats Hridaynath Mangeshkar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that his best-known verses were set to music by Hridaynath Mangeshkar and sung by Lata Mangeshkar and Asha Bhosle, giving Marathi ghazal a mass cultural reach comparable to the recorded Urdu ghazal line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१६३०. (C) Adil Mansuri, Bashir Badr, and others developed the Hindi ghazal further. — Chapter 3 treats Adil Mansuri 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 Adil Mansuri, Bashir Badr, and others developed the Hindi ghazal further. The remaining options point to different concerns and therefore do not answer this question.

१६३१. (A) The chapter notes that part II: The Maithili Ghazal, Classical Phase, Dark Interlude, and the Disrupted Lineage 2.1 The Emotional Soil: Vidyapati and Pre-Ghazal Sensibility To understand the... — Chapter 3 treats Pre-Ghazal Sensibility To 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 part II: The Maithili Ghazal, Classical Phase, Dark Interlude, and the Disrupted Lineage 2.1 The Emotional Soil: Vidyapati and Pre-Ghazal Sensibility To understand the... The remaining options point to different concerns and therefore do not answer this question.

१६३२. (B) The chapter notes that this vernacular assertion has a structural parallel with the ghazal's own history: the form that began in Arabic was taken up by Persian Sufis as a vehicle for speaking truth in the living language, rather than the classical tongue. — Chapter 3 treats Persian Sufis as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that this vernacular assertion has a structural parallel with the ghazal's own history: the form that began in Arabic was taken up by Persian Sufis as a vehicle for speaking truth in the living language, rather than the classical tongue. The remaining options point to different concerns and therefore do not answer this question.

१६३३. (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.

१६३४. (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.

१६३५. (B) 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... — Chapter 4 treats Telugu Dalit Poetry Critical Review 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 dalit Literary Criticism: Telugu, Gujarati, and Odia Dalit Literature in Maithili Translation A Critical Review Part I: Telugu Dalit Poetry Critical Review of Dalit... The remaining options point to different concerns and therefore do not answer this question.

१६३६. (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the

oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... The remaining options point to different concerns and therefore do not answer this question.

१६३७. (D) The Counter-Mythological Reading My Ancestral Rights stands inside an major line of inheritance of Dalit literature -the inverted reading of mythological narrative. — 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 Counter-Mythological Reading My Ancestral Rights stands inside an major line of inheritance of Dalit literature -the inverted reading of mythological narrative. The remaining options point to different concerns and therefore do not answer this question.

१६३८. (D) The Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible. — Chapter 4 treats My Ancestral Rights as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible. The remaining options point to different concerns and therefore do not answer this question.

१६३९. (A) Arundhati, Matsyagandhi, Amba, Ambalika -these are all women upon whom caste-based and gender-based exploitation occurred simultaneously. — 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 arundhati, Matsyagandhi, Amba, Ambalika -these are all women upon whom caste-based and gender-based exploitation occurred simultaneously. The remaining options point to different concerns and therefore do not answer this question.

१६४०. (B) The chapter notes that dalit Aesthetics Critics of Dalit literature -Sharankumar Limbale (Towards an Aesthetic of Dalit Literature), Omprakash Valmiki -have repeatedly emphasized that Dalit literature cannot be measured by the standards of Western poetics. — Chapter 4 treats Aesthetics Critics 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 dalit Aesthetics Critics of Dalit literature -Sharankumar Limbale (Towards an Aesthetic of Dalit Literature), Omprakash Valmiki -have repeatedly emphasized that Dalit literature cannot be measured by the standards of Western poetics. The remaining options point to different concerns and therefore do not answer this question.

१६४१. (A) In Dalit poetry: Anger is an aesthetic category, not a flaw. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in Dalit poetry: Anger is an aesthetic category, not a flaw. The remaining options point to different concerns and therefore do not answer this question.

१६४२. (C) The chapter notes that even inside the constraints of this double translation, the fundamental poetic power of both poems has come by way of in Maithili -because the force of Bhimanna's thought cannot be made subaltern by any linguistic medium. — 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 even inside the constraints of this double translation, the fundamental poetic power of both poems has come by way of in Maithili -because the force of Bhimanna's thought cannot be made subaltern by any linguistic medium. The remaining options point to different concerns and therefore do not answer this question.

१६४३. (C) The chapter notes that subhadra is a distinctive voice in Telugu Dalit women's poetry. — Chapter 4 treats Telugu Dalit 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 is a distinctive voice in Telugu Dalit women's poetry. The remaining options point to different concerns and therefore do not answer this question.

१६४४. (B) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१६४५. (B) The chapter notes that this metamorphic sequence reflects the many-faceted nature of the Dalit woman's life - who is simultaneously laborer, mother, wife, beggar, and tenacious warrior. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this metamorphic sequence reflects the many-faceted nature of the Dalit woman's life -who is simultaneously laborer, mother, wife, beggar, and tenacious warrior. The remaining options point to different concerns and therefore do not answer this question.

१६४६. (C) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१६४७. (D) The chapter notes that motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry. — Chapter 4 treats Special Reading 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 motherhood and Want: A Special Reading of Avva Avva is an extraordinary counter-reading of motherhood-poetry. The remaining options point to different concerns and therefore do not answer this question.

१६४८. (A) In Hindi-Sanskrit literature, the mother is generally a symbol of sacrifice, gentleness, and nurturance - Yashoda, Kaushalya. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in Hindi-Sanskrit literature, the mother is generally a symbol of sacrifice, gentleness, and nurturance -Yashoda, Kaushalya. The remaining options point to different concerns and therefore do not answer this question.

१६४९. (B) The chapter notes that survival comes before tenderness -this is the tragedy of the Dalit mother. — 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 survival comes before tenderness -this is the tragedy of the Dalit mother. The remaining options point to different concerns and therefore do not answer this question.

१६५०. (A) The chapter notes that its Maithili translation would have been difficult, and the power of the original technical-cultural word would have been lost. "Avva" -"mai" (mother) was not used, "Avva" was used. — 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 Maithili translation would have been difficult, and the power of the original technical-cultural word would have been lost. "Avva" -"mai" (mother) was not used, "Avva" was used. The remaining options point to different concerns and therefore do not answer this question.

१६५१. (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.

१६५२. (C) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle. The remaining options point to different concerns and therefore do not answer this question.

१६५३. (D) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9. — Chapter 4 treats Dalit Women's Poetry 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 part III: Dalit Women's Poetry -Comparative and Synthetic Study 9. The remaining options point to different concerns and therefore do not answer this question.

१६५४. (B) The chapter notes that subhadra's Avva depicts the labor of a single day of an unnamed mother -a micro-history. — 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 Avva depicts the labor of a single day of an unnamed mother -a micro-history. The remaining options point to different concerns and therefore do not answer this question.

१६५५. (C) The chapter notes that subhadra's poetry makes that invisible labor visible. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that subhadra's poetry makes that invisible labor visible. The remaining options point to different concerns and therefore do not answer this question.

१६५६. (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. The remaining options point to different concerns and therefore do not answer this question.

१६५७. (D) Ambedkar used to say: "I measure the progress of a community by the degree of progress which women have achieved." By this measure these poems measure society and find society wanting. — 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 Ambedkar used to say: "I measure the progress of a community by the degree of progress which women have achieved." By this measure these poems measure society and find society wanting. The remaining options point to different concerns and therefore do not answer this question.

१६५८. (D) The chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१६५९. (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.

१६६०. (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.

१६६१. (C) The poster that is the Dalit's "mirror" -this is irony. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the poster that is the Dalit's "mirror" -this is irony. The remaining options point to different concerns and therefore do not answer this question.

१६६२. (B) The chapter notes that that is: the "mirror" that society shows the Dalit -is a false mirror. — 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 that is: the "mirror" that society shows the Dalit -is a false mirror. The remaining options point to different concerns and therefore do not answer this question.

१६६३. (C) The chapter notes that this is an extraordinarily courageous poetic decision. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this is an extraordinarily courageous poetic decision. The remaining options point to different concerns and therefore do not answer this question.

१६६४. (A) The "Foul-Smelling" Body "Your body was fouled from your ancestors who crushed Dalit women" -this line is extraordinarily complex. "Fouled" -the Dalit caste is generally called "impure" and "foul-smelling." Vadel inverts this pollution-stigma: the... — 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 "Foul-Smelling" Body "Your body was fouled from your ancestors who crushed Dalit women" -this line is extraordinarily complex. "Fouled" -the Dalit caste is generally called "impure" and "foul-smelling." Vadel inverts this pollution-stigma: the... The remaining options point to different concerns and therefore do not answer this question.

१६६५. (C) The chapter notes that vadel's poem inverts this argument: the abolition of caste begins not merely with marriage, but with acknowledging the history of casteviolence. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that vadel's poem inverts this argument: the abolition of caste begins not merely with marriage, but with acknowledging the history of casteviolence. The remaining options point to different concerns and therefore do not answer this question.

१६६६. (B) The chapter notes that poetic Form: Extension of the Freeze-Figure People, Freeze! is based on a single extended metaphor. "Freeze" -this simple physical actionbecomes a complex political figure in the poem. — Chapter 5 treats Freeze-Figure People as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that poetic Form: Extension of the Freeze-Figure People, Freeze! is based on a single extended metaphor. "Freeze" -this simple physical actionbecomes a complex political figure in the poem. The remaining options point to different concerns and therefore do not answer this question.

१६६७. (A) The chapter notes that umesh Solanki: All the Broom-Sticks Poetic Form: Sarcastic Address All the Broom-Sticks is a direct address poem -speaking directly to Gandhiji. — Chapter 5 treats Broom-Sticks Poetic Form 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 umesh Solanki: All the Broom-Sticks Poetic Form: Sarcastic Address All the Broom-Sticks is a direct address poem -speaking directly to Gandhiji. The remaining options point to different concerns and therefore do not answer this question.

१६६८. (D) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१६६९. (A) The chapter notes that male voice: In the Telugu Dalit poetry series, the women's voice was dominant. — Chapter 5 treats Telugu Dalit 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 male voice: In the Telugu Dalit poetry series, the women's voice was dominant. The remaining options point to different concerns and therefore do not answer this question.

१६७०. (C) The chapter notes that this reveals the different forms of regional Dalit movements. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this reveals the different forms of regional Dalit movements. The remaining options point to different concerns and therefore do not answer this question.

१६७१. (B) 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). — Chapter 5 treats Gujarati Dalit 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 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). The remaining options point to different concerns and therefore do not answer this question.

१६७२. (C) The chapter notes that different from Telugu and Gujarati Dalit poetry -in which direct political proclamation or personal pain's testimony was at the center -Sunani's poetry expresses the Dalit experience by way of mystical and philosophical dimensions. — Chapter 5 treats Gujarati Dalit 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 different from Telugu and Gujarati Dalit poetry -in which direct political proclamation or personal pain's testimony was at the center - Sunani's poetry expresses the Dalit experience by way of mystical and philosophical dimensions. The remaining options point to different concerns and therefore do not answer this question.

१६७३. (C) The chapter notes that poetic Form and Structure Still Much Remains to Be Done In this poem two refrain lines appear repeatedly -"Still I feel I don't know why / that just at the corner / something is hanging and swaying" -at the poem's beginning and middle. — Chapter 5 treats Structure Still Much Remains as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that poetic Form and Structure Still Much Remains to Be Done In this poem two refrain lines appear repeatedly -"Still I feel I don't know why / that just at the corner / something is hanging and swaying" -at the poem's beginning and middle. The remaining options point to different concerns and therefore do not answer this question.

१६७४. (C) These three are the three generations of Dalit existence -elderly, adult, infant -all living in the same invisibility. "And yet you want my address! / Strange!" -this sardonic astonishment is the emotional center of the entire poem. — 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 these three are the three generations of Dalit existence -elderly, adult, infant -all living in the same invisibility. "And yet you want my address! / Strange!" -this sardonic astonishment is the emotional center of the entire poem. The remaining options point to different concerns and therefore do not answer this question.

१६७५. (C) The chapter notes that but inside this simplicity a deep political question is hidden: "Why should famine not strike my region? / When all the water is mortgaged to the sea." 2. "Paanchajanya" and "Vajra": Dalit Use of Mythological Figures "I know that... — Chapter 5 treats Dalit Use 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 but inside this simplicity a deep political question is hidden: "Why should famine not strike my region? / When all the water is mortgaged to the sea." 2. "Paanchajanya" and "Vajra": Dalit Use of Mythological Figures "I know that... The remaining options point to different concerns and therefore do not answer this question.

१६७६. (D) The chapter notes that bhimanna's counter-mythological reading line of inheritance is here used by Sunani in a different way: he does not oppose the mythological symbol, he borrows it -and says that the Dalit voice is no less than that sacred sound. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that bhimanna's counter-mythological reading line of inheritance is here used by Sunani in a different way: he does not oppose the mythological symbol, he borrows it -and says that the Dalit voice is no less than that sacred sound. The remaining options point to different concerns and therefore do not answer this question.

१६७७. (C) The echo of the Dalit women poets of the Telugu line of inheritance resonates in this image of the abandoned pregnant woman -Subhadra's "Avva", Swarooparani's "Hands Turned to Earth". — Chapter 5 treats Hands Turned as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the echo of the Dalit women poets of the Telugu line of inheritance resonates in this image of the

abandoned pregnant woman -Subhadra's "Avva", Swarooparani's "Hands Turned to Earth". The remaining options point to different concerns and therefore do not answer this question.

୧୧୭୮. (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. — Chapter 6 treats Dalit Body Classical as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

୧୧୭୯. (D) The chapter notes that dalit literature, however, sets out a radically transformed śṛṅgāra. — 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 dalit literature, however, sets out a radically transformed śṛṅgāra. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୦. (D) The Dalit female body, in this literature, is not the alankārika śārīra (ornamental body) of classical poetics but the body of labor, the body of livelihood, the body of torture. — 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 Dalit female body, in this literature, is not the alankārika śārīra (ornamental body) of classical poetics but the body of labor, the body of livelihood, the body of torture. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୧. (A) The chapter notes that today he is a caste-Hindu, while we, of his own caste, are Dalit-outcastes, this is Indian line of inheritance!" The vibhāvas here: Vedic greatness usurped, exclusion, deprivation. — 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 today he is a caste-Hindu, while we, of his own caste, are Dalit-outcastes, this is Indian line of inheritance!" The vibhāvas here: Vedic greatness usurped, exclusion, deprivation. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୨. (A) The chapter notes that this complicates the very possibility of raudra as rasa. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this complicates the very possibility of raudra as rasa. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୩. (C) The chapter notes that but here the rasas are mutually antagonistic, śṛṅgāra and vībhatsa rarely coexist in classical poetics. — 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 but here the rasas are mutually antagonistic, śṛṅgāra and vībhatsa rarely coexist in classical poetics. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୪. (A) Their convergence here marks the distinctiveness of Dalit literature: love and violence inhabit the same space. — 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 their convergence here marks the distinctiveness of Dalit literature: love and violence inhabit the same space. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୫. (A) The chapter notes that eight-year-old Shreya, who loves her Dalit neighbor "Auntie," when she learns her caste, her face transforms: "Are you really a Harijan?" — 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 eight-year-old Shreya, who loves her Dalit neighbor "Auntie," when she learns her caste, her face transforms: "Are you really a Harijan?" The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୧. (D) The chapter notes that chapter IV: Śānta and Adbhuta, The Other Aesthetics of Resistance Classical śānta rasa takes nirveda (renunciation) as its sthāyibhāva. — Chapter 6 treats Resistance Classical as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that chapter IV: Śānta and Adbhuta, The Other Aesthetics of Resistance Classical śānta rasa takes nirveda (renunciation) as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୨. (A) In Dalit literature, these two rasas appear rarely but not entirely absent. — 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 in Dalit literature, these two rasas appear rarely but not entirely absent. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୩. (B) The limit of sādharmaṇīkaraṇa: Rasa theory universalizes the particular. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the limit of sādharmaṇīkaraṇa: Rasa theory universalizes the particular. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୪. (B) The chapter notes that dalit literature sets out new forms, śrama rasa (the rasa of labor), abhāva rasa (the rasa of absence), pratirodha rasa (the rasa of resistance), āstitva rasa (the rasa of identity). — 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 dalit literature sets out new forms, śrama rasa (the rasa of labor), abhāva rasa (the rasa of absence), pratirodha rasa (the rasa of resistance), āstitva rasa (the rasa of identity). The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୫. (A) The chapter notes that this anthology, Maithili translations of Telugu, Gujarati, and Odia Dalit literature, reveals both the limits and possibilities of rasa theory. — Chapter 6 treats Odia Dalit as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this anthology, Maithili translations of Telugu, Gujarati, and Odia Dalit literature, reveals both the limits and possibilities of rasa theory. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୬. (B) The chapter notes that this anthology marks a major milestone in that search for a new rasa theory. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this anthology marks a major milestone in that search for a new rasa theory. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୭. (B) The chapter notes that critic's Note: This appraisal employs the classical critical frame of Indian rasa theory critically, not dogmatically. — 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 critic's Note: This appraisal employs the classical critical frame of Indian rasa theory critically, not dogmatically. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୮. (A) The chapter notes that it recognizes rasa theory not as a closed system of rules but as a living, evolving line of inheritance of thought about aesthetic experience. — 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 it recognizes rasa theory not as a closed system of rules but as a living, evolving line of inheritance of thought about aesthetic experience. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮୯. (A) The reason: in the Mithila region the Dalit communities -Musahar, Dusadh, Dhobi, Chamar -were historically denied literacy. — 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 reason: in the Mithila region the Dalit communities -Musahar, Dusadh, Dhobi, Chamar -were historically denied literacy. The remaining options point to different concerns and therefore do not answer this question.

१६९५. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१६९६. (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that there, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. The remaining options point to different concerns and therefore do not answer this question.

१६९७. (D) The chapter notes that while Bhojpuri literature is less rich than Maithili in terms of quantity, in terms of quality, it surpasses Maithili in several domains. — 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 while Bhojpuri literature is less rich than Maithili in terms of quantity, in terms of quality, it surpasses Maithili in several domains. The remaining options point to different concerns and therefore do not answer this question.

१६९८. (B) The chapter places Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) inside the wider parallel history of Maithili literature. — Chapter 7 treats Primal Poet as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter places Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१६९९. (A) The chapter notes that possibly the son of Shri Mahesh Thakur, of the Barber caste from Vishfi village. — Chapter 7 treats Shri Mahesh Thakur as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that possibly the son of Shri Mahesh Thakur, of the Barber caste from Vishfi village. The remaining options point to different concerns and therefore do not answer this question.

१७००. (B) The chapter notes that he is distinct from the primal poet of Maithili, Vidyapati (pre-Jyotirishvara). — 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 is distinct from the primal poet of Maithili, Vidyapati (pre-Jyotirishvara). The remaining options point to different concerns and therefore do not answer this question.

१७०१. (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.

१७०२. (C) The Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be... — Chapter 7 treats Jyotirishvara's Sanskrit 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 Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be... The remaining options point to different concerns and therefore do not answer this question.

१७०३. (D) And this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad. — Chapter 7 treats Kishori Kant Mishra's Mithila Sanskritik as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that and this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad. The remaining options point to different concerns and therefore do not answer this question.

१७०४. (C) The pag they placed on Vidyapati caused the disappearance of Bindhyeshwar Mandal and Shrikant Mandal from Calcutta, and the sacred thread ceremony of the Maithili language was thus completed. — Chapter 7 treats Bindhyeshwar Mandal as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the pag they placed on Vidyapati caused the disappearance of Bindhyeshwar Mandal and Shrikant Mandal from Calcutta, and the sacred thread ceremony of the Maithili language was thus completed. The remaining options point to different concerns and therefore do not answer this question.

१७०५. (B) In Purusha Pariksha, while narrating a story, the author comments that Rajput women are characterless, this is akin to the statement in the Atharvaveda that a Shudra's wife can be taken by anyone without consent. — 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 in Purusha Pariksha, while narrating a story, the author comments that Rajput women are characterless, this is akin to the statement in the Atharvaveda that a Shudra's wife can be taken by anyone without consent. The remaining options point to different concerns and therefore do not answer this question.

१७०६. (A) And can you believe that the Sanskrit and Avahattha Vidyapati stooped so low as to write thus about the women of his own patron's caste? — Chapter 7 treats Avahattha Vidyapati as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that and can you believe that the Sanskrit and Avahattha Vidyapati stooped so low as to write thus about the women of his own patron's caste? The remaining options point to different concerns and therefore do not answer this question.

१७०७. (C) The chapter notes that shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village. — Chapter 7 treats Avadhia Thakur as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village. The remaining options point to different concerns and therefore do not answer this question.

१७०८. (C) The line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit. — Chapter 7 treats Mithila's Shatapatha Brahmana as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit. The remaining options point to different concerns and therefore do not answer this question.

१७०९. (C) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant. — 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 Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant. The remaining options point to different concerns and therefore do not answer this question.

१७१०. (B) The chapter notes that like Coomaraswamy, Benipuri had heard of the Purusha Pariksha written by the Sanskrit and Avahattha Vidyapati but had not read it; otherwise, he would have understood that the Sanskrit and Avahattha Vidyapati wrote the story of the... — Chapter 7 treats Purusha Pariksha 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 like Coomaraswamy, Benipuri had heard of the Purusha Pariksha written by the Sanskrit and Avahattha Vidyapati but had not read it; otherwise, he would have understood that the Sanskrit and Avahattha Vidyapati wrote the story of the... The remaining options point to different concerns and therefore do not answer this question.

१७११. (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.

१७१२. (C) The story of how a sub-caste transformed him from a fool into a scholar was fabricated, and a conspiracy was hatched to eliminate him. — 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 story of how a sub-caste transformed him from a fool into a scholar was fabricated, and a conspiracy was hatched to eliminate him. The remaining options point to different concerns and therefore do not answer this question.

१७१३. (D) The chapter notes that he came to Mithila to study, passed the shalaka examination, and received the title Sarvabhauma. — 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 came to Mithila to study, passed the shalaka examination, and received the title Sarvabhauma. The remaining options point to different concerns and therefore do not answer this question.

१७१४. (B) A B H A J H A L i t e r a r y C r i t i c · E s s a y i s t A Note on Archival Honesty The critical essay 'Daidigam, Madhyamargak Anweshanki Katha' (डैडीगाम, मध्यमार्गक अन्वेषणक कथा), published in Videha Issue 369 (Ashok Visheshshank, 2023), at pages 29-33. — Chapter 8 treats Archival Honesty The as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that a B H A J H A L i t e r a r y C r i t i c · E s s a y i s t A Note on Archival Honesty The critical essay 'Daidigam, Madhyamargak Anweshanki Katha' (डैडीगाम, मध्यमार्गक अन्वेषणक कथा), published in Videha Issue 369 (Ashok Visheshshank, 2023), at pages 29-33. The remaining options point to different concerns and therefore do not answer this question.

१७१५. (C) Abha Jha's essay is one of twenty-two critical contributions to the issueevidence that her critical voice was specifically invited and valued by the Videha editorial team as part of its most sustained institutional project. — 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 abha Jha's essay is one of twenty-two critical contributions to the issueevidence that her critical voice was specifically invited and valued by the Videha editorial team as part of its most sustained institutional project. The remaining options point to different concerns and therefore do not answer this question.

१७१६. (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.

१७१७. (D) The chapter notes that yet she does not seek divorce, saying 'I want to start the story, not end it', she recognises that her husband is not entirely bad, and refuses to abandon the marriage entirely. — 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 yet she does not seek divorce, saying 'I want to start the story, not end it', she recognises that her husband is not entirely bad, and refuses to abandon the marriage entirely. The remaining options point to different concerns and therefore do not answer this question.

१७१८. (C) Abha Jha comments perceptively: a male author can access a female character's inner experience because, while writing, 'he is neither male nor female, he is only the character.' She connects this to the woman character Bimla in another story, imprisoned... — 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 abha Jha comments perceptively: a male author can access a female

character's inner experience because, while writing, 'he is neither male nor female, he is only the character.' She connects this to the woman character Bimla in another story, imprisoned... The remaining options point to different concerns and therefore do not answer this question.

१७१९. (D) Her identification of 'madhyamarg' (middle path) as Ashok's dominant aesthetic orientation maps onto the rasa critical frame's concept of shantarasa, the rasa of philosophical equanimity, the state that arises from seeing beyond both extreme optimism and... — 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 identification of 'madhyamarg' (middle path) as Ashok's dominant aesthetic orientation maps onto the rasa critical frame's concept of shantarasa, the rasa of philosophical equanimity, the state that arises from seeing beyond both extreme optimism and... The remaining options point to different concerns and therefore do not answer this question.

१७२०. (C) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's dhvani, the suggestive resonance that exceeds the literal, is both the object of Abha Jha's critical attention and the method of her own essay. — 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 the chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's dhvani, the suggestive resonance that exceeds the literal, is both the object of Abha Jha's critical attention and the method of her own essay. The remaining options point to different concerns and therefore do not answer this question.

१७२१. (A) In her reading of 'Daidigam', the literal story (a retired man returns to his village) carries the dhvani of a larger question about the Maithili diaspora's responsibility to the language and community they left behind. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that in her reading of 'Daidigam', the literal story (a retired man returns to his village) carries the dhvani of a larger question about the Maithili diaspora's responsibility to the language and community they left behind. The remaining options point to different concerns and therefore do not answer this question.

१७२२. (B) In 'Swadhin', the literal marital situation carries the dhvani of women's fundamental right to bodily autonomy inside marriage. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that in 'Swadhin', the literal marital situation carries the dhvani of women's fundamental right to bodily autonomy inside marriage. The remaining options point to different concerns and therefore do not answer this question.

१७२३. (D) 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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

१७२४. (A) The chapter notes that critical Analysis through Western Literary Theory 4.1 Feminist Criticism: Reading 'Swadhin' and Women's Interiority The most major dimension of Abha Jha's essay for feminist literary criticism is... — Chapter 8 treats Feminist Criticism as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that the chapter notes that critical Analysis through Western Literary Theory 4.1 Feminist Criticism: Reading 'Swadhin' and Women's Interiority The most major dimension of Abha Jha's essay for feminist literary criticism is... The remaining options point to different concerns and therefore do not answer this question.

१७२५. (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.

१७२६. (D) Her argument that 'a male author can access the inner experience of a female character' because the writer transcends gender in the act of composition recalls Helene Cixous's concept of bisexuality in writing (The Laugh of the Medusa, 1975): the truly... — Chapter 8 treats Helene Cixous's as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that her argument that 'a male author can access the inner experience of a female character' because the writer transcends gender in the act of composition recalls Helene Cixous's concept of bisexuality in writing (The Laugh of the Medusa, 1975): the truly... The remaining options point to different concerns and therefore do not answer this question.

१७२७. (B) Her reading of Bimla (the woman imprisoned for acting on her political authority) alongside the 'Swadhin' protagonist establishes a feminist critical pattern across the collection: Ashok consistently creates female characters who insist on the full... — 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 reading of Bimla (the woman imprisoned for acting on her political authority) alongside the 'Swadhin' protagonist establishes a feminist critical pattern across the collection: Ashok consistently creates female characters who insist on the full... The remaining options point to different concerns and therefore do not answer this question.

१७२८. (D) The imprisoned Bimla's question, 'If you made me president, why didn't you give me presidential work?', is, as Abha Jha reads it, a precise critique of tokenism, the practice of granting titles without substance that characterises the treatment of women in... — 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 imprisoned Bimla's question, 'If you made me president, why didn't you give me presidential work?', is, as Abha Jha reads it, a precise critique of tokenism, the practice of granting titles without substance that characterises the treatment of women in... The remaining options point to different concerns and therefore do not answer this question.

१७२९. (B) 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. — Chapter 9 treats Formation Abhilash Thakur 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 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. The remaining options point to different concerns and therefore do not answer this question.

१७३०. (C) His documented contributions in two Sadeha volumes demonstrate a writer whose strengths lie in compression, irony, and contemporary social observation. — 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 documented contributions in two Sadeha volumes demonstrate a writer whose strengths lie in compression, irony, and contemporary social observation. The remaining options point to different concerns and therefore do not answer this question.

१७३१. (B) The chapter notes that demonetisation (Noṭabandī), the November 2016 Indian government decision to demonetise all Rs 500 and Rs 1000 banknotes, affecting the entire informal economy of rural Bihar and Mithila profoundly, is a particularly timely and... — 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 demonetisation (Noṭabandī), the November 2016 Indian government decision to demonetise all Rs 500 and Rs 1000 banknotes, affecting the entire informal economy of rural Bihar and Mithila profoundly, is a particularly timely and... The remaining options point to different concerns and therefore do not answer this question.

१७३२. (A) The choice of this term as a narrative title reflects the bīhani kathā's characteristic move: the title itself is a concentrated concept that the story then unpacks or illustrates by way of a concrete narrative incident. — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn —

Critical Appreciations. Put in fresh wording, the relevant point is that the choice of this term as a narrative title reflects the *bīhani kathā*'s characteristic move: the title itself is a concentrated concept that the story then unpacks or illustrates by way of a concrete narrative incident. The remaining options point to different concerns and therefore do not answer this question.

१७३३. (A) The chapter notes that *navya-Nyāya*: The *Anumāna* of Satirical Fiction Gaṅgeśa's analysis of *anumāna* (inference) by way of *vyāpti* (universal concomitance) provides a critical frame for understanding satirical fiction's epistemic logic. — Chapter 9 treats Satirical Fiction Gaṅgeśa's as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that *navya-Nyāya*: The *Anumāna* of Satirical Fiction Gaṅgeśa's analysis of *anumāna* (inference) by way of *vyāpti* (universal concomitance) provides a critical frame for understanding satirical fiction's epistemic logic. The remaining options point to different concerns and therefore do not answer this question.

१७३४. (A) The chapter notes that harimohan Jha's comedy depended on the precise observation of Maithili social pretensions, the gap between the claimed dignity of Maithil Brahmin social norms and the actual petty materiality of their practice. — Chapter 9 treats Maithil Brahmin as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that harimohan Jha's comedy depended on the precise observation of Maithili social pretensions, the gap between the claimed dignity of Maithil Brahmin social norms and the actual petty materiality of their practice. The remaining options point to different concerns and therefore do not answer this question.

१७३५. (A) *Videha Sadeha 15 (Prelim_15)*: Kichu Ghazal + *Aṃganāme Kucala Kauā* (अंगनामे कुचरल कौआ *The Crow Scratching in the Courtyard*), pp. — Chapter 9 treats Kichu Ghazal as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that *videha Sadeha 15 (Prelim_15)*: Kichu Ghazal + *Aṃganāme Kucala Kauā* (अंगनामे कुचरल कौआ *The Crow Scratching in the Courtyard*), pp. The remaining options point to different concerns and therefore do not answer this question.

१७३६. (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.

१७३७. (C) The courtyard is the key domestic space of the Maithili householdthe locus of ritual, social, and family life. — 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 courtyard is the key domestic space of the Maithili householdthe locus of ritual, social, and family life. The remaining options point to different concerns and therefore do not answer this question.

१७३८. (D) His literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language. — 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 his literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language. The remaining options point to different concerns and therefore do not answer this question.

१७३९. (D) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the

distinction between author, editor, and institutional catalyst is fluid. The remaining options point to different concerns and therefore do not answer this question.

१७४०. (D) The chapter notes that each essay is simultaneously a character portrait, a literary-critical assessment, and a cultural history. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that each essay is simultaneously a character portrait, a literary-critical assessment, and a cultural history. The remaining options point to different concerns and therefore do not answer this question.

१७४१. (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'). — Chapter 10 treats Ravindra Thakur as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu'). The remaining options point to different concerns and therefore do not answer this question.

१७४२. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१७४३. (B) The chapter notes that th century) Kuntaka's theory of vakrokti (oblique/deviant expression) holds that literary beauty arises from a productive deviation from ordinary usage, the twist (vaikritya) that makes language literarily alive. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that th century) Kuntaka's theory of vakrokti (oblique/deviant expression) holds that literary beauty arises from a productive deviation from ordinary usage, the twist (vaikritya) that makes language literarily alive. The remaining options point to different concerns and therefore do not answer this question.

१७४४. (B) The title जतबे बुझलहुँ ततबे लिखलहुँ is itself a vakroktis: it appears to be a modest disclaimer but it is actually a sophisticated epistemological statement, the equivalence of understanding and writing implies that writing is not a transcription of... — 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 title जतबे बुझलहुँ ततबे लिखलहुँ is itself a vakroktis: it appears to be a modest disclaimer but it is actually a sophisticated epistemological statement, the equivalence of understanding and writing implies that writing is not a transcription of... The remaining options point to different concerns and therefore do not answer this question.

१७४५. (A) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१७४६. (A) The chapter notes that subaltern Studies: Ranajit Guha and the Archive Ranajit Guha's founding essay for the Subaltern Studies collective ('On Some Aspects of the Historiography of Colonial India,' 1982) holds that colonial and nationalist historiography... — Chapter 10 treats Ranajit Guha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that subaltern Studies: Ranajit Guha and the Archive Ranajit Guha's founding essay for the Subaltern Studies collective ('On Some Aspects of the Historiography of Colonial India,' 1982) holds that colonial and nationalist historiography... The remaining options point to different concerns and therefore do not answer this question.

१७४७. (A) Jha's critical project is, in this critical frame, a counter-archival intervention: by writing detailed appreciation essays on living but unrecognised cultural workers, he inserts them into the literary archive as agents rather than objects. — 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 jha's critical project is, in this critical frame, a counter-archival intervention: by writing detailed appreciation essays on living but unrecognised cultural workers, he inserts them into the literary archive as agents rather than objects. The remaining options point to different concerns and therefore do not answer this question.

१७४८. (A) The chapter places Amod Kumar Jha inside the wider parallel history of Maithili literature. — 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 places Amod Kumar Jha inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१७४९. (C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. The remaining options point to different concerns and therefore do not answer this question.

१७५०. (B) The collection, introduced by a substantive critical preface by the eminent Maithili scholar and litterateur Prof. — 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 collection, introduced by a substantive critical preface by the eminent Maithili scholar and litterateur Prof. The remaining options point to different concerns and therefore do not answer this question.

१७५१. (D) The bimba/reflection theory of Indian aesthetics, richly discussed in both the alaṃkāra and dhvani traditions, is Jha's self-announced critical critical frame. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the bimba/reflection theory of Indian aesthetics, richly discussed in both the alaṃkāra and dhvani traditions, is Jha's self-announced critical critical frame. The remaining options point to different concerns and therefore do not answer this question.

१७५२. (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.

१७५३. (B) The chapter notes that several key arguments emerge: First, the preface situates Jha's poetry inside the intellectual context of the 19th-20th century: the era of social reform, development, scientific progress, an age of 'janavāda, gīt, navgīt, ghazal'... — 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 several key arguments emerge: First, the preface situates Jha's poetry inside the intellectual context of the 19th-20th century: the era of social reform, development, scientific progress, an age of 'janavāda, gīt, navgīt, ghazal'... The remaining options point to different concerns and therefore do not answer this question.

१७५४. (C) 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. — Chapter 11 treats THEMATIC ANALYSIS 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 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. The remaining options point to different concerns and therefore do not answer this question.

१७५५. (C) The Mother Tongue at Risk: 'Hamrā Azurak Bhāṣā' The poem 'Hamrā Azurak Bhāṣā' ('Our Stepmother Language' or 'Our Language Without a Mother') is among the collection's most politically charged pieces. — Chapter 11 treats Hamrā Azurak Bhāṣā The as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the Mother Tongue at Risk: 'Hamrā Azurak Bhāṣā' The poem 'Hamrā Azurak Bhāṣā' ('Our Stepmother Language' or 'Our Language Without a Mother') is among the collection's most politically charged pieces. The remaining options point to different concerns and therefore do not answer this question.

१७५६. (B) The chapter notes that women's Condition: From 'Śṛṅgārak Ek Upādān Nārī' to 'Ḍomī' Jha's feminist critique ranges from the programmatic to the specific. — Chapter 11 treats Ek Upādān Nārī 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 women's Condition: From 'Śṛṅgārak Ek Upādān Nārī' to 'Ḍomī' Jha's feminist critique ranges from the programmatic to the specific. The remaining options point to different concerns and therefore do not answer this question.

१७५७. (D) Jha's poems do not merely reflect migration, corruption, or women's oppression, they actively constitute a counter-knowledge about these conditions, producing Maithili as the medium by way of which subaltern experience achieves articulate form. — 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 jha's poems do not merely reflect migration, corruption, or women's oppression, they actively constitute a counter-knowledge about these conditions, producing Maithili as the medium by way of which subaltern experience achieves articulate form. The remaining options point to different concerns and therefore do not answer this question.

१७५८. (C) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud... — Chapter 12 treats Aristotelian Dramaturgy as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud... The remaining options point to different concerns and therefore do not answer this question.

१७५९. (D) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that his writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience. The remaining options point to different concerns and therefore do not answer this question.

१७६०. (A) The chapter notes that biographical Context and the Making of a Playwright The autobiographical note in Mukti Yatra, one of the most moving author's statements in contemporary Maithili literature, reveals the... — Chapter 12 treats Mukti Yatra 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 biographical Context and the Making of a Playwright The autobiographical note in Mukti Yatra, one of the most moving author's statements in contemporary Maithili literature, reveals the... The remaining options point to different concerns and therefore do not answer this question.

१७६१. (D) The critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation. The remaining options point to different concerns and therefore do not answer this question.

१७६२. (C) As a result, fields and orchards began to be sold, a chain that continues to this day.' by way of all this, his wife maintained a small bookshop in Jhanjharpur, a Maithili Book Centre' in the belief that one day this Maithili book centre's day will come.' ... — 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 as a result, fields and orchards began to be sold, a chain that continues to this day.' by way of all this, his wife maintained a small bookshop in Jhanjharpur, a Maithili Book Centre' in the belief that one day this Maithili book centre's day will come.'... The remaining options point to different concerns and therefore do not answer this question.

१७६३. (D) The chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's plays and determines their dramaturgy, language register, and social function. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's plays and determines their dramaturgy, language register, and social function. The remaining options point to different concerns and therefore do not answer this question.

१७६४. (B) The chapter notes that 35 per copy with print runs of 500-1,100 copiesmodest figures that nonetheless represent major reach inside the Maithili-speaking community. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 35 per copy with print runs of 500-1,100 copiesmodest figures that nonetheless represent major reach inside the Maithili-speaking community. The remaining options point to different concerns and therefore do not answer this question.

१७६५. (B) The chapter notes that) is Jha's debut play and an anti-dowry drama set in the household of Garib Jha, a poor Brahmin father with five daughters and minimal land. — Chapter 12 treats Garib Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that) is Jha's debut play and an anti-dowry drama set in the household of Garib Jha, a poor Brahmin father with five daughters and minimal land. The remaining options point to different concerns and therefore do not answer this question.

१७६६. (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.

१७६७. (A) After seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.'

3.2 Dhadhait Navki... — Chapter 12 treats Dhadhait Navki as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that after seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.' 3.2 Dhadhait Navki... The remaining options point to different concerns and therefore do not answer this question.

१७६८. (A) The chapter notes that it is considered the most powerful form of literature. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it is considered the most powerful form of literature. The remaining options point to different concerns and therefore do not answer this question.

१७६९. (A) The chapter notes that 16, published by Navarambh Prakashan), Mukti Yatra breaks major new dramatic ground. — Chapter 12 treats Navarambh Prakashan as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 16, published by Navarambh Prakashan), Mukti Yatra breaks major new dramatic ground. The remaining options point to different concerns and therefore do not answer this question.

१७७०. (A) The critical preface recognises its key concerns: the situation of martyred soldiers' families who face not only government neglect but active persecution by enemy agents; the grotesque of robotic surveillance technology (a 'robotic

crow' appears as a... — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the critical preface recognises its key concerns: the situation of martyred soldiers' families who face not only government neglect but active persecution by enemy agents; the grotesque of robotic surveillance technology (a 'robotic crow' appears as a... The remaining options point to different concerns and therefore do not answer this question.

१७७१. (B) The play is described as suitable for both rural and urban stages, a deliberate attempt to bridge the village-stage and urban proscenium-stage formats that Jha's earlier plays inhabited. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the play is described as suitable for both rural and urban stages, a deliberate attempt to bridge the village-stage and urban proscenium-stage formats that Jha's earlier plays inhabited. The remaining options point to different concerns and therefore do not answer this question.

१७७२. (D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion. — Chapter 12 treats Badlait Samaj as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion. The remaining options point to different concerns and therefore do not answer this question.

१७७३. (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.

१७७४. (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.

१७७५. (D) Anchinhar received the Videha Bhasha Samman for the year 2014 for Anchinhar Aakhar, awarded by Pankalal Mandal. — 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 anchinhar received the Videha Bhasha Samman for the year 2014 for Anchinhar Aakhar, awarded by Pankalal Mandal. The remaining options point to different concerns and therefore do not answer this question.

१७७६. (B) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation. — Chapter 13 treats Mānuṣīmahi Sa 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 its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation. The remaining options point to different concerns and therefore do not answer this question.

१७७७. (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.

१७७८. (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.

१७७९. (D) Anchinhar notes that even those earliest compositions that fall short technically nonetheless show awareness of the principle: 'jote bahan tatbahr se tat prakash jha ka ghazal se baher o bhaav noo si paripurn achhi.' The period 1931-1970 saw contributions... — 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 anchinhar notes that even those earliest compositions that fall short technically nonetheless show awareness of the principle: 'jote bahan tatbahr se tat prakash jha ka ghazal se baher o bhaav noo si paripurn achhi.' The period 1931-1970 saw contributions... The remaining options point to different concerns and therefore do not answer this question.

१७८०. (C) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that a composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power. The remaining options point to different concerns and therefore do not answer this question.

१७८१. (B) Anchinhar himself qualifies under this criterion: he has made the technically demanding ghazal form, previously confined to a small coterie, accessible to Maithili readers by way of systematic pedagogy. — 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 anchinhar himself qualifies under this criterion: he has made the technically demanding ghazal form, previously confined to a small coterie, accessible to Maithili readers by way of systematic pedagogy. The remaining options point to different concerns and therefore do not answer this question.

१७८२. (A) The chapter notes that t H E M A T I C A N D I D E O L O G I C A L D I M E N S I O N S 3.1 The Critique of 'Kathit Ghazal' and the Politics of Form The bulk of Anchinhar's critical writing in Sandarbh Sahit is devoted to what he calls kathit ghazal... — Chapter 13 treats Kathit Ghazal' 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 t H E M A T I C A N D I D E O L O G I C A L D I M E N S I O N S 3.1 The Critique of 'Kathit Ghazal' and the Politics of Form The bulk of Anchinhar's critical writing in Sandarbh Sahit is devoted to what he calls kathit ghazal... The remaining options point to different concerns and therefore do not answer this question.

१७८३. (A) His analyses of individual collections are conducted with forensic precision: he looks closely at each composition for bahr (metre), qafiya (rhyme), radif (refrain), and the specific Maithili phonological requirements he has established in the Vyakaran O... — Chapter 13 treats Vyakaran O as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that his analyses of individual collections are conducted with forensic precision: he looks closely at each composition for bahr (metre), qafiya (rhyme), radif (refrain), and the specific Maithili phonological requirements he has established in the Vyakaran O... The remaining options point to different concerns and therefore do not answer this question.

१७८४. (B) The claim that any emotionally resonant rhymed composition qualifies as ghazal is, for Anchinhar, not democratic but anarchic it destroys the very thing it claims to celebrate. — 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 claim that any emotionally resonant rhymed composition qualifies as ghazal is, for Anchinhar, not democratic but anarchic it destroys the very thing it claims to celebrate. The remaining options point to different concerns and therefore do not answer this question.

१७८५. (D) A writer who exploits women in personal life but celebrates women in poetry fails the ethical standard of *rī*.

— Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that a writer who exploits women in personal life but celebrates women in poetry fails the ethical standard of *rī*. The remaining options point to different concerns and therefore do not answer this question.

१७८६. (B) The chapter notes that this extends the form's traditional ambit (the private discourse of love-yearning) into a register of civic responsibility.

— Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the chapter notes that this extends the form's traditional ambit (the private discourse of love-yearning) into a register of civic responsibility. The remaining options point to different concerns and therefore do not answer this question.

१७८७. (D) The pen-name 'Dauji' (दाऊजी, an elder-brother honorific in HindiMaithili culture) signals community embeddedness.

— 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 pen-name 'Dauji' (दाऊजी, an elder-brother honorific in HindiMaithili culture) signals community embeddedness. The remaining options point to different concerns and therefore do not answer this question.

१७८८. (B) The chapter notes that *dui Goṭa Bhūkha* (Two Kinds of Hunger) suggests a poetics of doubled deprivation, physical hunger and the hunger for dignity, recognition, or meaning.

— Chapter 14 treats *Goṭa Bhūkha* 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 *dui Goṭa Bhūkha* (Two Kinds of Hunger) suggests a poetics of doubled deprivation, physical hunger and the hunger for dignity, recognition, or meaning. The remaining options point to different concerns and therefore do not answer this question.

१७८९. (D) The chapter notes that gramsci's organic intellectual: Verma writes from inside the Mithila peasant and working community, naming its specific crises in their own registers.

— 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 gramsci's organic intellectual: Verma writes from inside the Mithila peasant and working community, naming its specific crises in their own registers. The remaining options point to different concerns and therefore do not answer this question.

१७९०. (A) His *Sadeha* 7 poem 'Janma lelaum hama jatae Sītā māeka 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.

— 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 his *Sadeha* 7 poem 'Janma lelaum hama jatae Sītā māeka 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. The remaining options point to different concerns and therefore do not answer this question.

१७९१. (A) The chapter notes that *navya-Nyāya*: the *vyāpti* in 'Daheja Mukta Mithilā Banābu', the general principle that dowry is incompatible with the dignity of Mithila's daughter, leads to the *sādhya* of social transformation.

— Chapter 14 treats *Daheja Mukta Mithilā Banābu* as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that *navya-Nyāya*: the *vyāpti* in 'Daheja Mukta Mithilā Banābu', the general principle that dowry is incompatible with the dignity of Mithila's daughter, leads to the *sādhya* of social transformation. The remaining options point to different concerns and therefore do not answer this question.

१७९२. (B) His name 'Rain' is a Muslim community surname found in Mithila and the wider Bihar-UP region, and his first name Ashraf is a classical Arabic name meaning 'noble/honourable'.

— 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 his name 'Rain' is a Muslim community surname found in Mithila and the wider Bihar-UP region, and his first name Ashraf is a classical Arabic name meaning 'noble/honourable'. The remaining options point to different concerns and therefore do not answer this question.

१७९३. (D) Theoretical Frameworks Rasa analysis: The ghazal's primary rasa, Śṛṅgāra (love/longing) in its classical form, modulated toward Karuṇa and Vīra in its modern social form, is independent of the practitioner's religious identity. — Chapter 14 treats Theoretical Frameworks Rasa as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that theoretical Frameworks Rasa analysis: The ghazal's primary rasa, Śṛṅgāra (love/longing) in its classical form, modulated toward Karuṇa and Vīra in its modern social form, is independent of the practitioner's religious identity. The remaining options point to different concerns and therefore do not answer this question.

१७९४. (D) The chapter notes that centres on Arvind Thakur, Free-Spirited Voice of Maithili. — 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 centres on Arvind Thakur, Free-Spirited Voice of Maithili. The remaining options point to different concerns and therefore do not answer this question.

१७९५. (B) The chapter notes that its discussion connects Arvind Thakur with critical appreciation, literary history and the Videha critical frame. — 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 discussion connects Arvind 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.

१७९६. (C) The epithet 'Swatantracheta', applied to Thakur in the title of the Videha Special Issue dedicated to him, is not merely an honorific. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the epithet 'Swatantracheta', applied to Thakur in the title of the Videha Special Issue dedicated to him, is not merely an honorific. The remaining options point to different concerns and therefore do not answer this question.

१७९७. (A) The Videha Arvind Thakur Special Issue is one of the most major volumes in this series. — 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 Videha Arvind Thakur Special Issue is one of the most major volumes in this series. The remaining options point to different concerns and therefore do not answer this question.

१७९८. (C) The intersection of the Videha platform and CIIL institutional support in Thakur's publishing history marks him as a writer positioned at the intersection of grassroots literary activism and national institutional acknowledgement, a position that is itself... — 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 intersection of the Videha platform and CIIL institutional support in Thakur's publishing history marks him as a writer positioned at the intersection of grassroots literary activism and national institutional acknowledgement, a position that is itself... The remaining options point to different concerns and therefore do not answer this question.

१७९९. (A) The chapter notes that editorials and opinion pieces, 'kar par kaal-turanga' is the collected harvest of his editorial practice, constitute a genre that is under-studied in Maithili literary scholarship. — 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 editorials and opinion pieces, 'kar par kaal-turanga' is the collected harvest of his editorial practice, constitute a genre that is under-studied in Maithili literary scholarship. The remaining options point to different concerns and therefore do not answer this question.

१८००. (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.

१८०१. (D) His first collection's title, 'Parti Tooti Rahal Achhi', announces the karuna of the broken earth and the broken social body; his ghazal collections and the long poem introduce increasingly strong notes of raudra, the anger of one who has witnessed... — Chapter 15 treats Parti Tooti Rahal Achhi' as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his first collection's title, 'Parti Tooti Rahal Achhi', announces the karuna of the broken earth and the broken social body; his ghazal collections and the long poem introduce increasingly strong notes of raudra, the anger of one who has witnessed... The remaining options point to different concerns and therefore do not answer this question.

१८०२. (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.

१८०३. (C) The chapter notes that cE) Kuntaka's Vakroktijivita, the theory of 'oblique or deviant expression' as the defining mark of literary creativity, is particularly apt for reading Thakur's linguistic practice. — Chapter 15 treats Kuntaka's Vakroktijivita as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that cE) Kuntaka's Vakroktijivita, the theory of 'oblique or deviant expression' as the defining mark of literary creativity, is particularly apt for reading Thakur's linguistic practice. The remaining options point to different concerns and therefore do not answer this question.

१८०४. (D) His self-description as 'bharatvaadi' (Indian nationalist) is interesting in this context: it signals a commitment to the constitutional vision of India, inclusive, democratic, secular, as distinct from a Hindu-nationalist or caste-supremacist vision. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his self-description as 'bharatvaadi' (Indian nationalist) is interesting in this context: it signals a commitment to the constitutional vision of India, inclusive, democratic, secular, as distinct from a Hindu-nationalist or caste-supremacist vision. The remaining options point to different concerns and therefore do not answer this question.

१८०५. (D) His editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the voices of common people, women, and marginalised communities alongside those of the literary elite. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the voices of common people, women, and marginalised communities alongside those of the literary elite. The remaining options point to different concerns and therefore do not answer this question.

१८०६. (A) 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... — Chapter 15 treats Literary Criticism Thakur's as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१८०७. (A) His non-fictional prose collection 'Roshanaaik Lokpaksha' (The People's Side of Light) signals a feminist commitment by way of its insistence on the 'popular' or 'people's' dimension of illumination, light as democratic possibility rather than as elite... — Chapter 15 treats Roshanaaik Lokpaksha' as part of its larger discussion of Arvind Thakur

— Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his non-fictional prose collection ‘Roshanaaik Lokpaksha’ (The People’s Side of Light) signals a feminist commitment by way of its insistence on the ‘popular’ or ‘people’s’ dimension of illumination, light as democratic possibility rather than as elite... The remaining options point to different concerns and therefore do not answer this question.

१८०८. (B) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१८०९. (B) The chapter notes that poetry: Chakravyuh (1986) Though Ashok today recognises primarily as a story-writer (his Facebook profile declares ‘Kathakar Ashok’), his literary career began with poetry. — Chapter 16 treats Though 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 poetry: Chakravyuh (1986) Though Ashok today recognises primarily as a story-writer (his Facebook profile declares ‘Kathakar Ashok’), his literary career began with poetry. The remaining options point to different concerns and therefore do not answer this question.

१८१०. (A) The chapter notes that key poems include the title poem ‘Chakravyuh’, a dramatic re-telling of Abhimanyu’s entrapment in the military formation, a poem of unflinching masculinity and tragic honour. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that key poems include the title poem ‘Chakravyuh’, a dramatic re-telling of Abhimanyu’s entrapment in the military formation, a poem of unflinching masculinity and tragic honour. The remaining options point to different concerns and therefore do not answer this question.

१८११. (C) The story, Jha argues, is transformative, depicting a changed widow who embodies the slow revolution in the condition of Maithil women. — 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 story, Jha argues, is transformative, depicting a changed widow who embodies the slow revolution in the condition of Maithil women. The remaining options point to different concerns and therefore do not answer this question.

१८१२. (A) The chapter notes that raghuvanshu, who has lived away from his village for decades, decides to return and build a temple, but under the influence of his progressive younger son Manik and the village youth, he ultimately decides to build a hospital instead. — 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 raghuvanshu, who has lived away from his village for decades, decides to return and build a temple, but under the influence of his progressive younger son Manik and the village youth, he ultimately decides to build a hospital instead. The remaining options point to different concerns and therefore do not answer this question.

१८१३. (D) The story engages with the psychology of acting and method performance: Bholi Jha, a quick-witted actor, takes on a part so thoroughly that the character’s soul enters him a story that operates on simultaneous registers of folk psychology, theatrical theory... — Chapter 16 treats Bholi Jha as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the story engages with the psychology of acting and method performance: Bholi Jha, a quick-witted actor, takes on a part so thoroughly that the character’s soul enters him a story that operates on simultaneous registers of folk psychology, theatrical theory... The remaining options point to different concerns and therefore do not answer this question.

१८१४. (C) The title itself is a critical claim: there is a distinctively ‘Maithil’ way of seeing and narrating, which Ashok names and defends. — 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 title itself is a critical claim: there is

a distinctively 'Maithil' way of seeing and narrating, which Ashok names and defends. The remaining options point to different concerns and therefore do not answer this question.

१८९५. (A) The chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state... — Chapter 16 treats Rural India as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state... The remaining options point to different concerns and therefore do not answer this question.

१८९६. (B) The chapter notes that katha Path: Core Theme: Storytelling as line of inheritance and method. — Chapter 16 treats Core Theme 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 katha Path: Core Theme: Storytelling as line of inheritance and method. The remaining options point to different concerns and therefore do not answer this question.

१८९७. (A) The chapter notes that nav Kavita: Core Theme: Experimentation in poetic form./ Structuralist: Break from classical meter : Fragmented poetic units /Post-Structuralist: Language resists closure / Modernist/Postmodernist: Emphasis on: Alienation /... — Chapter 16 treats Core Theme 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 nav Kavita: Core Theme: Experimentation in poetic form./ Structuralist: Break from classical meter : Fragmented poetic units /Post-Structuralist: Language resists closure / Modernist/Postmodernist: Emphasis on: Alienation /... The remaining options point to different concerns and therefore do not answer this question.

१८९८. (D) His stories consistently take the 'ordinary moment', a broken button, a tiffin box, a bicycle lesson, and invest it with social significance without resorting to melodrama. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that his stories consistently take the 'ordinary moment', a broken button, a tiffin box, a bicycle lesson, and invest it with social significance without resorting to melodrama. The remaining options point to different concerns and therefore do not answer this question.

१८९९. (A) The politician Ramlal Mandal in 'Kotha' deploys caste identity (Brahmin, Dalit, OBC, Muslim) as counters in a game: 'castism and religious identity, he takes advice from the Brahmin, horoscope from the Dalit, bread-daughter from the OBC, honour from the... — Chapter 16 treats Ramlal Mandal 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 politician Ramlal Mandal in 'Kotha' deploys caste identity (Brahmin, Dalit, OBC, Muslim) as counters in a game: 'castism and religious identity, he takes advice from the Brahmin, horoscope from the Dalit, bread-daughter from the OBC, honour from the... The remaining options point to different concerns and therefore do not answer this question.

१८९०. (A) The chapter notes that psychoanalytic Theory: Freud, the Unconscious, and Suppression Ashok's interest in the inner life of his characters, in the slippages between what is said and what is felt, between social performance and private truth, lends his best... — Chapter 16 treats Suppression Ashok's 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 psychoanalytic Theory: Freud, the Unconscious, and Suppression Ashok's interest in the inner life of his characters, in the slippages between what is said and what is felt, between social performance and private truth, lends his best... The remaining options point to different concerns and therefore do not answer this question.

१८९१. (D) The chapter notes that feminist Reading: Gender, Widowhood, and the Maithil Woman A consistent strand across Ashok's fiction is the experience of women, particularly in relation to patriarchal structures of widowhood, marital violence, and social control. — Chapter 16 treats Maithil Woman 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 feminist Reading: Gender, Widowhood, and the Maithil Woman A consistent strand across Ashok's fiction is the experience of women,

particularly in relation to patriarchal structures of widowhood, marital violence, and social control. The remaining options point to different concerns and therefore do not answer this question.

१८२२. (B) Ashok's treatment of women characters is notably progressive for Maithili fiction, where the conventional image of the ideal woman (pativrata, devoted wife) has historically been dominant. — 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 ashok's treatment of women characters is notably progressive for Maithili fiction, where the conventional image of the ideal woman (pativrata, devoted wife) has historically been dominant. The remaining options point to different concerns and therefore do not answer this question.

१८२३. (B) The title word, a Maithili/Bhojpuri term for widow, considered pejorative, is deployed subversively. — 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 title word, a Maithili/Bhojpuri term for widow, considered pejorative, is deployed subversively. The remaining options point to different concerns and therefore do not answer this question.

१८२४. (C) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective. The remaining options point to different concerns and therefore do not answer this question.

१८२५. (A) Ashok's writing is thus always already a political act: to write in Maithili is to resist the assimilative pressure of the Hindi literary mainstream. — 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 ashok's writing is thus always already a political act: to write in Maithili is to resist the assimilative pressure of the Hindi literary mainstream. The remaining options point to different concerns and therefore do not answer this question.

१८२६. (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.

१८२७. (C) The chapter notes that narratology: Technique, Voice, and the 'Unfinished Story' From a formal narratological perspective (drawing on Gérard Genette, Seymour Chatman, and the Russian formalists), Ashok's fiction reveals a distinctive set of strategies and... — Chapter 16 treats Unfinished Story' From 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 narratology: Technique, Voice, and the 'Unfinished Story' From a formal narratological perspective (drawing on Gérard Genette, Seymour Chatman, and the Russian formalists), Ashok's fiction reveals a distinctive set of strategies and... The remaining options point to different concerns and therefore do not answer this question.

१८२८. (D) The satirical pieces in Nik Dinak Bai Kop deploy hasya to expose social and political absurdity, a line of inheritance that in Maithili runs from Vidyapati's lighter verses by way of Harimohan Jha's comic masterwork Khattarkaaka. — Chapter 16 treats Nik Dinak Bai Kop 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 satirical pieces in Nik Dinak Bai Kop deploy hasya to expose social and political absurdity, a line of inheritance that in Maithili runs from Vidyapati's lighter verses by way of Harimohan Jha's comic masterwork Khattarkaaka. The remaining options point to different concerns and therefore do not answer this question.

१८२९. (C) The concept of dhvani (resonance, suggestion) from Anandavardhana's Dhvanyaloka is also applicable. — Chapter 16 treats Anandavardhana's Dhvanyaloka 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 concept of dhvani (resonance, suggestion) from Anandavardhana's Dhvanyaloka is also applicable. The remaining options point to different concerns and therefore do not answer this question.

१८३०. (B) Ashok's Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok... — Chapter 16 treats Ashok's Place 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 Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok... The remaining options point to different concerns and therefore do not answer this question.

१८३१. (D) Awards and Recognition Ashok has received the Yatri Chetna Samman, Kiran Purashkar, and other literary awards from Maithili literary institutions. — Chapter 16 treats Recognition 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 awards and Recognition Ashok has received the Yatri Chetna Samman, Kiran Purashkar, and other literary awards from Maithili literary institutions. The remaining options point to different concerns and therefore do not answer this question.

१८३२. (B) The chapter places Bechan Thakur inside the wider parallel history of Maithili literature. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter places Bechan Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८३३. (A) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance Any critical appreciation of Maithili theatre must acknowledge the philosophical line of inheritance inside which it operates. — Chapter 17 treats Gangesa Upadhyaya as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that gangesa Upadhyaya and the Mithila Epistemological line of inheritance Any critical appreciation of Maithili theatre must acknowledge the philosophical line of inheritance inside which it operates. The remaining options point to different concerns and therefore do not answer this question.

१८३४. (B) The chapter notes that th century, Mithila), whose Tattvacintamani ('Thought-Jewel of Reality') founded the Navya Nyaya school of Indian logic and epistemology, provides a critical instrument of enormous power. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that th century, Mithila), whose Tattvacintamani ('Thought-Jewel of Reality') founded the Navya Nyaya school of Indian logic and epistemology, provides a critical instrument of enormous power. The remaining options point to different concerns and therefore do not answer this question.

१८३५. (C) The chapter notes that casteist theatre produces a bhrama: it sets out itself as 'Maithili' theatre while representing only a fraction of Maithili society, and it produces the false cognition that Brahminical aesthetics are the aesthetics of Mithila as a... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that casteist theatre produces a bhrama: it sets out itself as 'Maithili' theatre while representing only a fraction of Maithili society, and it produces the false cognition that Brahminical aesthetics are the aesthetics of Mithila as a... The remaining options point to different concerns and therefore do not answer this question.

१८३६. (A) The chapter notes that he works as a private tutor (coaching teacher), a livelihood that gives him both direct contact with village youth and the economic independence, however modest, to pursue his theatrical work without institutional or governmental... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that he works as a private tutor (coaching teacher), a livelihood that gives him both direct contact with village youth and the economic independence, however modest, to pursue his theatrical work without institutional or governmental... The remaining options point to different concerns and therefore do not answer this question.

१८३७. (A) The chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions. The remaining options point to different concerns and therefore do not answer this question.

१८३८. (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. — Chapter 17 treats Deepak Chaudhary as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. The remaining options point to different concerns and therefore do not answer this question.

१८३९. (C) Applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide. — Chapter 17 treats Applying Navya Nyaya as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide. The remaining options point to different concerns and therefore do not answer this question.

१८४०. (A) The play's dramatic function is to correct the social bhrama that female foeticide is a 'natural' or 'inevitable' response to social conditions. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play's dramatic function is to correct the social bhrama that female foeticide is a 'natural' or 'inevitable' response to social conditions. The remaining options point to different concerns and therefore do not answer this question.

१८४१. (A) The dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the... The remaining options point to different concerns and therefore do not answer this question.

१८४२. (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. The remaining options point to different concerns and therefore do not answer this question.

१८४३. (D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that in terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. The remaining options point to different concerns and therefore do not answer this question.

१८४४. (C) The title, 'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the title,

'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy. The remaining options point to different concerns and therefore do not answer this question.

१८४५. (B) The chapter notes that this temporal anchoring in specific historical catastrophe distinguishes Thakur's realism from generic social drama: his plays are saturated with the specific historical reality of Mithila's subaltern communities. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that this temporal anchoring in specific historical catastrophe distinguishes Thakur's realism from generic social drama: his plays are saturated with the specific historical reality of Mithila's subaltern communities. The remaining options point to different concerns and therefore do not answer this question.

१८४६. (B) The play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila. The remaining options point to different concerns and therefore do not answer this question.

१८४७. (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neechee. — Chapter 17 treats Augusto Boal's as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neechee. The remaining options point to different concerns and therefore do not answer this question.

१८४८. (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.

१८४९. (D) The oppression of women, the abandonment of the elderly, caste discrimination, electoral corruption, and the betrayal of trust all arise from the same structural source: the breakdown of social solidarity under the combined pressures of economic... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the oppression of women, the abandonment of the elderly, caste discrimination, electoral corruption, and the betrayal of trust all arise from the same structural source: the breakdown of social solidarity under the combined pressures of economic... The remaining options point to different concerns and therefore do not answer this question.

१८५०. (D) The chapter places Pandit Bhavnath Jha inside the wider parallel history of Maithili literature. — Chapter 18 treats Pandit Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter places Pandit Bhavnath Jha inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८५१. (B) The chapter notes that multiple contributors to the issue note that when the announcement was made on 16 August 2025, many readers admitted ignorance of Bhavnath Jha's name, a confession that itself serves as social data about the institutional... — Chapter 18 treats Bhavnath Jha's as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that multiple contributors to the issue note that when the announcement was made on 16 August 2025, many readers admitted ignorance of Bhavnath Jha's name, a confession that itself serves as social data about the institutional... The remaining options point to different concerns and therefore do not answer this question.

१८५३. (C) The special issue thus serves a double function: critical appreciation and public introduction, ensuring that a scholar of national and international significance becomes known to the broad Maithili-reading public. — 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 special issue thus serves a double function: critical appreciation and public introduction, ensuring that a scholar of national and international significance becomes known to the broad Maithili-reading public. The remaining options point to different concerns and therefore do not answer this question.

१८५३. (B) His lineage descends, by way of the Gangauli line in Mithila, from the philosopher Vacaspati Misra, the same intellectual line of inheritance that produced Gangesa Upadhyaya's predecessor-context, and traces by way of twenty-one generations of Maithil... — Chapter 18 treats Vacaspati Misra 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 his lineage descends, by way of the Gangauli line in Mithila, from the philosopher Vacaspati Misra, the same intellectual line of inheritance that produced Gangesa Upadhyaya's predecessor-context, and traces by way of twenty-one generations of Maithil... The remaining options point to different concerns and therefore do not answer this question.

१८५४. (B) His specialized abilities, including the preparation of palm leaves for traditional writing, making ink (masi) from traditional recipes, and producing paper from bamboo (bang), were the direct intellectual inheritance that Bhavnath Jha absorbed and extended. — Chapter 18 treats 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 his specialized abilities, including the preparation of palm leaves for traditional writing, making ink (masi) from traditional recipes, and producing paper from bamboo (bang), were the direct intellectual inheritance that Bhavnath Jha absorbed and extended. The remaining options point to different concerns and therefore do not answer this question.

१८५५. (D) The chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent). — Chapter 18 treats Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent). The remaining options point to different concerns and therefore do not answer this question.

१८५६. (B) The chapter notes that intellectual Formation and Scholarly Method 4.1 The Traditional-Modern Synthesis Bhavnath Jha's intellectual formation is distinguished by a rare synthesis that Dr. — Chapter 18 treats Pandit Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that intellectual Formation and Scholarly Method 4.1 The Traditional-Modern Synthesis Bhavnath Jha's intellectual formation is distinguished by a rare synthesis that Dr. The remaining options point to different concerns and therefore do not answer this question.

१८५७. (A) The Shilalekh and Pandu-Lipi Sciences The two disciplines that define Bhavnath Jha's scholarly identity are pandu-lipi vigyan (palaeography/manuscriptology) and shilalekh vigyan (epigraphy). — Chapter 18 treats Pandu-Lipi Sciences The 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 Shilalekh and Pandu-Lipi Sciences The two disciplines that define Bhavnath Jha's scholarly identity are pandu-lipi vigyan (palaeography/manuscriptology) and shilalekh vigyan (epigraphy). The remaining options point to different concerns and therefore do not answer this question.

१८५८. (B) The chapter notes that reading manuscripts requires: (a) full knowledge of the script, including its regional variant forms; (b) approximately 75% linguistic competence in the relevant language; and (c) at least 50% familiarity with the subject matter of... — Chapter 18 treats Pandit Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that reading manuscripts requires: (a) full knowledge of the script, including its regional variant forms; (b) approximately 75% linguistic competence in the relevant language; and (c) at least 50% familiarity with the subject matter of... The remaining options point to different concerns and therefore do not answer this question.

१८५९. (A) The chapter notes that dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium. — 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 dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium. The remaining options point to different concerns and therefore do not answer this question.

१८६०. (A) The chapter notes that from that moment, he signed all his work with the pen name 'Bhramar.' Bhramar married Daltiya Devi from Bhagwanpatti village in Dhanusha district during his adolescence, a detail that speaks to the region's social customs of early... — Chapter 19 treats Bhramar.' 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 from that moment, he signed all his work with the pen name 'Bhramar.' Bhramar married Daltiya Devi from Bhagwanpatti village in Dhanusha district during his adolescence, a detail that speaks to the region's social customs of early... The remaining options point to different concerns and therefore do not answer this question.

१८६१. (C) His wife's attachment to Janakpur (and resistance to moving to Kathmandu) is actually an autobiographical thread that surfaces in his fiction, most notably in the story collection Anti-Virus. — 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 his wife's attachment to Janakpur (and resistance to moving to Kathmandu) is actually an autobiographical thread that surfaces in his fiction, most notably in the story collection Anti-Virus. The remaining options point to different concerns and therefore do not answer this question.

१८६२. (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.

१८६३. (C) The chapter notes that under his brief tenure, he introduced Maithili publications into Sajha's catalogue for the first time. — 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 under his brief tenure, he introduced Maithili publications into Sajha's catalogue for the first time. The remaining options point to different concerns and therefore do not answer this question.

१८६४. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१८६५. (C) The fire in a person smoulders inside them, burns them, and their body stands helpless like a sealed room, their smoke tormenting them.' This is the vocabulary of a social-realist poetry that blames systemic oppression for the individual's inward burning. — 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 fire in a person smoulders inside them, burns them, and their body stands helpless like a sealed room, their smoke tormenting them.' This is the vocabulary of a social-realist poetry that blames systemic oppression for the individual's inward burning. The remaining options point to different concerns and therefore do not answer this question.

१८६६. (A) Anhariyak Chaan (Moon in Darkness, 2070 BS / 2013 CE), Ghazal Collection The ghazal, a form of Arabic-Persian origin adopted widely into Urdu, Hindi, and by way of Bhramar's work into Maithili, operates by way of the strict formal requirements of the radif... — Chapter 19 treats Anhariyak Chaan 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 anhariyak Chaan (Moon in Darkness, 2070 BS / 2013 CE), Ghazal Collection The ghazal, a form of Arabic-Persian origin adopted widely into Urdu, Hindi, and by way of Bhramar's work into Maithili, operates by way of the strict formal requirements of the radif... The remaining options point to different concerns and therefore do not answer this question.

१८६७. (D) The chapter notes that one representative ghazal from the Nepal Academy's journal Kavita reads: 'Gazal gayiki ho tarang zindagiko / Bhav hanita ho tarang zindagiko' (Ghazal singing is the wave of life / Feeling and yearning is the wave of life). — Chapter 19 treats Nepal Academy's 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 one representative ghazal from the Nepal Academy's journal Kavita reads: 'Gazal gayiki ho tarang zindagiko / Bhav hanita ho tarang zindagiko' (Ghazal singing is the wave of life / Feeling and yearning is the wave of life). The remaining options point to different concerns and therefore do not answer this question.

१८६८. (D) Anti-Virus (2076 BS / 2019 CE) Bhramar's third story collection bears a deliberately contemporary title: the antivirus program that detects and eliminates digital viruses becomes a metaphor for literature's function in detecting and neutralising social... — 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 anti-Virus (2076 BS / 2019 CE) Bhramar's third story collection bears a deliberately contemporary title: the antivirus program that detects and eliminates digital viruses becomes a metaphor for literature's function in detecting and neutralising social... The remaining options point to different concerns and therefore do not answer this question.

१८६९. (B) The collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again. — Chapter 19 treats Annadhan Lakshmi' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again. The remaining options point to different concerns and therefore do not answer this question.

१८७०. (C) The chapter notes that centres on Binay Bhushan, Complete Critical Appreciation. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that centres on Binay Bhushan, Complete Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

१८७१. (B) His contact is listed at 9874274019 and his publisher Bhorukawa Publication (Email: bhorukaba@yahoo.com), located at 20, Baktiar Shah Road, Kolkata-700007, is a Kolkata-based Maithili publishing house that has published several works in the Videha-adjacent... — Chapter 20 treats Bhorukawa Publication as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his contact is listed at 9874274019 and his publisher Bhorukawa Publication (Email: bhorukaba@yahoo.com), located at 20, Baktiar Shah Road, Kolkata-700007, is a Kolkata-based Maithili publishing house that has published several works in the Videha-adjacent... The remaining options point to different concerns and therefore do not answer this question.

१८७२. (C) The chapter notes that ujāra (उजार) is the Maithili word for light, brightness, illumination, cognate with Sanskrit udyota and related to the root ujjas (to shine forth). — 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 ujāra (उजार) is the Maithili word for light, brightness, illumination, cognate with Sanskrit udyota and related to the root ujjas (to shine forth). The remaining options point to different concerns and therefore do not answer this question.

१८७३. (B) The chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: "Bhorukawa" (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one. — Chapter 20 treats

Apparatus The Borukawa Publication 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 publication Apparatus The Borukawa Publication imprint is major: “Borukawa” (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one. The remaining options point to different concerns and therefore do not answer this question.

१८७४. (A) Maithili festivals, Sama-Cakeva, the Chhath (sun-worship festival), the spring Holi/Phāguna celebrations, appear as sites of collective memory, cultural identity, and communal solidarity. — 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 maithili festivals, Sama-Cakeva, the Chhath (sun-worship festival), the spring Holi/Phāguna celebrations, appear as sites of collective memory, cultural identity, and communal solidarity. The remaining options point to different concerns and therefore do not answer this question.

१८७५. (C) The collection’s very existence, a book of Maithili poetry published in Kolkata, the diaspora capital of Maithili speakers, is a political act of linguistic self-assertion. — 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 collection’s very existence, a book of Maithili poetry published in Kolkata, the diaspora capital of Maithili speakers, is a political act of linguistic self-assertion. The remaining options point to different concerns and therefore do not answer this question.

१८७६. (A) The chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili... — Chapter 20 treats Image Clusters as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili... The remaining options point to different concerns and therefore do not answer this question.

१८७७. (D) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 The Dominant Rasa: Śānta and the Quest for Stillness Bharata Muni’s Nāṭyaśāstra recognises eight primary rasas. — Chapter 20 treats ART III as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 The Dominant Rasa: Śānta and the Quest for Stillness Bharata Muni’s Nāṭyaśāstra recognises eight primary rasas. The remaining options point to different concerns and therefore do not answer this question.

१८७८. (D) The chapter notes that dhvani: The Architecture of Suggestion Ānandavardhana’s key claim in the Dhvanyāloka is that the soul of poetry is dhvani, the resonance or echo that reverberates beyond the poem’s explicit meaning. — 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 dhvani: The Architecture of Suggestion Ānandavardhana’s key claim in the Dhvanyāloka is that the soul of poetry is dhvani, the resonance or echo that reverberates beyond the poem’s explicit meaning. The remaining options point to different concerns and therefore do not answer this question.

१८७९. (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.

१८८०. (B) The word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization’s relationship to light as a value. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the word ujāra carries, in its dhvani resonance, the entire history of

Maithili civilization's relationship to light as a value. The remaining options point to different concerns and therefore do not answer this question.

१८८१. (B) The chapter notes that th century CE) holds that the defining quality of poetry is vakrokti, oblique, figured, indirect expression that says one thing while meaning another. — 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 th century CE) holds that the defining quality of poetry is vakrokti, oblique, figured, indirect expression that says one thing while meaning another. The remaining options point to different concerns and therefore do not answer this question.

१८८२. (C) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१८८३. (B) The chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance. The remaining options point to different concerns and therefore do not answer this question.

१८८४. (B) The poet's khoj (search) is precisely this Fanonian return: a recovery of the ujāra (light) of Maithili folk culture and festival line of inheritance as a resource for contemporary creative and political resistance. — 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 poet's khoj (search) is precisely this Fanonian return: a recovery of the ujāra (light) of Maithili folk culture and festival line of inheritance as a resource for contemporary creative and political resistance. The remaining options point to different concerns and therefore do not answer this question.

१८८५. (A) The ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain. The remaining options point to different concerns and therefore do not answer this question.

१८८६. (B) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

१८८७. (D) The chapter notes that unlike the Sahitya Akademi-adjacent publishing houses that concentrate in Delhi and award prizes to establishmentapproved authors, Bhorukawa operates from Kolkata, the historic center of the Maithili literary diaspora. — Chapter 20 treats Sahitya Akademi-adjacent 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 unlike the Sahitya Akademi-adjacent publishing houses that concentrate in Delhi and award prizes to establishmentapproved authors, Bhorukawa operates from Kolkata, the historic center of the Maithili literary diaspora. The remaining options point to different concerns and therefore do not answer this question.

१८८८. (C) The poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation.

Put in fresh wording, the relevant point is that the poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses. The remaining options point to different concerns and therefore do not answer this question.

१८८९. (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.

१८९०. (D) The chapter places Kalikant Jha 'Buch' and Satyanand Pathak inside the wider parallel history of Maithili literature. — Chapter 21 treats Kalikant Jha as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the chapter places Kalikant Jha 'Buch' and Satyanand Pathak inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८९१. (C) The chapter notes that kalikant Jha 'Buch' is described in the critical apparatus of his Kalanidhi as a poet born in the philosophical soil of Udayanacharya (the 10th-century Mithila logician of Kariyan village), a man who never published a single book in... — 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 kalikant Jha 'Buch' is described in the critical apparatus of his Kalanidhi as a poet born in the philosophical soil of Udayanacharya (the 10th-century Mithila logician of Kariyan village), a man who never published a single book in... The remaining options point to different concerns and therefore do not answer this question.

१८९२. (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.

१८९३. (D) The chapter notes that western Literary Theory: Structuralism and Deconstruction (Saussure, Derrida), Marxist literary criticism (Gramsci, Lukacs), New Criticism (I.A. — Chapter 21 treats Literary Theory 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 western Literary Theory: Structuralism and Deconstruction (Saussure, Derrida), Marxist literary criticism (Gramsci, Lukacs), New Criticism (I.A. The remaining options point to different concerns and therefore do not answer this question.

१८९४. (D) The biographical irony deepens: his son, Shiv Kumar Jha, is himself a prominent Maithili critic, yet the critical apparatus suggests that the son did not fully champion the father's creative legacy during Buch's lifetime. — Chapter 21 treats Shiv Kumar Jha as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the biographical irony deepens: his son, Shiv Kumar Jha, is himself a prominent Maithili critic, yet the critical apparatus suggests that the son did not fully champion the father's creative legacy during Buch's lifetime. The remaining options point to different concerns and therefore do not answer this question.

१८९५. (A) The result: a poet of the highest calibre remained invisible to the literary establishment. — 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 result: a poet of the highest

calibre remained invisible to the literary establishment. The remaining options point to different concerns and therefore do not answer this question.

१८९६. (C) The chapter notes that social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila's Misery)... — Chapter 21 treats Satirical Poetry 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 social-Protest and Satirical Poetry: Vaagat Gaan (Welcome Song), Beti Banal Pahad (Daughter Becomes a Mountain), Kaater ka Parinam (Consequences of the Dowry-Warrior), Naari Suno (Women, Listen), Mitilaak Durdasha (Mithila's Misery)... The remaining options point to different concerns and therefore do not answer this question.

१८९७. (C) The chapter notes that nature and Landscape Poetry: Jethee Karah (The Old River Kareh), Bhadaiya Holi (Monsoon Holi), Gamay Mon Padhai (I Miss the Village), Pavas Chaumasa, Chaitee (Spring Songs). — Chapter 21 treats Landscape Poetry 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 nature and Landscape Poetry: Jethee Karah (The Old River Kareh), Bhadaiya Holi (Monsoon Holi), Gamay Mon Padhai (I Miss the Village), Pavas Chaumasa, Chaitee (Spring Songs). The remaining options point to different concerns and therefore do not answer this question.

१८९८. (C) The chapter notes that feminist reading (Judith Butler's performativity): The daughter's identity is constituted by way of the performance of dowry-value, she is interpellated (in Althusser's sense) as "pahad" (mountainburden) by the symbolic order of... — Chapter 21 treats Judith Butler's 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 feminist reading (Judith Butler's performativity): The daughter's identity is constituted by way of the performance of dowry-value, she is interpellated (in Althusser's sense) as "pahad" (mountainburden) by the symbolic order of... The remaining options point to different concerns and therefore do not answer this question.

१८९९. (D) The chapter notes that gayatri Spivak's "Can the Subaltern Speak?" is directly relevant: the daughter-as-subaltern cannot speak inside the marriage market; she is spoken for by her exchangevalue. — Chapter 21 treats Subaltern Speak 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 gayatri Spivak's "Can the Subaltern Speak?" is directly relevant: the daughter-as-subaltern cannot speak inside the marriage market; she is spoken for by her exchangevalue. The remaining options point to different concerns and therefore do not answer this question.

१९००. (B) Aucitya (Propriety) theory (Kshemendra): The satirical mode is appropriate (aucita) here because the subject-matter demands neither pure pathos (karuna) nor pure comedy (hasya) but their impossible synthesis, a laughing grief that the Sanskrit theorist... — 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 aucitya (Propriety) theory (Kshemendra): The satirical mode is appropriate (aucita) here because the subject-matter demands neither pure pathos (karuna) nor pure comedy (hasya) but their impossible synthesis, a laughing grief that the Sanskrit theorist... The remaining options point to different concerns and therefore do not answer this question.

१९०१. (D) The chapter notes that buch's Poetics: The Signature of "Vishringa Sambhava" Ravi Bhushan Pathak recognises a key feature of Buch's poetic practice: the synthesis of contradictory emotions (virodhi bhavak sangeet / harmony of opposing feelings). — Chapter 21 treats Vishringa Sambhava 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 buch's Poetics: The Signature of "Vishringa Sambhava" Ravi Bhushan Pathak recognises a key feature of Buch's poetic practice: the synthesis of contradictory emotions (virodhi bhavak sangeet / harmony of opposing feelings). The remaining options point to different concerns and therefore do not answer this question.

११०३. (A) 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... — Chapter 21 treats Navya-Nyaya's Sphota 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 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... The remaining options point to different concerns and therefore do not answer this question.

११०३. (A) The chapter notes that this is a genuine philosophical-literary insight: a poet of Udayanacharya's village, living in a line of inheritance that denied Sphota, nonetheless practices Sphota-based poetics. — 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 this is a genuine philosophical-literary insight: a poet of Udayanacharya's village, living in a line of inheritance that denied Sphota, nonetheless practices Sphota-based poetics. The remaining options point to different concerns and therefore do not answer this question.

११०४. (C) The Parallel History perspective explains this: Buch's non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of... — 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 Parallel History perspective explains this: Buch's non-institutional, non-academic poetic formation meant he absorbed the living folk line of inheritance of Maithili song (which is naturally Sphota-based) rather than the scholastic Nyaya line of... The remaining options point to different concerns and therefore do not answer this question.

११०५. (A) The chapter notes that centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra. — 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 centres on Dinesh Kumar Mishra, Ever New / Nit Naval Dinesh Kumar Mishra. The remaining options point to different concerns and therefore do not answer this question.

११०६. (B) The chapter notes that he stresses traditional flood management (where river water was allowed to spread by diverting it). — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that he stresses traditional flood management (where river water was allowed to spread by diverting it). The remaining options point to different concerns and therefore do not answer this question.

११०७. (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.

११०८. (C) The chapter notes that mishra's greatest contribution is the establishment of the "Flood Liberation Movement" (BMA), a network of over 700 villages' "flood historians". — Chapter 22 treats Flood Liberation Movement as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that mishra's greatest contribution is the establishment of the "Flood Liberation Movement" (BMA), a network of over 700 villages' "flood historians". The remaining options point to different concerns and therefore do not answer this question.

११०९. (D) His research has been awarded the Ashoka Fellowship and several prestigious honors. — Chapter 22 treats Ashoka Fellowship as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that his research has been awarded the Ashoka Fellowship and several prestigious honors. The remaining options point to different concerns and therefore do not answer this question.

१११०. (D) The land of Mithila has been struggling with the devastation of floods. — 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 land of Mithila has been struggling with the devastation of floods. The remaining options point to different concerns and therefore do not answer this question.

११११. (B) The reason was the Kosi leaving its main channel, taking a new course, and devastating Mithilanchal in Nepal along with Mithilanchal in Bihar. — 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 reason was the Kosi leaving its main channel, taking a new course, and devastating Mithilanchal in Nepal along with Mithilanchal in Bihar. The remaining options point to different concerns and therefore do not answer this question.

१११२. (D) In historical times, the description of Bihar perhaps starts with Bimbisara of Magadha (6th century BCE), and it is believed that Lord Vardhamana Mahavira and Lord Buddha emerged during this period. — Chapter 22 treats Lord Vardhamana Mahavira 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 historical times, the description of Bihar perhaps starts with Bimbisara of Magadha (6th century BCE), and it is believed that Lord Vardhamana Mahavira and Lord Buddha emerged during this period. The remaining options point to different concerns and therefore do not answer this question.

१११३. (B) The chapter notes that he also guided all of Hindi and Bengali literature. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that he also guided all of Hindi and Bengali literature. The remaining options point to different concerns and therefore do not answer this question.

१११४. (A) The scholarly women of Mithila were in no way behind men. — 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 scholarly women of Mithila were in no way behind men. The remaining options point to different concerns and therefore do not answer this question.

१११५. (D) The chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions. — 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 we have a distinct line of inheritance of bathing in rivers on such special occasions. The remaining options point to different concerns and therefore do not answer this question.

१११६. (A) The scriptures had strict directives against discharge etc., to maintain the purity of the river. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the scriptures had strict directives against discharge etc., to maintain the purity of the river. The remaining options point to different concerns and therefore do not answer this question.

१११७. (B) Apart from mythological texts, legends, folklore, and folk songs, written information about the Kosi was prepared by the British. — 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 apart from mythological texts, legends, folklore, and folk songs, written information about the Kosi was prepared by the British. The remaining options point to different concerns and therefore do not answer this question.

१११८. (B) The chapter notes that dinesh Kumar Mishra's work, especially his book 'Bandini Mahananda', is a work of a transitional period that builds a bridge between the technical rigidity of engineering and the fluidity of folk history. — Chapter 22 treats Kumar Mishra's as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that dinesh Kumar Mishra's work, especially his book 'Bandini Mahananda', is a work of a transitional period that builds a bridge between the technical rigidity of engineering and the fluidity of folk history. The remaining options point to different concerns and therefore do not answer this question.

१९१९. (C) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that his research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty. The remaining options point to different concerns and therefore do not answer this question.

१९२०. (B) In Mithila, this river mainly flows by way of Madhubani and Darbhanga districts and ultimately merges into the Kosi river's current. — 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 Mithila, this river mainly flows by way of Madhubani and Darbhanga districts and ultimately merges into the Kosi river's current. The remaining options point to different concerns and therefore do not answer this question.

१९२१. (A) The chapter notes that traditional Irrigation System: The people of the Kamla region have always been skilled at bringing water to fields by way of 'pyne' and 'ahar' systems. — Chapter 22 treats Irrigation System 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 Irrigation System: The people of the Kamla region have always been skilled at bringing water to fields by way of 'pyne' and 'ahar' systems. The remaining options point to different concerns and therefore do not answer this question.

१९२२. (A) The chapter notes that this system was completely based on community cooperation, with all villagers participating in voluntary labor. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that this system was completely based on community cooperation, with all villagers participating in voluntary labor. The remaining options point to different concerns and therefore do not answer this question.

१९२३. (D) In the first phase, embankments were built from Jaynagar to Jhajharpur so that water would flow straight along the river course instead of spreading into 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 first phase, embankments were built from Jaynagar to Jhajharpur so that water would flow straight along the river course instead of spreading into villages. The remaining options point to different concerns and therefore do not answer this question.

१९२४. (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.

१९२५. (B) The chapter notes that when it breaks, water gushes out with such force that it devastates the surrounding villages. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that when it breaks, water gushes out with such force that it devastates the surrounding villages. The remaining options point to different concerns and therefore do not answer this question.

१९२६. (D) The chapter notes that neglect of the People in Government Plans: Large files on irrigation and flood control are made in Patna and Delhi, but the 'traditional knowledge' of the people living on the banks of the Kamla finds no place in them. — Chapter 22 treats Government Plans 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 neglect of the People in Government Plans: Large files on irrigation and flood control are made in Patna and Delhi, but the 'traditional knowledge' of the people living on the banks of the Kamla finds no place in them. The remaining options point to different concerns and therefore do not answer this question.

१९३७. (B) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla. — Chapter 22 treats Jibachh' Kamla as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that history mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla. The remaining options point to different concerns and therefore do not answer this question.

१९३८. (B) The chapter notes that meanwhile, traditional knowledge like 'living with floods' was given no place in modern development. — 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 meanwhile, traditional knowledge like 'living with floods' was given no place in modern development. The remaining options point to different concerns and therefore do not answer this question.

१९३९. (B) The chapter notes that mishra ji sets out a constructive solution in his 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 the chapter notes that mishra ji sets out a constructive solution in his research. The remaining options point to different concerns and therefore do not answer this question.

१९३०. (D) The chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila. — Chapter 22 treats People On Collision Course as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila. The remaining options point to different concerns and therefore do not answer this question.

१९३१. (D) The chapter notes that under this, embankments were built on both sides of the river to keep the water flowing in a fixed course towards the Kosi, preventing it from spreading into villages. — 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 under this, embankments were built on both sides of the river to keep the water flowing in a fixed course towards the Kosi, preventing it from spreading into villages. The remaining options point to different concerns and therefore do not answer this question.

१९३२. (D) The chapter notes that this disrupts railway services and creates a permanent waterlogging problem in surrounding villages. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that this disrupts railway services and creates a permanent waterlogging problem in surrounding villages. The remaining options point to different concerns and therefore do not answer this question.

१९३३. (D) The chapter notes that bhutahi Balan River: Historical introduction of the river and its place in Mithila's culture. — Chapter 22 treats Balan River as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that bhutahi Balan River: Historical introduction of the river and its place in Mithila's culture. The remaining options point to different concerns and therefore do not answer this question.

१९३४. (C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. The remaining options point to different concerns and therefore do not answer this question.

१९३५. (B) The result is that when an embankment breaches, water enters villages from a great height, causing far greater devastation. — 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 result is that when an embankment breaches, water enters villages from a great height, causing far greater devastation. The remaining options point to different concerns and therefore do not answer this question.

१९३६. (A) The chapter notes that hell Inside the Embankments: Tragedy of 380 Villages: When embankments were built on both sides of the Kosi, the width between them ranged from 5 to 16 km. — 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 hell Inside the Embankments: Tragedy of 380 Villages: When embankments were built on both sides of the Kosi, the width between them ranged from 5 to 16 km. The remaining options point to different concerns and therefore do not answer this question.

१९३७. (C) The chapter notes that people's Resistance: The chapter mentions several incidents where, during floods, affected people tried to cut embankments to save their villages. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that people's Resistance: The chapter mentions several incidents where, during floods, affected people tried to cut embankments to save their villages. The remaining options point to different concerns and therefore do not answer this question.

१९३८. (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.

१९३९. (C) The chapter notes that politics of Knowledge and Traditional Approach: A major part of Dr. — Chapter 22 treats Traditional Approach 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 politics of Knowledge and Traditional Approach: A major part of Dr. The remaining options point to different concerns and therefore do not answer this question.

१९४०. (A) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach. The remaining options point to different concerns and therefore do not answer this question.

१९४१. (B) In Maithili culture and North Bihar's rural society, the river is seen as a 'mother', providing not only water but also shaping culture and communal life. — Chapter 22 treats North Bihar'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 in Maithili culture and North Bihar's rural society, the river is seen as a 'mother', providing not only water but also shaping culture and communal life. The remaining options point to different concerns and therefore do not answer this question.

१९४२. (C) The chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges. The remaining options point to different concerns and therefore do not answer this question.

१९४३. (B) The chapter notes that he advocates for reviving traditional knowledge and practices. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that he advocates for reviving traditional knowledge and practices. The remaining options point to different concerns and therefore do not answer this question.

१९४४. (C) The chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the Kosi, but a serious analysis of the consequences of the modern development model. — Chapter 22 treats Kumar Mishra's as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that dinesh Kumar Mishra's book 'Dui Patan Ke Bich Mein' is not just the story of the

Kosi, but a serious analysis of the consequences of the modern development model. The remaining options point to different concerns and therefore do not answer this question.

१९४५. (A) The chapter notes that bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters. — Chapter 22 treats Cultural Significance 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 bagmati Story: Mythological and Cultural Significance of Bagmati: Origin: The Bagmati river originates from the Shivapuri mountain range, about 16 km north-east of Kathmandu, Nepal, at an altitude of about 2800 meters. The remaining options point to different concerns and therefore do not answer this question.

१९४६. (A) The chapter notes that geographical Course of Bagmati (in Bihar): Bagmati enters India at Dheng (Shorwatia village) in Sitamarhi district, Bihar. — 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 geographical Course of Bagmati (in Bihar): Bagmati enters India at Dheng (Shorwatia village) in Sitamarhi district, Bihar. The remaining options point to different concerns and therefore do not answer this question.

१९४७. (C) The chapter notes that world Inside the Embankments:, 'Prisoner' Population: The embankments on both sides of Bagmati trapped several villages in between. — Chapter 22 treats Prisoner' Population 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 world Inside the Embankments:, 'Prisoner' Population: The embankments on both sides of Bagmati trapped several villages in between. The remaining options point to different concerns and therefore do not answer this question.

१९४८. (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.

१९४९. (D) The chapter notes that movement from Muzaffarpur to Sitamarhi: In the 1970s and 80s, large public meetings were held in the Bagmati region. — 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 movement from Muzaffarpur to Sitamarhi: In the 1970s and 80s, large public meetings were held in the Bagmati region. The remaining options point to different concerns and therefore do not answer this question.

१९५०. (D) The author terms the condition of villages trapped between the embankments as 'living hell'. — 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 author terms the condition of villages trapped between the embankments as 'living hell'. The remaining options point to different concerns and therefore do not answer this question.

१९५१. (A) The chapter notes that under the Bagmati project, several villages came under the embankment enclosure. — 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 under the Bagmati project, several villages came under the embankment enclosure. The remaining options point to different concerns and therefore do not answer this question.

१९५२. (D) The author's research, field visits, and technical analysis make it a 'classic' document. — 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 author's research, field visits, and technical analysis make it a 'classic' document. The remaining options point to different concerns and therefore do not answer this question.

१९५३. (C) The chapter notes that mishra ji cites the example of "Masaha Alam" village in the Baiganiya block of Sitamarhi district. — Chapter 22 treats Masaha Alam as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that mishra ji cites the example of "Masaha Alam" village in the Baiganiya block of Sitamarhi district. The remaining options point to different concerns and therefore do not answer this question.

१९५४. (D) The chapter notes that when the right embankment of the Bagmati was being built in 1971-72, this village got "trapped" between the embankment and the river. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that when the right embankment of the Bagmati was being built in 1971-72, this village got "trapped" between the embankment and the river. The remaining options point to different concerns and therefore do not answer this question.

१९५५. (C) The chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation? — Chapter 22 treats Kumar Mishra's as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation? The remaining options point to different concerns and therefore do not answer this question.

१९५६. (D) The economy of Bihar was stable at independence, but the population was continuously increasing., Food Crisis and Fear of Famine: According to the 1941 census, 86 percent of Bihar's population lived in villages, and there was a severe food shortage. — Chapter 22 treats Food Crisis 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 economy of Bihar was stable at independence, but the population was continuously increasing., Food Crisis and Fear of Famine: According to the 1941 census, 86 percent of Bihar's population lived in villages, and there was a severe food shortage. The remaining options point to different concerns and therefore do not answer this question.

१९५७. (A) The situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly. — Chapter 22 treats Sitab Diyara 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 situation in Sitab Diyara village (Loknayak Jayaprakash Narayan's village) became critical., Administrative Failure and Relief: The government faced heavy criticism in the Assembly. The remaining options point to different concerns and therefore do not answer this question.

१९५८. (A) The chapter notes that leaders toured villages making promises, but the specter of starvation fueled anger among the people. — 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 leaders toured villages making promises, but the specter of starvation fueled anger among the people. The remaining options point to different concerns and therefore do not answer this question.

१९५९. (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... — Chapter 22 treats Bihar Legislative Assembly 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 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... The remaining options point to different concerns and therefore do not answer this question.

१९६०. (C) The chapter notes that government relief efforts were often hindered by administrative friction; Mishra mentions an incident in Karnauti village where people attacked a magistrate, fearing that cutting the embankment for drainage would flood their fields. — 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

government relief efforts were often hindered by administrative friction; Mishra mentions an incident in Karnauti village where people attacked a magistrate, fearing that cutting the embankment for drainage would flood their fields. The remaining options point to different concerns and therefore do not answer this question.

१९६१. (D) In the Assembly, Jay Narayan Prasad expressed frustration that "engineers came and went, but the Baya scheme remains locked in files." This is a recurring theme in Mishra's work: the gap between technical surveys and on-the-ground implementation. — Chapter 22 treats Jay Narayan Prasad as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that in the Assembly, Jay Narayan Prasad expressed frustration that "engineers came and went, but the Baya scheme remains locked in files." This is a recurring theme in Mishra's work: the gap between technical surveys and on-the-ground implementation. The remaining options point to different concerns and therefore do not answer this question.

१९६२. (A) The chapter notes that thirty villages were submerged, and the local road network was cut in four places. — 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 thirty villages were submerged, and the local road network was cut in four places. The remaining options point to different concerns and therefore do not answer this question.

१९६३. (B) After independence, the state adopted a "flood resistance" model based on colonial hydraulic line of inheritance. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that after independence, the state adopted a "flood resistance" model based on colonial hydraulic line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१९६४. (D) The Kosi, Bagmati, Burhi Gandak, and Kamla rivers broke their banks and flooded villages. — Chapter 22 treats Burhi Gandak as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the Kosi, Bagmati, Burhi Gandak, and Kamla rivers broke their banks and flooded villages. The remaining options point to different concerns and therefore do not answer this question.

१९६५. (B) The chapter notes that bSS argued that they were doing work at a lower cost by way of village panchayats. — 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 bSS argued that they were doing work at a lower cost by way of village panchayats. The remaining options point to different concerns and therefore do not answer this question.

१९६६. (C) The chapter notes that displacement and Rehabilitation Problems During the Kosi embankment construction, 304 villages got trapped inside. — Chapter 22 treats Rehabilitation Problems During as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that displacement and Rehabilitation Problems During the Kosi embankment construction, 304 villages got trapped inside. The remaining options point to different concerns and therefore do not answer this question.

१९६७. (C) The chapter notes that corruption and the politics of relief have become an integral part of Bihar's flood story from that time to today. — 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 corruption and the politics of relief have become an integral part of Bihar's flood story from that time to today. The remaining options point to different concerns and therefore do not answer this question.

१९६८. (A) The chapter notes that floods remain a fate for Bihar even today, but the history of 1953-55 warns us that rivers cannot be conquered by merely 'imprisoning' them in 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 floods remain a fate for Bihar even today, but the history of 1953-55 warns us that rivers cannot be conquered by merely 'imprisoning' them in embankments. The remaining options point to different concerns and therefore do not answer this question.

१९६९. (D) The chapter notes that conclusion: Policy Failure and Future Challenges The period 1953-1955 serves as a harsh lesson in Bihar's water history. — Chapter 22 treats Policy Failure as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that conclusion: Policy Failure and Future Challenges The period 1953-1955 serves as a harsh lesson in Bihar's water history. The remaining options point to different concerns and therefore do not answer this question.

१९७०. (D) Historical and Legislative Background of 1956 The start of 1956 in Bihar's water-political history was marked by ideological turmoil. — Chapter 22 treats Legislative Background 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 historical and Legislative Background of 1956 The start of 1956 in Bihar's water-political history was marked by ideological turmoil. The remaining options point to different concerns and therefore do not answer this question.

१९७१. (A) The breach diverted water towards 'Kabir Jheel', submerging many villages in the Cheria Bariarpur, Khodawandpur blocks. — Chapter 22 treats Kabir Jheel' as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the breach diverted water towards 'Kabir Jheel', submerging many villages in the Cheria Bariarpur, Khodawandpur blocks. The remaining options point to different concerns and therefore do not answer this question.

१९७२. (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.

१९७३. (D) The chapter notes that especially in Gaya, Shahabad, and the Mithila region (Darbhanga, Muzaffarpur), the failure of the Hathiya constellation rains destroyed the paddy crop. — 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 especially in Gaya, Shahabad, and the Mithila region (Darbhanga, Muzaffarpur), the failure of the Hathiya constellation rains destroyed the paddy crop. The remaining options point to different concerns and therefore do not answer this question.

१९७४. (B) The chapter notes that kamla and Jivach (Fertility of Mithila) The Kamla river was known for its fertile silt. — 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 kamla and Jivach (Fertility of Mithila) The Kamla river was known for its fertile silt. The remaining options point to different concerns and therefore do not answer this question.

१९७५. (D) Mandal has also drawn sustenance from Gajendra Thakur's Videha eJournal, which he recognises as having revealed to him the richness of Maithili vocabulary employed outside the Brahmin literary register, words present in his own community's speech but... — Chapter 23 treats Gajendra Thakur's Videha as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that mandal has also drawn sustenance from Gajendra Thakur's Videha eJournal, which he recognises as having revealed to him the richness of Maithili vocabulary employed outside the Brahmin literary register, words present in his own community's speech but... The remaining options point to different concerns and therefore do not answer this question.

१९७६. (C) 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 Sahṛdaya (sensitive receiver). — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this 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 Sahṛdaya (sensitive receiver). The remaining options point to different concerns and therefore do not answer this question.

११७७. (C) The literary language has been constructed in a way that excludes the everyday vocabulary of non-Brahmin communities. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the literary language has been constructed in a way that excludes the everyday vocabulary of non-Brahmin communities. The remaining options point to different concerns and therefore do not answer this question.

११७८. (D) The narrative follows a doctor named Karmaveer who, after years of poverty and struggle in the village, eventually establishes a successful clinic, marries a beautiful wife (Poonam, full moon), and achieves the social recognition denied to him in his youth. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the narrative follows a doctor named Karmaveer who, after years of poverty and struggle in the village, eventually establishes a successful clinic, marries a beautiful wife (Poonam, full moon), and achieves the social recognition denied to him in his youth. The remaining options point to different concerns and therefore do not answer this question.

११७९. (A) The story operates on two registers simultaneously. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story operates on two registers simultaneously. The remaining options point to different concerns and therefore do not answer this question.

११८०. (D) The chapter notes that karmaveer's desire to open a clinic in his own village, 'I want to practice here and serve the village and society', articulates a counter-narrative to the pervasive 'brain drain' from rural Bihar. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that karmaveer's desire to open a clinic in his own village, 'I want to practice here and serve the village and society', articulates a counter-narrative to the pervasive 'brain drain' from rural Bihar. The remaining options point to different concerns and therefore do not answer this question.

११८१. (C) The narrator's speech defending village life, 'In the soil and water of the village there is every happiness; no village is inferior to any village; no dhām is inferior to Mithilādhām', is a lyrical manifesto of rootedness that anticipates the... — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the narrator's speech defending village life, 'In the soil and water of the village there is every happiness; no village is inferior to any village; no dhām is inferior to Mithilādhām', is a lyrical manifesto of rootedness that anticipates the... The remaining options point to different concerns and therefore do not answer this question.

११८२. (D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... The remaining options point to different concerns and therefore do not answer this question.

११८३. (D) The chapter notes that 'Pāras', The Philosopher's Stone This story, which Mandal narrates to his class of ninth-grade girls at the story's beginning, is a tale inside a tale, a mise en abyme structure that places the act of storytelling at the story's... — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 'Pāras', The Philosopher's Stone This story, which Mandal narrates to his class of ninth-grade girls at the story's beginning, is a tale inside a tale, a mise en abyme structure that places the act of storytelling at the story's... The remaining options point to different concerns and therefore do not answer this question.

११८४. (D) The story's frame, a male teacher narrating this to an all-girls class, who respond with the collective declaration 'We too want to become Paras, Paras', adds a feminist pedagogical dimension. — Chapter 23 treats

Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story's frame, a male teacher narrating this to an all-girls class, who respond with the collective declaration 'We too want to become Paras, Paras', adds a feminist pedagogical dimension. The remaining options point to different concerns and therefore do not answer this question.

१९८५. (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. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१९८६. (A) These reviews are major both for their critical substance and for what they reveal about Durganand Mandal's own literary values. — Chapter 23 treats Durganand Mandal's as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that these reviews are major both for their critical substance and for what they reveal about Durganand Mandal's own literary values. The remaining options point to different concerns and therefore do not answer this question.

१९८७. (A) The chapter notes that he recognises several themes: the rape of a young woman at a Durga Puja fair (structural violence against women in public spaces); the collective response of the village (social solidarity vs. individual revenge); the... — Chapter 23 treats Durga Puja 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 recognises several themes: the rape of a young woman at a Durga Puja fair (structural violence against women in public spaces); the collective response of the village (social solidarity vs. individual revenge); the... The remaining options point to different concerns and therefore do not answer this question.

१९८८. (C) His critical method is essentially sociological, he reads the novel as a document of social processes, aligning with Lukács's theory of the 'type' as a crystallisation of social forces. — 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 his critical method is essentially sociological, he reads the novel as a document of social processes, aligning with Lukács's theory of the 'type' as a crystallisation of social forces. The remaining options point to different concerns and therefore do not answer this question.

१९८९. (B) 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. — Chapter 23 treats Bechan Thakur's Play 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 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. The remaining options point to different concerns and therefore do not answer this question.

१९९०. (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.

१९९१. (A) The chapter notes that he invokes historical women of achievement, Rani Jhansi, Savitri, Ahilya, Indira Gandhi, Madam Curie, Mother Teresa, to argue that daughters have been the architects of history and society. —

Chapter 23 treats Rani Jhansi 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 invokes historical women of achievement, Rani Jhansi, Savitri, Ahilya, Indira Gandhi, Madam Curie, Mother Teresa, to argue that daughters have been the architects of history and society. The remaining options point to different concerns and therefore do not answer this question.

१११२. (A) The chapter notes that he then makes the crucial logical point: if these women had been killed in the womb, what would today look like? — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he then makes the crucial logical point: if these women had been killed in the womb, what would today look like? The remaining options point to different concerns and therefore do not answer this question.

१११३. (A) The argument is implicitly a Navya-Nyāya counterfactual inference: if X (daughter) had not existed, Y (historical achievement) would not have occurred; therefore the destruction of X is the destruction of Y. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the argument is implicitly a Navya-Nyāya counterfactual inference: if X (daughter) had not existed, Y (historical achievement) would not have occurred; therefore the destruction of X is the destruction of Y. The remaining options point to different concerns and therefore do not answer this question.

१११४. (A) The chapter notes that to control the alphabet is to control the scripture. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that to control the alphabet is to control the scripture. The remaining options point to different concerns and therefore do not answer this question.

१११५. (A) Jha provides the tools for a Rajyābhidhā (Science of State Language). — Chapter 24 treats State Language as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that jha provides the tools for a Rajyābhidhā (Science of State Language). The remaining options point to different concerns and therefore do not answer this question.

१११६. (B) The Novelist as Philosopher: The Loss of Vak It is crucial to remember that Jha was not just a philosopher; he was a celebrated novelist in Maithili, author of Kanyadan (The Bride) . — Chapter 24 treats Vak It 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 Novelist as Philosopher: The Loss of Vak It is crucial to remember that Jha was not just a philosopher; he was a celebrated novelist in Maithili, author of Kanyadan (The Bride) . The remaining options point to different concerns and therefore do not answer this question.

१११७. (B) The chapter notes that loss of Akāṅkṣā (Expectancy): When a language dies, the culture loses the inherent expectancy that links one word to another, one generation to the next. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that loss of Akāṅkṣā (Expectancy): When a language dies, the culture loses the inherent expectancy that links one word to another, one generation to the next. The remaining options point to different concerns and therefore do not answer this question.

१११८. (D) The Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions. — Chapter 24 treats Sovereign The 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 Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions. The remaining options point to different concerns and therefore do not answer this question.

१११९. (D) The Kṣetra of language is divided into four levels of speech, ranging from the transcendent to the manifest. — 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 Kṣetra of language is divided into four levels of speech,

ranging from the transcendent to the manifest. The remaining options point to different concerns and therefore do not answer this question.

२०००. (A) The "loss of language" here is the loss of the vertical integration of speech, leaving the speaker in a state of cognitive "homelessness" or loss of sovereignty over their own expression. — 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 "loss of language" here is the loss of the vertical integration of speech, leaving the speaker in a state of cognitive "homelessness" or loss of sovereignty over their own expression. The remaining options point to different concerns and therefore do not answer this question.

२००१. (D) In his 1974 presidential address to the Indian Philosophical Congress, Jha demonstrated that the Navya-Nyāya technique of Avacchedakatā (delimitation) is the ultimate tool for resolving contradictions and specifying meaning with mathematical precision. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that in his 1974 presidential address to the Indian Philosophical Congress, Jha demonstrated that the Navya-Nyāya technique of Avacchedakatā (delimitation) is the ultimate tool for resolving contradictions and specifying meaning with mathematical precision. The remaining options point to different concerns and therefore do not answer this question.

२००२. (C) The chapter places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature. — Chapter 25 treats Hitendra Gupta 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 places Hitendra Gupta (Delhi) inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२००३. (B) The chapter notes that 'Āba Nahi Khulata Navakā Śārābaka Dokāna', Critical Analysis This piece covers the Bihar government's policy decision to prohibit new liquor shop licences, a major social policy story in the Bihar-Jharkhand political landscape with... — Chapter 25 treats Nahi Khulata Navakā as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that 'Āba Nahi Khulata Navakā Śārābaka Dokāna', Critical Analysis This piece covers the Bihar government's policy decision to prohibit new liquor shop licences, a major social policy story in the Bihar-Jharkhand political landscape with... The remaining options point to different concerns and therefore do not answer this question.

२००४. (A) The title's direct declarative construction ('No new liquor shops will now open') is characteristic of hard news journalism: it leads with the decision and its finality. — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the title's direct declarative construction ('No new liquor shops will now open') is characteristic of hard news journalism: it leads with the decision and its finality. The remaining options point to different concerns and therefore do not answer this question.

२००५. (D) The two-page length (pages 200-201) is typical of the analytical news-comment piece: long enough to provide context and implications, short enough to maintain journalistic pace. — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the two-page length (pages 200-201) is typical of the analytical news-comment piece: long enough to provide context and implications, short enough to maintain journalistic pace. The remaining options point to different concerns and therefore do not answer this question.

२००६. (B) The Navya-Nyāya line of inheritance's emphasis on śabda-pramāṇa (the authority of testimony) as a valid source of knowledge finds direct application here: journalistic testimony about policy decisions in Maithili serves as valid civic knowledge for the... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the Navya-Nyāya line of inheritance's emphasis on śabda-pramāṇa (the authority of testimony) as a valid source of knowledge finds direct application here: journalistic testimony about policy decisions in Maithili serves as valid civic knowledge for the... The remaining options point to different concerns and therefore do not answer this question.

२००७. (B) Applied to journalism, auchitya demands that each piece of reporting be appropriate to its subject, audience, and occasion. — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that applied to journalism, auchitya demands that each piece of reporting be appropriate to its subject, audience, and occasion. The remaining options point to different concerns and therefore do not answer this question.

२००८. (A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... The remaining options point to different concerns and therefore do not answer this question.

२००९. (A) The chapter notes that it shows that the Videha archive encompasses serious civic journalism alongside literary and cultural content; that the Maithili diaspora in Delhi produces journalism in Maithili for a Maithili readership; and that policy issues... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that it shows that the Videha archive encompasses serious civic journalism alongside literary and cultural content; that the Maithili diaspora in Delhi produces journalism in Maithili for a Maithili readership; and that policy issues... The remaining options point to different concerns and therefore do not answer this question.

२०१०. (C) The chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jīṭū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and... — Chapter 25 treats Location Jitendra Kumar Jha as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jīṭū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and... The remaining options point to different concerns and therefore do not answer this question.

२०११. (B) The chapter notes that janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of... — Chapter 25 treats Janaki Navami as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of... The remaining options point to different concerns and therefore do not answer this question.

२०१२. (A) 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. — Chapter 25 treats Nepal's Madheshi as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

२०१३. (D) The chapter notes that centres on Hitnath Jha, Poet, Critic, Translator and Gramakathakara. — 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 centres on Hitnath Jha, Poet, Critic, Translator and Gramakathakara. The remaining options point to different concerns and therefore do not answer this question.

२०१४. (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 · Grāmākathākāra 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.

२०१५. (B) The critical methodology applied here is deliberately interdisciplinary, bringing together four frameworks in a structured dialogue: (a) the classical Indian poetic line of inheritance of Rasa-DhvaniAucitya, as systematised by Bharata, Ānandavardhana and... — 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 critical methodology applied here is deliberately interdisciplinary, bringing together four frameworks in a structured dialogue: (a) the classical Indian poetic line of inheritance of Rasa-DhvaniAucitya, as systematised by Bharata, Ānandavardhana and... The remaining options point to different concerns and therefore do not answer this question.

२०१६. (C) The chapter notes that), editor of the handwritten Maithili journal Prabhāt (1933) Mother Bhāgīrathī Devī Brothers Prof. — Chapter 26 treats Mother Bhāgīrathī Devī Brothers Prof as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that), editor of the handwritten Maithili journal Prabhāt (1933) Mother Bhāgīrathī Devī Brothers Prof. The remaining options point to different concerns and therefore do not answer this question.

२०१७. (B) The chapter notes that family and Cultural Lineage Hitnath Jhā belongs to a family with a deep line of inheritance of Maithili intellectual engagement. — Chapter 26 treats Cultural Lineage Hitnath Jhā as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that family and Cultural Lineage Hitnath Jhā belongs to a family with a deep line of inheritance of Maithili intellectual engagement. The remaining options point to different concerns and therefore do not answer this question.

२०१८. (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.

२०१९. (D) The chapter notes that this is a pattern noted and celebrated in multiple articles in Videha Issue 405. — 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 this is a pattern noted and celebrated in multiple articles in Videha Issue 405. The remaining options point to different concerns and therefore do not answer this question.

२०२०. (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.

२०२१. (B) The chapter notes that shambhu Badal belongs to the line of inheritance of progressive Hindi poetry that draws its energy from adivasi life, exploitation, and resistance, themes centred in the Jharkhand-Bihar borderland that Hitnath Jhā has himself... — Chapter 26 treats Hitnath Jhā as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that shambhu Badal belongs to the line of inheritance of progressive Hindi poetry that draws its energy from adivasi life, exploitation, and resistance, themes centred in the Jharkhand-Bihar borderland that Hitnath Jhā has himself... The remaining options point to different concerns and therefore do not answer this question.

२०२२. (B) The chapter notes that dr. Ābhā Jhā, in her essay "Bhāṣāntarak Utkṛṣṭ Prayās, Kavītā Śambhu Bādalak" (Videha 405), applies the Sanskrit concept of anuvāda-dharma (the ethics of translation) to evaluate the work. —

Chapter 26 treats Bhāṣāntarak Utkṛṣṭ Prayās 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 dr. Ābhā Jhā, in her essay "Bhāṣāntarak Utkṛṣṭ Prayās, Kavita Śambhu Bādalak" (Videha 405), applies the Sanskrit concept of anuvāda-dharma (the ethics of translation) to evaluate the work. The remaining options point to different concerns and therefore do not answer this question.

२०२३. (B) The chapter notes that centres on Hriday Narayan Jha, Complete Critical Appreciation. — 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 centres on Hriday Narayan Jha, Complete Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

२०२४. (B) The chapter notes that this dual formation, as broadcast folk artist and as practitioner of traditional yoga, marks Hriday Narayan Jha as a figure who inhabits the intersection of the oral-performative and the contemplative-ascetic dimensions of Mithila's... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this dual formation, as broadcast folk artist and as practitioner of traditional yoga, marks Hriday Narayan Jha as a figure who inhabits the intersection of the oral-performative and the contemplative-ascetic dimensions of Mithila's... The remaining options point to different concerns and therefore do not answer this question.

२०२५. (B) The Videha Sadeha 1 is not merely a periodical collection but an archival monument, the first digital compilation of the first Maithili internet journal, consciously constructing a parallel literary history outside the Sahitya Akademi mainstream. — Chapter 27 treats Sahitya Akademi as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Videha Sadeha 1 is not merely a periodical collection but an archival monument, the first digital compilation of the first Maithili internet journal, consciously constructing a parallel literary history outside the Sahitya Akademi mainstream. The remaining options point to different concerns and therefore do not answer this question.

२०२६. (B) The chapter notes that this dual appearance, in Sadeha 1 and Sadeha 30 represents a notable degree of archival longevity inside the Videha corpus. — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this dual appearance, in Sadeha 1 and Sadeha 30 represents a notable degree of archival longevity inside the Videha corpus. The remaining options point to different concerns and therefore do not answer this question.

२०२७. (B) The chapter notes that primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages... — Chapter 27 treats Documented Work 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 primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages... The remaining options point to different concerns and therefore do not answer this question.

२०२८. (D) The chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive. — Chapter 27 treats Hriday Narayan Jha's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive. The remaining options point to different concerns and therefore do not answer this question.

२०२९. (C) The essay's full title signals its orientation: it is not a celebration of a living line of inheritance but a lament for an endangered one, and its purpose is simultaneously archival (to document what is being lost) and activist (to call for systematic... — 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 essay's full title signals its orientation: it is not a celebration of a living line of inheritance but a lament for an endangered one, and its purpose is simultaneously archival (to

document what is being lost) and activist (to call for systematic... The remaining options point to different concerns and therefore do not answer this question.

२०३०. (A) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

२०३१. (A) The chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance. — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२०३२. (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... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Jhumra 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... The remaining options point to different concerns and therefore do not answer this question.

२०३३. (A) The chapter notes that vakrokti: Oblique Expression Kuntaka's Vakroktijīva (10th century) analyses vakrokti, oblique, indirect, or figural expression, as the essential quality of poetic language. — Chapter 27 treats Oblique Expression Kuntaka's Vakroktijīva 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 vakrokti: Oblique Expression Kuntaka's Vakroktijīva (10th century) analyses vakrokti, oblique, indirect, or figural expression, as the essential quality of poetic language. The remaining options point to different concerns and therefore do not answer this question.

२०३४. (B) The chapter notes that cE, Mithila) analyses śabda (verbal testimony) as one of the four sources of valid knowledge (pramāṇa). — 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 cE, Mithila) analyses śabda (verbal testimony) as one of the four sources of valid knowledge (pramāṇa). The remaining options point to different concerns and therefore do not answer this question.

२०३५. (B) In the context of Hriday Narayan Jha's folk song documentation, śabda-pramāṇa operates at multiple levels. — Chapter 27 treats Hriday Narayan Jha's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that in the context of Hriday Narayan Jha's folk song documentation, śabda-pramāṇa operates at multiple levels. The remaining options point to different concerns and therefore do not answer this question.

२०३६. (B) The chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the... — 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 chapter notes that when Batahū Yādava asks 'हुनक बाद इ परंपरा कोना बाँचत?' (How will this line of inheritance survive after me?), he is asking precisely the epistemological question: how will the knowledge embedded in the songs be transmitted if the... The remaining options point to different concerns and therefore do not answer this question.

२०३७. (C) The chapter notes that pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst. — Chapter 27 treats Folk Song Analysis Gaṅgeśa's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst. The remaining options point to different concerns and therefore do not answer this question.

२०३८. (B) His direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a... — Chapter 27 treats High Grade as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a... The remaining options point to different concerns and therefore do not answer this question.

२०३९. (A) The chapter notes that this is a straightforward but major inference, and Jha makes it explicitly, naming the pedagogical failure ('āwak nava pīṛhīk bīc ekara paramparāgata śikṣāk vyavahāra nahi dekhala jāicha') as the cause of the line of inheritance's... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this is a straightforward but major inference, and Jha makes it explicitly, naming the pedagogical failure ('āwak nava pīṛhīk bīc ekara paramparāgata śikṣāk vyavahāra nahi dekhala jāicha') as the cause of the line of inheritance's... The remaining options point to different concerns and therefore do not answer this question.

२०४०. (C) His voice, preserved in Jha's essay as a named witness and a documented practitioner, is the kind of subaltern voice that the Parallel History critical frame is designed to record and validate. — Chapter 27 treats Parallel History as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his voice, preserved in Jha's essay as a named witness and a documented practitioner, is the kind of subaltern voice that the Parallel History critical frame is designed to record and validate. The remaining options point to different concerns and therefore do not answer this question.

२०४१. (B) The chapter notes that gayatri Chakravorty Spivak's question 'Can the subaltern speak?' (1988) is directly relevant here. — Chapter 27 treats Chakravorty Spivak's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that gayatri Chakravorty Spivak's question 'Can the subaltern speak?' (1988) is directly relevant here. The remaining options point to different concerns and therefore do not answer this question.

२०४२. (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.

२०४३. (B) The chapter notes that mithila & Maithili: Critical Analysis of Institutions Award Systems, Recognition Frameworks, and the Videha Parallel Movement A Comparative Study by way of Navya-Nyāya Epistemology and... — Chapter 28 treats Award Systems as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that mithila & Maithili: Critical Analysis of Institutions Award Systems, Recognition Frameworks, and the Videha Parallel Movement A Comparative Study by way of Navya-Nyāya Epistemology and... The remaining options point to different concerns and therefore do not answer this question.

- २०४४. (B) The chapter notes that sahitya Akademi: Institutional History and the Seven Award Categories for Maithili III.** — Chapter 28 treats Institutional History 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 sahitya Akademi: Institutional History and the Seven Award Categories for Maithili III. The remaining options point to different concerns and therefore do not answer this question.
- २०४५. (B) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.** — Chapter 28 treats South Asian 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 second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape. The remaining options point to different concerns and therefore do not answer this question.
- २०४६. (A) The chapter notes that udaynath Jha ‘Ashok’ who alongwith Ramanath Jha is responsible for honour killing of Gangesa Upadhyaya got this Bhasha Samman.** — Chapter 28 treats Ramanath 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 the chapter notes that udaynath Jha ‘Ashok’ who alongwith Ramanath Jha is responsible for honour killing of Gangesa Upadhyaya got this Bhasha Samman. The remaining options point to different concerns and therefore do not answer this question.
- २०४७. (C) The chapter notes that translation Prize The Sahitya Akademi Translation Prize for Maithili has been awarded for both translations into Maithili from other languages and translations from Maithili.** — Chapter 28 treats Prize The Sahitya Akademi Translation as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that translation Prize The Sahitya Akademi Translation Prize for Maithili has been awarded for both translations into Maithili from other languages and translations from Maithili. The remaining options point to different concerns and therefore do not answer this question.
- २०४८. (A) The chapter notes that notable recent awards include Rajnand Jha's Maithili rendering of Samaresh Majumdar's Kaalbela (2006).** — Chapter 28 treats Rajnand Jha's 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 notable recent awards include Rajnand Jha's Maithili rendering of Samaresh Majumdar's Kaalbela (2006). The remaining options point to different concerns and therefore do not answer this question.
- २०४९. (A) The ABMSP's association with the Darbhanga Raj patronage culture has made it conservative in admitting experimental, Dalit, or women-centred writing into its remit.** — Chapter 28 treats Darbhanga Raj 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 ABMSP's association with the Darbhanga Raj patronage culture has made it conservative in admitting experimental, Dalit, or women-centred writing into its remit. The remaining options point to different concerns and therefore do not answer this question.
- २०५०. (B) The chapter notes that critically, the ABMSP's geographic location in Darbhanga increasingly disconnects it from the majority of the Maithili-speaking population, which has migrated to Delhi, Kolkata, Mumbai, and the Gulf states.** — 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 critically, the ABMSP's geographic location in Darbhanga increasingly disconnects it from the majority of the Maithili-speaking population, which has migrated to Delhi, Kolkata, Mumbai, and the Gulf states. The remaining options point to different concerns and therefore do not answer this question.
- २०५१. (D) As documented in the Videha Samman booklet, the 2012 awards included: Panaklal Mandal and Ramesh Kumar Bharati (Mithila painting); Jagdish Mallik (shilpi-vastukalā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakalā, woodcraft).** — Chapter 28 treats Panaklal Mandal as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that as documented in the Videha Samman booklet, the 2012 awards included: Panaklal Mandal and Ramesh Kumar Bharati (Mithila

painting); Jagdish Mallik (shilpi-vastukalā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakalā, woodcraft). The remaining options point to different concerns and therefore do not answer this question.

२०५२. (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.

२०५३. (C) The chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness... — Chapter 28 treats Sangeet Natak Akademi Fellowship as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness... The remaining options point to different concerns and therefore do not answer this question.

२०५४. (D) The chapter notes that while this primarily concerns Nepali-language scholarship, it has occasionally recognized multilingual scholarship touching on Maithili, especially relevant given the shared literary heritage of Mithila-Terai scholarship. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that while this primarily concerns Nepali-language scholarship, it has occasionally recognized multilingual scholarship touching on Maithili, especially relevant given the shared literary heritage of Mithila-Terai scholarship. The remaining options point to different concerns and therefore do not answer this question.

२०५५. (C) The chapter notes that samantarar Sangeet Natak Akademi Samman covers: main acting (abhinay), comedy performance (hāsya-abhinay), dance (nritya), harmonium (harmuniyā), dholak, and the rasanachowki, the last three being folk instruments invisible in... — Chapter 28 treats Sangeet Natak Akademi Samman as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that samantarar Sangeet Natak Akademi Samman covers: main acting (abhinay), comedy performance (hāsya-abhinay), dance (nritya), harmonium (harmuniyā), dholak, and the rasanachowki, the last three being folk instruments invisible in... The remaining options point to different concerns and therefore do not answer this question.

२०५६. (A) The chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant... — Chapter 28 treats Democratic Epistemics The Videha Samman's as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant... The remaining options point to different concerns and therefore do not answer this question.

२०५७. (A) The chapter notes that third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa... — 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 third, hetvābhāsa (fallacious reasoning): the under-representation of women, Dalits, and nonBrahmin communities in the award history cannot be explained by any neutral theory of literary merit; it is therefore a systematic hetvābhāsa... The remaining options point to different concerns and therefore do not answer this question.

२०५८. (A) The Videha approach also responds to what Gaṅgeśa identified as the problem of kevalānvayi (the universal affirmative with no counter-instance): a vyāpti such as 'all good Maithili literature is recognized by the Sahitya Akademi' is epistemically... — Chapter 28 treats Sahitya Akademi' as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Videha approach also responds to what Gaṅgeśa identified as the problem of kevalānvayi (the universal affirmative with no counter-instance): a vyāpti such as 'all good Maithili literature is recognized by the Sahitya Akademi' is epistemically... The remaining options point to different concerns and therefore do not answer this question.

२०५९. (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.

२०६०. (A) The seven recognized literary associations are legacy institutions that have not adapted to digital, diasporic, and democratic realities. — 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 seven recognized literary associations are legacy institutions that have not adapted to digital, diasporic, and democratic realities. The remaining options point to different concerns and therefore do not answer this question.

२०६१. (C) The documented pattern of Videha prior recognition being followed by Sahitya Akademi recognition suggests that such formal coordination would strengthen both systems. — 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 documented pattern of Videha prior recognition being followed by Sahitya Akademi recognition suggests that such formal coordination would strengthen both systems. The remaining options point to different concerns and therefore do not answer this question.

२०६२. (C) Videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012). — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012). The remaining options point to different concerns and therefore do not answer this question.

२०६३. (B) The chapter notes that nepal Constitution 2015 (Schedule 1: National Languages). — Chapter 28 treats National Languages 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 nepal Constitution 2015 (Schedule 1: National Languages). The remaining options point to different concerns and therefore do not answer this question.

२०६४. (B) Videha Monographs (Videha Monograph) These are not merely publications. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that videha Monographs (Videha Monograph) These are not merely publications. The remaining options point to different concerns and therefore do not answer this question.

२०६५. (C) 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. — Chapter 28 treats Nyāya Epistemology The Navya-Nyāya as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangesha Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding. The remaining options point to different concerns and therefore do not answer this question.

२०६६. (A) The Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary. — 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 Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary. The remaining options point to different concerns and therefore do not answer this question.

२०६७. (B) The chapter notes that its discussion connects Jagdanand Jha 'Manu' with critical appreciation, literary history and the Videha critical frame. — Chapter 29 treats Jagdanand Jha 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 its discussion connects Jagdanand Jha 'Manu' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२०६८. (B) His literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that his literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice. The remaining options point to different concerns and therefore do not answer this question.

२०६९. (A) His email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that his email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence. The remaining options point to different concerns and therefore do not answer this question.

२०७०. (C) The Nirmali connection is not accidental: Nirmali (Supaul district) is a small Bihar town that has become a publishing hub for the Maithili parallel line of inheritance precisely because it lies outside the Delhi-Darbhangā establishment axis. — 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 Nirmali connection is not accidental: Nirmali (Supaul district) is a small Bihar town that has become a publishing hub for the Maithili parallel line of inheritance precisely because it lies outside the Delhi-Darbhangā establishment axis. The remaining options point to different concerns and therefore do not answer this question.

२०७१. (C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics. — Chapter 29 treats Veer Kunwar Singh University as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics. The remaining options point to different concerns and therefore do not answer this question.

२०७२. (B) The chapter notes that every major work returns to this axis: the ghazal collection is dedicated to those who keep 'the rebellion of their homeland soil alive'; the poems of Vyathā obsessively circle the sensory memory of Mithila. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that every major work returns to this axis: the ghazal collection is dedicated to those who keep 'the rebellion of their homeland soil alive'; the poems of Vyathā obsessively circle the sensory memory of Mithila. The remaining options point to different concerns and therefore do not answer this question.

२०७३. (C) 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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

२०७४. (D) The chapter notes that mithilā Rāj: The Political Poem A substantial cluster of poems in Vyathā engages directly with the demand for a separate Mithila state, 'Hamrā Mithilā Rāj Chāhī' ('We Want Mithila State'). — Chapter 29 treats Hamrā Mithilā Rāj Chāhī' 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 mithilā Rāj: The Political Poem A substantial cluster of poems in Vyathā engages directly with the demand for a separate Mithila state, 'Hamrā Mithilā Rāj Chāhī' ('We Want Mithila State'). The remaining options point to different concerns and therefore do not answer this question.

२०७५. (B) The chapter notes that inside the Videha Parallel History critical frame, the Mithila state demand is understood as the democratic extension of the parallel line of inheritance's resistance to Brahminical-establishment Maithili: if the language and culture... — Chapter 29 treats Brahminical-establishment Maithili 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 inside the Videha Parallel History critical frame, the Mithila state demand is understood as the democratic extension of the parallel line of inheritance's resistance to Brahminical-establishment Maithili: if the language and culture... The remaining options point to different concerns and therefore do not answer this question.

२०७६. (B) The chapter notes that women: Anguish, Strength, and the Satirical Inversion Vyathā contains four poems specifically addressing women's condition: 'Hami Nārī Nahi' ('I Am Not a Woman', a poem of female defiance), 'Konā Madar Day Happy' ('When Mother Is Not... — Chapter 29 treats Satirical Inversion Vyathā 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 women: Anguish, Strength, and the Satirical Inversion Vyathā contains four poems specifically addressing women's condition: 'Hami Nārī Nahi' ('I Am Not a Woman', a poem of female defiance), 'Konā Madar Day Happy' ('When Mother Is Not... The remaining options point to different concerns and therefore do not answer this question.

२०७७. (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.

२०७८. (C) They are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery. — 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 they are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery. The remaining options point to different concerns and therefore do not answer this question.

२०७९. (C) The story's social analysis is acute: Sanjay's illness is dismissed by his parents as 'excuse-making', his grandmother offers a teaspoon of oil (folk remedy), his uncle gives generic headache tablets. — 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's social analysis is acute: Sanjay's illness is dismissed by his parents as 'excuse-making', his grandmother offers a teaspoon of oil (folk remedy), his uncle gives generic headache tablets. The remaining options point to different concerns and therefore do not answer this question.

२०८०. (B) His organisation of Naḍhiyā Bhukaiye by bahrawith 66 ghazals in various Arabic-Persian metres, shows systematic mastery of prosodic range. — Chapter 29 treats Naḍhiyā Bhukaiye as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that his organisation of Naḍhiyā Bhukaiye by bahrawith 66 ghazals in various Arabic-Persian metres, shows systematic mastery of prosodic range. The remaining options point to different concerns and therefore do not answer this question.

२०८१. (C) The chapter notes that this flexibility is appropriate to the different rhetorical registers of the two forms: the ghazal's emotional intensity is best served by strict formal constraint (the prison of form as amplifier of feeling, as Goethe argued); the... — 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 flexibility is appropriate to the different rhetorical registers of the two forms: the ghazal's emotional intensity is best served by strict formal constraint (the prison of form as amplifier of feeling, as Goethe argued); the... The remaining options point to different concerns and therefore do not answer this question.

२०८२. (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.

२०८३. (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.

२०८४. (D) The chapter notes that manu's title 'Naḍhiyā Bhukaiye Hamar Ghaṛārīpar' is a masterwork of dhvani. — Chapter 29 treats Naḍhiyā Bhukaiye Hamar Ghaṛārīpar' 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 manu's title 'Naḍhiyā Bhukaiye Hamar Ghaṛārīpar' is a masterwork of dhvani. The remaining options point to different concerns and therefore do not answer this question.

२०८५. (B) The dhvani (suggested resonance): the entire social world of the Maithili village, community, kinship, the dog as faithful guardian of domestic space, the homestead as the material symbol of belonging, has been abandoned by the economic compulsion of... — 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 dhvani (suggested resonance): the entire social world of the Maithili village, community, kinship, the dog as faithful guardian of domestic space, the homestead as the material symbol of belonging, has been abandoned by the economic compulsion of... The remaining options point to different concerns and therefore do not answer this question.

२०८६. (A) The poem 'Dhana Hamar Mithilā' uses rūpak (metaphor): 'Māek Ānchar San Hamar Mithilāk Dharatī', 'Like the mother's sari-edge is Mithila's earth', a domestically intimate comparison that fuses maternal and territorial love. — Chapter 29 treats Dhana Hamar Mithilā' 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 'Dhana Hamar Mithilā' uses rūpak (metaphor): 'Māek Ānchar San Hamar Mithilāk Dharatī', 'Like the mother's sari-edge is Mithila's earth', a domestically intimate comparison that fuses maternal and territorial love. The remaining options point to different concerns and therefore do not answer this question.

२०८७. (B) The chapter notes that western Critical Theories 5.2.1 Marxist Literary Criticism (Lukács, Eagleton, Williams, Gramsci) The Marxist theoretical critical frame is essential for reading Manu because his literary corpus is fundamentally about the economics of... — Chapter 29 treats Marxist Literary Criticism 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 western Critical Theories 5.2.1 Marxist Literary Criticism (Lukács, Eagleton, Williams, Gramsci) The Marxist theoretical critical frame is essential for reading Manu because his literary corpus is fundamentally about the economics of... The remaining options point to different concerns and therefore do not answer this question.

२०८८. (D) Antonio Gramsci's concept of the 'organic intellectual', the intellectual who arises from inside a subaltern class and gives that class's experience articulate expression, is precisely applicable to Manu. — Chapter 29 treats Antonio Gramsci's 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 Antonio Gramsci's concept of the 'organic intellectual', the intellectual who arises from inside a subaltern class and gives that class's experience articulate expression, is precisely applicable to Manu. The remaining options point to different concerns and therefore do not answer this question.

२०८९. (D) The chapter notes that 'Apan Lokak Man-Manme Manu Ahān Basuyau / Parak Dwārīpar Banal Kiyaka Majabūr Chhi' (Ghazal 5), 'Live in the hearts of your own people, Manu / Why have you become a helpless person at others' doors?' The maqta performs... — Chapter 29 treats Apan Lokak Man-Manme Manu Ahān 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 'Apan Lokak Man-Manme Manu Ahān Basuyau / Parak Dwārīpar Banal Kiyaka Majabūr Chhi' (Ghazal 5), 'Live in the hearts of your own people, Manu / Why have you become a helpless person at others' doors?' The maqta performs... The remaining options point to different concerns and therefore do not answer this question.

२०९०. (D) The chapter notes that 'Konā Madar Day Happy' inserts the English 'Mother's Day Happy' not in imitation of metropolitan culture but in satirical citation: the English marketing phrase is repeated to expose its emptiness against the Maithili reality of a... — 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 chapter notes that 'Konā Madar Day Happy' inserts the English 'Mother's Day Happy' not in imitation of metropolitan culture but in satirical citation: the English marketing phrase is repeated to expose its emptiness against the Maithili reality of a... The remaining options point to different concerns and therefore do not answer this question.

२०९१. (A) The chapter notes that its discussion connects Jagdish Chandra Thakur 'Anil' with critical appreciation, literary history and the Videha critical frame. — Chapter 30 treats Jagdish Chandra Thakur 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 its discussion connects Jagdish Chandra Thakur 'Anil' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२०९२. (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.

२०९३. (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.

२०९४. (A) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether... — 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 title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether... The remaining options point to different concerns and therefore do not answer this question.

२०९५. (B) The chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk... — Chapter 30 treats Song Collection Geet Ganga 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 geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk... The remaining options point to different concerns and therefore do not answer this question.

२०९६. (B) His ghazal imagery combines classical Maithili lyric tropes, the beloved's face, monsoon evenings, the flame and moth, the sound of water, with contemporary political consciousness: the 'drunk' in the ghazal is sometimes the oppressed subject who has been... — 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 his ghazal imagery combines classical Maithili lyric tropes, the beloved's face, monsoon evenings, the flame and moth, the sound of water, with contemporary political consciousness: the 'drunk' in the ghazal is sometimes the oppressed subject who has been... The remaining options point to different concerns and therefore do not answer this question.

२०९७. (D) The angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior... — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior... The remaining options point to different concerns and therefore do not answer this question.

२०९८. (C) The repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila. — 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 repeated use of 'tora' (your / informal second person) establishes intimacy, the poem addresses a beloved, a mother, the Maithili language itself, or the land of Mithila. The remaining options point to different concerns and therefore do not answer this question.

२०९९. (A) The chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the... — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil's autobiography enters this line of inheritance, presumably narrating his life as a Maithili writer across decades that saw the language's struggle for recognition, the rise of the digital publishing revolution, and the... The remaining options point to different concerns and therefore do not answer this question.

२१००. (A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its

larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that these include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique. The remaining options point to different concerns and therefore do not answer this question.

२१०१. (B) The chapter places Jagdish Prasad Mandal inside the wider parallel history of Maithili literature. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter places Jagdish Prasad Mandal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२१०२. (C) The chapter notes that Ijjat Gama Ijjat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijjat) in Maithili village culture, how it functions as a tool of social control, particularly upon women and those of lower social rank. — Chapter 31 treats Gama Ijjat Banchelo as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that Ijjat Gama Ijjat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijjat) in Maithili village culture, how it functions as a tool of social control, particularly upon women and those of lower social rank. The remaining options point to different concerns and therefore do not answer this question.

२१०३. (B) They are characterised by an ear for vernacular Maithili idiom, tight narrative economy, and an unflinching gaze at caste violence, agricultural distress, and the inner lives of women and OBC communities. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that they are characterised by an ear for vernacular Maithili idiom, tight narrative economy, and an unflinching gaze at caste violence, agricultural distress, and the inner lives of women and OBC communities. The remaining options point to different concerns and therefore do not answer this question.

२१०४. (D) The chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu... — Chapter 31 treats Outlook India's as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that critics have placed his stories inside the line of inheritance that Outlook India's kathakar Ashok identified as constituting a 'larger community integrated with Maithili literature by way of their works', alongside Ram Vilas Sahu... The remaining options point to different concerns and therefore do not answer this question.

२१०५. (B) The chapter notes that women, Honour, and the Domestic Sphere Mandal's narratives consistently interrogate the gendered architecture of Maithili village honour culture. — Chapter 31 treats Domestic Sphere Mandal's as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that women, Honour, and the Domestic Sphere Mandal's narratives consistently interrogate the gendered architecture of Maithili village honour culture. The remaining options point to different concerns and therefore do not answer this question.

२१०६. (B) In Ijjat Gama Ijjat Banchelo, the concept of ijjat is revealed as a patriarchal mechanism that polices women's bodies and choices while simultaneously being invoked to justify social violence. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that in Ijjat Gama Ijjat Banchelo, the concept of ijjat is revealed as a patriarchal mechanism that polices women's bodies and choices while simultaneously being invoked to justify social violence. The remaining options point to different concerns and therefore do not answer this question.

२१०७. (C) 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. — Chapter 31 treats Shefalika Verma as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that this critical stance aligns Mandal with the feminist strands

visible in contemporary Maithili fiction by Shefalika Verma (Naagfans), Usha Kiran Khan (Bhamati), and Vibha Rani. The remaining options point to different concerns and therefore do not answer this question.

२१०८. (C) 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. — Chapter 31 treats Phanishwar Nath Renu's Maila Aanchal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that this 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. The remaining options point to different concerns and therefore do not answer this question.

२१०९. (A) The chapter notes that cRITICAL APPRECIATION: WESTERN LITERARY THEORIES 4.1 Realism and Social Realism Measured against the line of inheritance of European literary realism, Balzac's 'total social fact', Lukács's demand for typicality, and the English... — Chapter 31 treats RITICAL APPRECIATION as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that cRITICAL APPRECIATION: WESTERN LITERARY THEORIES 4.1 Realism and Social Realism Measured against the line of inheritance of European literary realism, Balzac's 'total social fact', Lukács's demand for typicality, and the English... The remaining options point to different concerns and therefore do not answer this question.

२११०. (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. — Chapter 31 treats Subaltern Studies as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

२१११. (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.

२११२. (B) His fieldwork took him to Northeast India, Arunachal Pradesh, North Cachar Hills, Assamconducting workshops with tribal women's organisations on cultural identity, preserving indigenous traditions, and gender empowerment. — Chapter 32 treats Northeast India as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that his fieldwork took him to Northeast India, Arunachal Pradesh, North Cachar Hills, Assamconducting workshops with tribal women's organisations on cultural identity, preserving indigenous traditions, and gender empowerment. The remaining options point to different concerns and therefore do not answer this question.

२११३. (A) 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. — Chapter 32 treats Dimasa Mahila Utthan Samiti 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 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. The remaining options point to different concerns and therefore do not answer this question.

२११४. (D) The chapter notes that overview of Major Works 3.1 Mansarbi (Novel, 2025) Published by Maitreyee Prakashan, Delhi (First Edition 2025, Price Rs. — Chapter 32 treats Maitreyee Prakashan 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 overview of Major Works 3.1 Mansarbi (Novel, 2025) Published by Maitreyee Prakashan, Delhi (First Edition 2025, Price Rs. The remaining options point to different concerns and therefore do not answer this question.

२११५. (A) The narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghab, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghab, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty. The remaining options point to different concerns and therefore do not answer this question.

२११६. (B) The novel's preface (Monak Bayat) reveals the compositional history: it was originally serialised on social media, encouraged by noted Maithili author Dr. — Chapter 32 treats Monak Bayat 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 novel's preface (Monak Bayat) reveals the compositional history: it was originally serialised on social media, encouraged by noted Maithili author Dr. The remaining options point to different concerns and therefore do not answer this question.

२११७. (D) The novel is dedicated to his grandmother, Shrimati Balmukhi Devi. — Chapter 32 treats Shrimati Balmukhi Devi 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 novel is dedicated to his grandmother, Shrimati Balmukhi Devi. The remaining options point to different concerns and therefore do not answer this question.

२११८. (A) The chapter notes that yayavari (Travelogue-Essays, in Videha Maithili Prabandhanibandhsamalochana) Yayavari collects travel essays by Mishra published in Videha's prose-essay series. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yayavari (Travelogue-Essays, in Videha Maithili Prabandhanibandhsamalochana) Yayavari collects travel essays by Mishra published in Videha's prose-essay series. The remaining options point to different concerns and therefore do not answer this question.

२११९. (B) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions. The remaining options point to different concerns and therefore do not answer this question.

२१२०. (C) The book thus serves as a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print. — Chapter 32 treats Facebook Meta-History' 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 book thus serves as a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print. The remaining options point to different concerns and therefore do not answer this question.

२१२१. (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.

२१२२. (C) Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues. — Chapter 32 treats Ravibhushan Pathak as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues. The remaining options point to different concerns and therefore do not answer this question.

२१२३. (A) The chapter notes that however, the novel is polyphonic in its rasa economy. — 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 however, the novel is polyphonic in its rasa economy. The remaining options point to different concerns and therefore do not answer this question.

२१२४. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

२१२५. (D) The chapter notes that mishra's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K. — Chapter 32 treats Homi K 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's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K. The remaining options point to different concerns and therefore do not answer this question.

२१२६. (A) The tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity. — Chapter 32 treats Jemi Naga 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 tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity. The remaining options point to different concerns and therefore do not answer this question.

२१२७. (B) The chapter notes that mishra's sympathetic but analytical observation of these communities, noting how Jemi Naga women maintain traditional marriage-marker hairstyles while negotiating RSS training, Christian ceremonies, and Indian legal personhood, maps... — Chapter 32 treats Jemi Naga 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's sympathetic but analytical observation of these communities, noting how Jemi Naga women maintain traditional marriage-marker hairstyles while negotiating RSS training, Christian ceremonies, and Indian legal personhood, maps... The remaining options point to different concerns and therefore do not answer this question.

२१२८. (A) The chapter notes that Edward Said's Orientalism (1978) provides tools to critique the dominant discourse about Mithila that Mishra implicitly contests: a discourse in which Mithila is exoticised as the land of Madhubani paintings, Sita's birthplace, and... — Chapter 32 treats Said's Orientalism as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Edward Said's Orientalism (1978) provides tools to critique the dominant discourse about Mithila that Mishra implicitly contests: a discourse in which Mithila is exoticised as the land of Madhubani paintings, Sita's birthplace, and... The remaining options point to different concerns and therefore do not answer this question.

२१२९. (D) The chapter notes that mansarbi can be read as a direct fictional response to Spivak's question. — 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 can be read as a direct fictional response to Spivak's question. The remaining options point to different concerns and therefore do not answer this question.

२१३०. (C) The chapter notes that bulki, a dalit woman in a village, doubly subaltern by caste and gender, does speak, does act, and does resist in Mishra's novel. — 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 bulki, a dalit woman in a village, doubly subaltern by caste and gender, does speak, does act, and does resist in Mishra's novel. The remaining options point to different concerns and therefore do not answer this question.

२१३१. (B) The chapter notes that he invokes the Sanskrit/classical Indian critical concept of the writer needing 'Shiv tatva', the capacity to inhabit the opposite gender's perspective, as a condition of adequate narrative representation. — 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 he invokes the Sanskrit/classical Indian critical concept of the writer needing 'Shiv tatva', the capacity to inhabit the opposite gender's perspective, as a condition of adequate narrative representation. The remaining options point to different concerns and therefore do not answer this question.

२१३२. (C) The chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works. — Chapter 32 treats Gender Studies Mishra's as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works. The remaining options point to different concerns and therefore do not answer this question.

२१३३. (A) The chapter notes that mishra's Yayavari essays are deeply reflexive in this regard: he repeatedly positions himself not as expert-authority but as learner and guest, acknowledging that the tribal women he encounters have knowledge and cultural authority... — 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 mishra's Yayavari essays are deeply reflexive in this regard: he repeatedly positions himself not as expert-authority but as learner and guest, acknowledging that the tribal women he encounters have knowledge and cultural authority... The remaining options point to different concerns and therefore do not answer this question.

२१३४. (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.

२१३५. (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse. The remaining options point to different concerns and therefore do not answer this question.

२१३६. (A) The chapter notes that its discussion connects Kalpana Jha, Delhi with critical appreciation, literary history and the Videha critical frame. — 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 its discussion connects Kalpana Jha, Delhi with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२१३७. (B) Her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection ‘Gosaaunik Geet’ (गोसाउनिक गीत), the social-reform song-collection ‘Nashamukti Hit Gaabi Geet’ (नशामुक्ति हित गाबी गीत), the... — Chapter 33 treats Gosaaunik Geet’ as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her primary contribution to the Maithili literary line of inheritance lies in four works: the devotional song-collection ‘Gosaaunik Geet’ (गोसाउनिक गीत), the social-reform song-collection ‘Nashamukti Hit Gaabi Geet’ (नशामुक्ति हित गाबी गीत), the... The remaining options point to different concerns and therefore do not answer this question.

२१३८. (B) The explicit PDF availability of her works by way of Videha, in contrast to mainstream Maithili publishers who remain print-bound, positions Kalpana Jha firmly inside the Videha Parallel Literary Movement: the cluster of women and subaltern writers who... — 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 explicit PDF availability of her works by way of Videha, in contrast to mainstream Maithili publishers who remain print-bound, positions Kalpana Jha firmly inside the Videha Parallel Literary Movement: the cluster of women and subaltern writers who... The remaining options point to different concerns and therefore do not answer this question.

२१३९. (B) Her inclusion alongside Preeti Thakur, Vibha Rani, Kamini Kamayani, Susmita Pathak, Panna Jha, and Premalata Mishra Prem (as noted by Ira Mallick in Videha Parallel History Part 82) confirms her membership in the Videha women’s counter-canon. — Chapter 33 treats Preeti Thakur as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her inclusion alongside Preeti Thakur, Vibha Rani, Kamini Kamayani, Susmita Pathak, Panna Jha, and Premalata Mishra Prem (as noted by Ira Mallick in Videha Parallel History Part 82) confirms her membership in the Videha women’s counter-canon. The remaining options point to different concerns and therefore do not answer this question.

२१४०. (B) The term derives from Sanskrit ‘go-svami’ (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or villagesite (deo-sthan). — 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 term derives from Sanskrit ‘go-svami’ (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or villagesite (deo-sthan). The remaining options point to different concerns and therefore do not answer this question.

२१४१. (B) The genre distinction is crucial: geet (song) in Maithili carries a different generic status from kavita (poem). — 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 genre distinction is crucial: geet (song) in Maithili carries a different generic status from kavita (poem). The remaining options point to different concerns and therefore do not answer this question.

२१४२. (C) 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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

२१४३. (C) The chapter notes that kalpana Jha’s devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent... — 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 kalpana Jha’s devotional songs, addressed to the female deity (gosaunin), occupy a specific locus in this line of inheritance: they engage the

Shakta strand of Maithili devotion, in which the goddess is not the distant transcendent... The remaining options point to different concerns and therefore do not answer this question.

२१४४. (A) In Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramāṇa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the... — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that in Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramāṇa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the... The remaining options point to different concerns and therefore do not answer this question.

२१४५. (C) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction. — 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 they are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction. The remaining options point to different concerns and therefore do not answer this question.

२१४६. (B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). The remaining options point to different concerns and therefore do not answer this question.

२१४७. (C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that lullabies as a genre present a distinctive challenge to literary theory. The remaining options point to different concerns and therefore do not answer this question.

२१४८. (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.

२१४९. (C) The preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record. — 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 preservation of a lullaby line of inheritance in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record. The remaining options point to different concerns and therefore do not answer this question.

२१५०. (D) Her own work thus participates in the Videha Parallel History critical frame's recovery of women's literary voices, and Kalpana Jha's translation of her travel narrative extends this recovery into the Hindi-reading sphere. — Chapter 33 treats Kalpana Jha's as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her own work thus participates in the Videha Parallel History critical

frame's recovery of women's literary voices, and Kalpana Jha's translation of her travel narrative extends this recovery into the Hindi-reading sphere. The remaining options point to different concerns and therefore do not answer this question.

२१५१. (A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... The remaining options point to different concerns and therefore do not answer this question.

२१५२. (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.

२१५३. (A) Her choice of the song-geet form rather than kavita (poem) or katha (story) is itself a positioning inside the Maithili literary field: songs are considered a lower-prestige form than 'proper' literary poetry, associated with women's domestic and religious... — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her choice of the song-geet form rather than kavita (poem) or katha (story) is itself a positioning inside the Maithili literary field: songs are considered a lower-prestige form than 'proper' literary poetry, associated with women's domestic and religious... The remaining options point to different concerns and therefore do not answer this question.

२१५४. (D) The chapter notes that this dual positioning, simultaneously inside and outside the subject, gives her biographical prose a quality rare in Maithili literary criticism: the warmth of personal memory joined to the discipline of scholarly assessment. — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this dual positioning, simultaneously inside and outside the subject, gives her biographical prose a quality rare in Maithili literary criticism: the warmth of personal memory joined to the discipline of scholarly assessment. The remaining options point to different concerns and therefore do not answer this question.

२१५५. (B) Videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: 'Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary' Pages: 26-30 (5 pages). — Chapter 34 treats Shardindu Chaudhary Visheshank as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: 'Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary' Pages: 26-30 (5 pages). The remaining options point to different concerns and therefore do not answer this question.

२१५६. (C) The significance of writing about Srikant Thakur Vidyalankar from inside the Videha critical frame is considerable, while produced inside a traditional Maithili Brahman scholarly milieu, has been systematically marginalised by the post-Sahitya Akademi... — Chapter 34 treats Srikant Thakur Vidyalankar as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the significance of writing about Srikant Thakur Vidyalankar from inside the Videha critical frame is considerable, while produced inside a traditional Maithili Brahman scholarly milieu, has been systematically marginalised by the post-Sahitya Akademi... The remaining options point to different concerns and therefore do not answer this question.

२१५७. (D) The pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship

with the Videha... — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship with the Videha... The remaining options point to different concerns and therefore do not answer this question.

२१५८. (C) The Memoir-Biography Hybrid The essay 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas' in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer's... — Chapter 34 treats Upendra Nath Jha Vyas' as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Memoir-Biography Hybrid The essay 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas' in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer's... The remaining options point to different concerns and therefore do not answer this question.

२१५९. (D) The chapter notes that this form is known in the Western line of inheritance and in Hindi literary line of inheritance (biographical essays by Hazari Prasad Dwivedi on figures he personally knew), but it is relatively uncommon in Maithili literary biography. — Chapter 34 treats Hazari Prasad Dwivedi as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this form is known in the Western line of inheritance and in Hindi literary line of inheritance (biographical essays by Hazari Prasad Dwivedi on figures he personally knew), but it is relatively uncommon in Maithili literary biography. The remaining options point to different concerns and therefore do not answer this question.

२१६०. (C) 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... — Chapter 34 treats Gaṅgeśa Upādhyāya's as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

२१६१. (C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... The remaining options point to different concerns and therefore do not answer this question.

२१६२. (C) Thematic Synthesis: Kamal's Vision of Mithila and the World 11. — Chapter 35 treats Thematic Synthesis 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 thematic Synthesis: Kamal's Vision of Mithila and the World 11. The remaining options point to different concerns and therefore do not answer this question.

२१६३. (B) The chapter notes that kamal's earlier collection Baat Ekperiya (बाट एकपेरिया, Kavita Sangraha, 2015) established him as a poet with a distinct voice in contemporary Maithili poetry; Kamal-Taal represents his fuller engagement with the specifically musical... — Chapter 35 treats Baat Ekperiya 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 kamal's earlier collection Baat Ekperiya (बाट एकपेरिया, Kavita Sangraha, 2015) established him as a poet with a distinct voice in contemporary Maithili poetry; Kamal-Taal represents his fuller engagement with the specifically musical... The remaining options point to different concerns and therefore do not answer this question.

२१६४. (B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music. The remaining options point to different concerns and therefore do not answer this question.

२१६५. (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary... — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary... The remaining options point to different concerns and therefore do not answer this question.

२१६६. (D) 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. — Chapter 35 treats Kolkata Maithili as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Mithila 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. The remaining options point to different concerns and therefore do not answer this question.

२१६७. (D) The first ends with the poet's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', establishing the poet's voice as a humble petitioner before the deity. — Chapter 35 treats Sakal Kamal as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the first ends with the poet's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', establishing the poet's voice as a humble petitioner before the deity. The remaining options point to different concerns and therefore do not answer this question.

२१६८. (A) The fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's... — 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 fourth, 'Maiya hamar dukha kahiya je sunbai' ('Mother, when will you listen to my sorrows?'), moves from formal invocation to intimate personal supplication, deploying the virah (separation) emotional register of devotional poetry: the devotee's... The remaining options point to different concerns and therefore do not answer this question.

२१६९. (C) These songs are specifically embedded in the Mithila-centric Ramayan line of inheritance that regards Janaki (Sita) as the daughter of the Mithila soil. — Chapter 35 treats Mithila-centric Ramayan 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 songs are specifically embedded in the Mithila-centric Ramayan line of inheritance that regards Janaki (Sita) as the daughter of the Mithila soil. The remaining options point to different concerns and therefore do not answer this question.

२१७०. (C) The chapter notes that kamal's five Nachhari songs celebrate Shiva as Bholanath, Digambar (skyclad), the bhang-drinking ascetic who marries the beautiful Gauri despite his apparent unsuitability, a genre of comic-devotional song unique to Mithila. — 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 kamal's five Nachhari songs celebrate Shiva as Bholanath, Digambar (skyclad), the bhang-drinking ascetic who marries the beautiful Gauri despite his apparent unsuitability, a genre of comic-devotional song unique to Mithila. The remaining options point to different concerns and therefore do not answer this question.

२१७१. (A) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance. — Chapter 35 treats Maiya Maina's 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 Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२१७२. (B) These are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women. — 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 are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women. The remaining options point to different concerns and therefore do not answer this question.

२१७३. (D) The chapter notes that the Geet (Song, Poem) as Literary Form: Indian Theoretical Framework 4.1 Rasa Theory and the Lyric Emotion Bharata Muni's Natyashastra (c. — Chapter 35 treats Rasa Theory 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 the Geet (Song, Poem) as Literary Form: Indian Theoretical Framework 4.1 Rasa Theory and the Lyric Emotion Bharata Muni's Natyashastra (c. The remaining options point to different concerns and therefore do not answer this question.

२१७४. (C) The romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon... — Chapter 35 treats Shringara 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 romantic songs (the viraha songs of the separated wife, the Krishna-Radha songs) evoke Shringara Rasa (love), both Sambhoga Shringara (love in union, as in the Gokulashtami songs) and Vipralambha Shringara (love in separation, as in the wife's monsoon... The remaining options point to different concerns and therefore do not answer this question.

२१७५. (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.

२१७६. (D) The chapter notes that kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular. — 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 kamal's songs exist in this hybrid space between classical and folk, between textual and oral, between the Sanskrit-influenced devotional line of inheritance and the living vernacular. The remaining options point to different concerns and therefore do not answer this question.

२१७७. (C) The chapter notes that centres on Dr. Kamini Kamayini and Kapileshwar Raut, Poetry, Prose and Social Realism. — Chapter 36 treats Dr. Kamini Kamayini as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that centres on Dr. Kamini Kamayini and Kapileshwar Raut, Poetry, Prose and Social Realism. The remaining options point to different concerns and therefore do not answer this question.

२१७८. (A) The chapter notes that critical Appreciation of Kamini Kamayini's Works A. — Chapter 36 treats Kamini Kamayini's Works A as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social

Realism. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation of Kamini Kamayini's Works A. The remaining options point to different concerns and therefore do not answer this question.

२१७९. (A) Application of Critical Frameworks VIII.Comparative Analysis: Kamini Kamayini and Kapileshwar Raut IX. — Chapter 36 treats Kamini Kamayini as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that application of Critical Frameworks VIII.Comparative Analysis: Kamini Kamayini and Kapileshwar Raut IX. The remaining options point to different concerns and therefore do not answer this question.

२१८०. (D) The Videha Parallel History critical frame in Practice XI. — Chapter 36 treats Practice XI as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame in Practice XI. The remaining options point to different concerns and therefore do not answer this question.

२१८१. (C) The chapter notes that 1448) by way of colonial-era revivals to the present digital renaissance enabled by the Videha platform. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that 1448) by way of colonial-era revivals to the present digital renaissance enabled by the Videha platform. The remaining options point to different concerns and therefore do not answer this question.

२१८२. (B) Applied to the vihaṇi kathā genre, Maithili micro-fiction, these concepts demand that we assess how each brief narrative achieves its affective impact by way of compression, implication, and an economy of means characteristic of dhvani. — 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 applied to the vihaṇi kathā genre, Maithili micro-fiction, these concepts demand that we assess how each brief narrative achieves its affective impact by way of compression, implication, and an economy of means characteristic of dhvani. The remaining options point to different concerns and therefore do not answer this question.

२१८३. (C) The chapter notes that kamini Kamayini's poetry exploits śṛṅgāra in its vipralambha (separation) modality and karuṇa to render the inner landscape of Maithili women. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that kamini Kamayini's poetry exploits śṛṅgāra in its vipralambha (separation) modality and karuṇa to render the inner landscape of Maithili women. The remaining options point to different concerns and therefore do not answer this question.

२१८४. (A) The chapter notes that postcolonial Criticism (Frantz Fanon, Homi Bhabha, Gayatri Spivak, Edward Said) addresses the double marginalization of Maithili literature: first, as a regional language overshadowed by Hindi in the Indian national imaginary; second... — Chapter 36 treats Frantz Fanon as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Criticism (Frantz Fanon, Homi Bhabha, Gayatri Spivak, Edward Said) addresses the double marginalization of Maithili literature: first, as a regional language overshadowed by Hindi in the Indian national imaginary; second... The remaining options point to different concerns and therefore do not answer this question.

२१८५. (B) The chapter notes that 1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology. — Chapter 36 treats New Logic' as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that 1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology. The remaining options point to different concerns and therefore do not answer this question.

२१८६. (B) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature. — 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 Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature. The remaining options point to different concerns and therefore do not answer this question.

२१८७. (B) The Navya Nyāya concept of viśeṣaṇatā (the relation of qualifier to qualificand) is particularly productive for literary analysis: every narrative event is constituted by a web of relational properties, and identifying the correct viśeṣaṇa (qualifier), the... — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the Navya Nyāya concept of viśeṣaṇatā (the relation of qualifier to qualificand) is particularly productive for literary analysis: every narrative event is constituted by a web of relational properties, and identifying the correct viśeṣaṇa (qualifier), the... The remaining options point to different concerns and therefore do not answer this question.

२१८८. (C) The chapter notes that this maps productively onto the postcolonial insight that the Maithili subject in literature is always 'knowledge under a (caste, gender, class) description.' Both Kamini Kamayini and Raut work to disrupt the default avacchedakas... — Chapter 36 treats Both Kamini Kamayini as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that this maps productively onto the postcolonial insight that the Maithili subject in literature is always 'knowledge under a (caste, gender, class) description.' Both Kamini Kamayini and Raut work to disrupt the default avacchedakas... The remaining options point to different concerns and therefore do not answer this question.

२१८९. (B) His daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us.' — Chapter 37 treats Kedar Nath Chaudhary as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that his daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us. The remaining options point to different concerns and therefore do not answer this question.

२१९०. (C) The chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority. — Chapter 37 treats Chameli Rani 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 the chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority. The remaining options point to different concerns and therefore do not answer this question.

२१९१. (B) The chapter notes that mahur Meaning 'poison'; the darkest novel in the sequence. — Chapter 37 treats Kedar Nath Chaudhary as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that the chapter notes that mahur Meaning 'poison'; the darkest novel in the sequence. The remaining options point to different concerns and therefore do not answer this question.

२१९२. (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.

२१९३. (A) The chapter notes that named for the female protagonist; described by critic Abha Jha as 'an extraordinary account of love's non-duality.' 2018 Ayna Meaning 'mirror'; a novel read by Hitnath Jha as a chronicle of declining civilisation and culture... — Chapter 37 treats Abha Jha 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 named for the female protagonist; described by critic Abha Jha as 'an extraordinary account of love's non-duality.' 2018 Ayna Meaning 'mirror'; a novel read by Hitnath Jha as a chronicle of declining civilisation and culture... The remaining options point to different concerns and therefore do not answer this question.

२१९४. (C) The novel's narrative involves a male protagonist whose life of migration and intellectual displacement brings him into encounter with women who represent different possibilities of Maithili womanhood, community memory, and

the meaning of home. — 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 novel's narrative involves a male protagonist whose life of migration and intellectual displacement brings him into encounter with women who represent different possibilities of Maithili womanhood, community memory, and the meaning of home. The remaining options point to different concerns and therefore do not answer this question.

२१९५. (D) Ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address... — Chapter 37 treats Ashish Anchinhar as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address... The remaining options point to different concerns and therefore do not answer this question.

२१९६. (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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

२१९७. (D) The chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation... — Chapter 37 treats Bharata Muni's Natyashastra as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that the chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation... The remaining options point to different concerns and therefore do not answer this question.

२१९८. (B) The chapter notes that chaudhary's dominant rasa is undoubtedly karuna, the sorrowful compassion evoked by witnessing lives disrupted by modernity, migration, and institutional failure. — 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 chaudhary's dominant rasa is undoubtedly karuna, the sorrowful compassion evoked by witnessing lives disrupted by modernity, migration, and institutional failure. The remaining options point to different concerns and therefore do not answer this question.

२१९९. (C) Abara Nahitan distributes karuna and shringara in counterpoint: the male protagonist's wanderings carry the bhayanaka of rootlessness, while his encounters with women invoke shringara, frequently shadowed by viraha (the shringara of separation). — Chapter 37 treats Abara Nahitan 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 distributes karuna and shringara in counterpoint: the male protagonist's wanderings carry the bhayanaka of rootlessness, while his encounters with women invoke shringara, frequently shadowed by viraha (the shringara of separation). The remaining options point to different concerns and therefore do not answer this question.

२२००. (B) The chapter notes that chaudhary's sthayibhava across all six novels is a form of viveka-informed grief, the sorrow of someone who sees clearly, who has experienced enough of the world to understand what is being lost, but who does not sentimentalise that... — 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 chaudhary's sthayibhava across all six novels is a form of viveka-informed grief, the sorrow of someone who

sees clearly, who has experienced enough of the world to understand what is being lost, but who does not sentimentalise that... The remaining options point to different concerns and therefore do not answer this question.

२२०१. (B) The chapter notes that this approximates the rasa of shanta as interpreted by Abhinavagupta in his Abhinavabharati: the peace of disillusionment that transcends rather than evades experience. — Chapter 37 treats Kedar Nath Chaudhary as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that the chapter notes that this approximates the rasa of shanta as interpreted by Abhinavagupta in his Abhinavabharati: the peace of disillusionment that transcends rather than evades experience. The remaining options point to different concerns and therefore do not answer this question.

२२०२. (D) The chapter notes that this critical report traces the authorial identity, creative range, thematic preoccupations, and translatorial craft of Dr. — 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 this critical report traces the authorial identity, creative range, thematic preoccupations, and translatorial craft of Dr. The remaining options point to different concerns and therefore do not answer this question.

२२०३. (A) The chapter notes that bheemnath Jha (“Bheemababu”), described in the preface as having “read the Maithili manuscript with affectionate care and suggested improvements”, signals the author’s embeddedness inside academic Maithili scholarship and the line of... — 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 bheemnath Jha (“Bheemababu”), described in the preface as having “read the Maithili manuscript with affectionate care and suggested improvements”, signals the author’s embeddedness inside academic Maithili scholarship and the line of... The remaining options point to different concerns and therefore do not answer this question.

२२०४. (B) The chapter notes that this is precisely the kind of question that Navya Nyaya technique (discussed below) is equipped to resolve. — 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 this is precisely the kind of question that Navya Nyaya technique (discussed below) is equipped to resolve. The remaining options point to different concerns and therefore do not answer this question.

२२०५. (C) The chapter notes that total Pankhi (2016): The Translation Project Kirtinath Jha’s Maithili rendering of Khalil Gibran’s Broken Wings (al-Ajniha al-Mutakassira, 1912), Total Pankhi (“Broken Wings”), is described in its preface as a project born of deep... — Chapter 38 treats Khalil Gibran’s Broken Wings as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that total Pankhi (2016): The Translation Project Kirtinath Jha’s Maithili rendering of Khalil Gibran’s Broken Wings (al-Ajniha al-Mutakassira, 1912), Total Pankhi (“Broken Wings”), is described in its preface as a project born of deep... The remaining options point to different concerns and therefore do not answer this question.

२२०६. (C) The chapter notes that and the publisher as Printvell Press, Darbhanga, the cultural capital of Mithila. — Chapter 38 treats Printvell Press 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 and the publisher as Printvell Press, Darbhanga, the cultural capital of Mithila. The remaining options point to different concerns and therefore do not answer this question.

२२०७. (C) The chapter notes that critique of clerical and patriarchal authority: The bishop is painted as a hypocrite who uses religious office for personal gain; women are treated as commodities. — 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 critique of clerical and patriarchal authority: The bishop is painted as a hypocrite who uses religious office for personal gain; women are treated as commodities. The remaining options point to different concerns and therefore do not answer this question.

२२०८. (D) The chapter notes that of these, Total Pankhi is overwhelmingly dominated by: Shringara rasa (the erotic / love sentiment): The love between the narrator and Selma, characterised by tenderness, longing, and spiritual elevation,

provides the primary... — Chapter 38 treats Tatal Pankhi as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

२२०९. (D) The chapter notes that krishna Kumar Ray (Devanagari: कृष्ण कुमार राय) was born on 5 March 1983 in Calcutta, into a family rooted in the Mithila region of northern Bihar. — Chapter 39 treats Kumar Ray 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 krishna Kumar Ray (Devanagari: कृष्ण कुमार राय) was born on 5 March 1983 in Calcutta, into a family rooted in the Mithila region of northern Bihar. The remaining options point to different concerns and therefore do not answer this question.

२२१०. (C) His father, Shri Sitanand Ray ('Nandu'), and mother, Shrimati Anupama Devi, provided a domestic environment marked by the oral traditions of Maithili speech and song. — Chapter 39 treats Shri Sitanand Ray as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that his father, Shri Sitanand Ray ('Nandu'), and mother, Shrimati Anupama Devi, provided a domestic environment marked by the oral traditions of Maithili speech and song. The remaining options point to different concerns and therefore do not answer this question.

२२११. (C) The chapter notes that regular Maithili composition began in earnest after he completed his intermediate examination in 2009, and his poems were broadcast on the Kantipur FM programme 'Hello Mithila', encouraging further commitment to the language. — Chapter 39 treats Kantipur FM 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 regular Maithili composition began in earnest after he completed his intermediate examination in 2009, and his poems were broadcast on the Kantipur FM programme 'Hello Mithila', encouraging further commitment to the language. The remaining options point to different concerns and therefore do not answer this question.

२२१२. (D) In 2005, renouncing employment with the Indian Railways, Karigar relocated from Calcutta to Delhi to study journalism. — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that in 2005, renouncing employment with the Indian Railways, Karigar relocated from Calcutta to Delhi to study journalism. The remaining options point to different concerns and therefore do not answer this question.

२२१३. (B) The chapter notes that karigar's pen-name encodes a programme: 'Karigar' (craftsman, artisan) signals identification with the world of physical labour and trade rather than the Brahminical or Kayastha cultural elite that has historically dominated Maithili... — 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 karigar's pen-name encodes a programme: 'Karigar' (craftsman, artisan) signals identification with the world of physical labour and trade rather than the Brahminical or Kayastha cultural elite that has historically dominated Maithili... The remaining options point to different concerns and therefore do not answer this question.

२२१४. (B) The chapter notes that this nominal act of self-positioning is itself a statement inside the field of Maithili identity politics. — 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 this nominal act of self-positioning is itself a statement inside the field of Maithili identity politics. The remaining options point to different concerns and therefore do not answer this question.

२२१५. (C) His literary debut was by way of Mithilanchal Today Prakashan rather than one of the establishment Maithili publishers. — Chapter 39 treats Mithilanchal Today Prakashan as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that his literary debut was by way of

Mithilanchal Today Prakashan rather than one of the establishment Maithili publishers. The remaining options point to different concerns and therefore do not answer this question.

२२१६. (A) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture. — 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 its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture. The remaining options point to different concerns and therefore do not answer this question.

२२१७. (C) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the ‘subaltern woman’ (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the... — Chapter 39 treats Gayatri Chakravorty Spivak as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that the feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the ‘subaltern woman’ (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the... The remaining options point to different concerns and therefore do not answer this question.

२२१८. (B) The chapter notes that daugal Chali Jai Gaam (Let Me Go Back to the Village) This lyric of urban alienation is among the collection’s most sustained and complex poems. — Chapter 39 treats Chali Jai Gaam 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 daugal Chali Jai Gaam (Let Me Go Back to the Village) This lyric of urban alienation is among the collection’s most sustained and complex poems. The remaining options point to different concerns and therefore do not answer this question.

२२१९. (C) The chapter notes that it moves by way of a series of contrasts: the city’s concrete and steel versus the village’s thatched roofs; the anonymity of the modern high-rise flat versus the warm recognition of neighbours in the village lane. — 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 it moves by way of a series of contrasts: the city’s concrete and steel versus the village’s thatched roofs; the anonymity of the modern high-rise flat versus the warm recognition of neighbours in the village lane. The remaining options point to different concerns and therefore do not answer this question.

२२२०. (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.

२२२१. (A) In Freudian terms, the poem is an instance of ‘Mourning and Melancholia’: the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that in Freudian terms, the poem is an instance of ‘Mourning and Melancholia’: the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). The remaining options point to different concerns and therefore do not answer this question.

२२२२. (A) The mother’s role as teacher of Maithili (‘matribhasha’) makes her death a figure for threatened linguistic extinction. — 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 mother’s role as teacher of Maithili

(‘matribhasha’) makes her death a figure for threatened linguistic extinction. The remaining options point to different concerns and therefore do not answer this question.

२२२३. (B) The chapter notes that centres on Kumar Pawan, Fiction Writer, Satirist and Poet. — 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 centres on Kumar Pawan, Fiction Writer, Satirist and Poet. The remaining options point to different concerns and therefore do not answer this question.

२२२४. (C) The editorial note introducing it in Antika positions it as Kumar Pawan's grand return to long fiction and calls for readers' attention. — Chapter 40 treats Kumar Pawan's as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the editorial note introducing it in Antika positions it as Kumar Pawan's grand return to long fiction and calls for readers' attention. The remaining options point to different concerns and therefore do not answer this question.

२२२५. (D) The story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (śrāddha), eating elaborate meals while the poor and the women wait. — Chapter 40 treats Sarban Bābū as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (śrāddha), eating elaborate meals while the poor and the women wait. The remaining options point to different concerns and therefore do not answer this question.

२२२६. (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... — 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 Kākī's family; the predatory economic logic of the village/ market... The remaining options point to different concerns and therefore do not answer this question.

२२२७. (B) Thematic Architecture The Salvation as Relational System: The paith (salvation) in Kumar Pawan's story is not merely an economic institution but a total epistemological and social system, what Navya-Nyāya would call a padārtha (a category of reality): a... — Chapter 40 treats Thematic Architecture The Salvation as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that thematic Architecture The Salvation as Relational System: The paith (salvation) in Kumar Pawan's story is not merely an economic institution but a total epistemological and social system, what Navya-Nyāya would call a padārtha (a category of reality): a... The remaining options point to different concerns and therefore do not answer this question.

२२२८. (A) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony. — Chapter 40 treats Kaniyā Kākī as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony. The remaining options point to different concerns and therefore do not answer this question.

२२२९. (A) The story is structured as an extended exercise in the feminist phenomenology of pratyakṣa (direct perception), these women see and know things that the men who control the narrative (Sarban Bābū, the contractor, the political leaders) systematically... — 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 is structured as an extended exercise in the feminist phenomenology of pratyakṣa (direct perception), these women see and know things that the men who control the narrative (Sarban Bābū, the contractor, the political leaders) systematically... The remaining options point to different concerns and therefore do not answer this question.

२२३०. (C) The chapter notes that structural and Imagistic Analysis The poem opens with a triple refrain, "Naih bisaraicha... naih bisaraicha / Eko palak lel naih bisaraicha", that functions as a formal anaphora binding the poem's three movements together. — Chapter 40 treats Imagistic Analysis The as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that structural and Imagistic Analysis The poem opens with a triple refrain, "Naih bisaraicha... naih bisaraicha / Eko palak lel naih bisaraicha", that functions as a formal anaphora binding the poem's three movements together. The remaining options point to different concerns and therefore do not answer this question.

२२३१. (D) The chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "ṭehiāyal chalāh" ("they were exhausted to the bone"), their entire... — Chapter 40 treats Analysis The as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "ṭehiāyal chalāh" ("they were exhausted to the bone"), their entire... The remaining options point to different concerns and therefore do not answer this question.

२२३२. (D) In the Navya-Nyāya critical frame, "Kālī tañ Ravi Chhai" is a meditation on the relationship between jñāna (knowledge) and smṛti (memory), specifically the class of cognitions that Gaṅgeśa calls "anubhava" (fresh experience taken as new information) versus... — Chapter 40 treats Ravi Chhai as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that in the Navya-Nyāya critical frame, "Kālī tañ Ravi Chhai" is a meditation on the relationship between jñāna (knowledge) and smṛti (memory), specifically the class of cognitions that Gaṅgeśa calls "anubhava" (fresh experience taken as new information) versus... The remaining options point to different concerns and therefore do not answer this question.

२२३३. (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.

२२३४. (A) The chapter notes that kaniyā Kākī in "Paith" is the rural female subaltern, multiply marginalised by age, caste position, gender, and geography. — 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 kaniyā Kākī in "Paith" is the rural female subaltern, multiply marginalised by age, caste position, gender, and geography. The remaining options point to different concerns and therefore do not answer this question.

२२३५. (C) The publisher's colophon in Vibhṛiti (2020) gives us the subtitle 'Preraṇādāyak Maithilī BhāṣāSāhitya Pustikā' (प्रेरणादायक मैथिली भाषा-साहित्य पुस्तिका), an inspirational primer in Maithilī language and literature, signalling Kamat's dual role as creative... — Chapter 41 treats Maithilī BhāṣāSāhitya Pustikā 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 publisher's colophon in Vibhṛiti (2020) gives us the subtitle 'Preraṇādāyak Maithilī BhāṣāSāhitya Pustikā' (प्रेरणादायक मैथिली भाषा-साहित्य पुस्तिका), an inspirational primer in Maithilī language and literature, signalling Kamat's dual role as creative... The remaining options point to different concerns and therefore do not answer this question.

२२३६. (C) The chapter notes that it is the homeland of Sītā (daughter of King Janaka), the cradle of the Navya Nyāya school of logic (Gaṅgeśa's Tattvacintāmaṇi was composed here c. — Chapter 41 treats King Janaka 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 it is the homeland of Sītā (daughter of King Janaka), the cradle of the Navya Nyāya school of logic (Gaṅgeśa's Tattvacintāmaṇi was composed here c. The remaining options point to different concerns and therefore do not answer this question.

२२३७. (C) In the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines. — Chapter 41 treats Scheduled Language as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that in the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines. The remaining options point to different concerns and therefore do not answer this question.

२२३८. (B) The Videha movement, beginning in 2004 and accelerated by way of digital platforms, challenged this stratification by opening publication to all writers regardless of social origin, producing what Gajendra Thakur has termed a 'Parallel Literature'... — Chapter 41 treats Gajendra Thakur 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 Videha movement, beginning in 2004 and accelerated by way of digital platforms, challenged this stratification by opening publication to all writers regardless of social origin, producing what Gajendra Thakur has termed a 'Parallel Literature'... The remaining options point to different concerns and therefore do not answer this question.

२२३९. (B) The text is a collection of narrative prose vignettes and micro-essays, each deploying a 'deep gaze' to expose the concealed logic of ordinary events: a family dispute over land, the gendered burden of post-harvest labour, the psychology of debt, the small... — 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 text is a collection of narrative prose vignettes and micro-essays, each deploying a 'deep gaze' to expose the concealed logic of ordinary events: a family dispute over land, the gendered burden of post-harvest labour, the psychology of debt, the small... The remaining options point to different concerns and therefore do not answer this question.

२२४०. (C) The chapter notes that bharata identified eight primary rasas: śṛṅgāra (erotic/love), hāsya (comic), karuṇā (compassionate/sorrowful), raudra (fierce/wrathful), vīra (heroic), bhayānaka (terrifying), bībhatsa (disgusting), and adbhuta (wondrous). — 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 bharata identified eight primary rasas: śṛṅgāra (erotic/love), hāsya (comic), karuṇā (compassionate/sorrowful), raudra (fierce/wrathful), vīra (heroic), bhayānaka (terrifying), bībhatsa (disgusting), and adbhuta (wondrous). The remaining options point to different concerns and therefore do not answer this question.

२२४१. (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. — 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 for Kuntaka, the soul of poetry is the creative speaker's intention (vivakṣā) expressed by way of language that slants, bends, and turns. The remaining options point to different concerns and therefore do not answer this question.

२२४२. (D) In many of the micronarratives, the actantial schema is: Subject (ordinary rural person) pursuing an Object (dignity, selfsufficiency, truth) against an Opponent (social convention, debt, caste hierarchy, state indifference) aided by a Helper (community... — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that in many of the micronarratives, the actantial schema is: Subject (ordinary rural person) pursuing an Object (dignity, selfsufficiency, truth) against an Opponent (social convention, debt, caste hierarchy, state indifference) aided by a Helper (community... The remaining options point to different concerns and therefore do not answer this question.

२२४३. (C) The chapter notes that spivak's concept of the 'subaltern woman' is also relevant to Gahiki Najari's portraiture of female figures, the women who carry water, manage post-harvest processing, navigate debt and dependency, whose voices are present in Kamat's... — Chapter 41 treats Gahiki Najari'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 spivak's concept of the 'subaltern woman' is also relevant to Gahiki Najari's portraiture of female figures, the women who carry

water, manage post-harvest processing, navigate debt and dependency, whose voices are present in Kamat's... The remaining options point to different concerns and therefore do not answer this question.

२२४४. (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.

२२४५. (B) The chapter notes that kamat's four works, in their persistent concern with vision (dṛiṣṭi, najari), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance. — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that kamat's four works, in their persistent concern with vision (dṛiṣṭi, najari), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२२४६. (C) In this sense, Vibhṛiti is not merely a book about farming; it is a text that performs the Parallel History methodology by insisting that practical ecological knowledge is as worthy of literary inscription as philosophical speculation. — Chapter 41 treats Parallel History as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that in this sense, Vibhṛiti is not merely a book about farming; it is a text that performs the Parallel History methodology by insisting that practical ecological knowledge is as worthy of literary inscription as philosophical speculation. The remaining options point to different concerns and therefore do not answer this question.

२२४७. (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.

२२४८. (B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. — Chapter 42 treats Watson Higher Secondary School as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. The remaining options point to different concerns and therefore do not answer this question.

२२४९. (D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer. The remaining options point to different concerns and therefore do not answer this question.

२२५०. (A) Institutional affiliations: Founder of the organisation Mithilakshar (1983). — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that institutional affiliations: Founder of the organisation Mithilakshar (1983). The remaining options point to different concerns and therefore do not answer this question.

२२५१. (A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. — Chapter 42 treats

Anand Mishra as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that his plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. The remaining options point to different concerns and therefore do not answer this question.

२२५२. (A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. — Chapter 42 treats Chheddi Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. The remaining options point to different concerns and therefore do not answer this question.

२२५३. (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.

२२५४. (B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant... — Chapter 42 treats Loangia Miarchai as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant... The remaining options point to different concerns and therefore do not answer this question.

२२५५. (A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and... — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and... The remaining options point to different concerns and therefore do not answer this question.

२२५६. (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. The remaining options point to different concerns and therefore do not answer this question.

२२५७. (A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising). — Chapter 42 treats Fifth International Maithili Theatre Festival as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising). The remaining options point to different concerns and therefore do not answer this question.

२२५८. (C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama. The remaining options point to different concerns and therefore do not answer this question.

२२५९. (C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. The remaining options point to different concerns and therefore do not answer this question.

२२६०. (B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२२६१. (C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. The remaining options point to different concerns and therefore do not answer this question.

२२६२. (D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge. The remaining options point to different concerns and therefore do not answer this question.

२२६३. (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.

२२६४. (B) The chapter notes that chul Buli Kanya Bani Gelahum (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. — Chapter 42 treats Buli Kanya Bani Gelahu as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that chul Buli Kanya Bani Gelahum (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

२२६५. (D) Abhilasha (Longing) A poem in Videha Sadeha 34, p. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that abhilasha (Longing) A poem in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

२२६६. (C) The chapter notes that contemporary Maithili literature must be understood inside the context of a centuries-long struggle for linguistic recognition, institutional support, and the preservation of Tirhuta (Mithilakshara) script alongside Devanagari. — 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 the chapter notes that contemporary Maithili literature must be understood inside the context of a centuries-long struggle for linguistic recognition, institutional support, and the preservation of Tirhuta (Mithilakshara) script alongside Devanagari. The remaining options point to different concerns and therefore do not answer this question.

२२६७. (C) The Maithili literary revival of the 19th-20th centuries was catalysed by journals such as Mithila Mihir and Mithila Darshan (Calcutta), by the organizational work of figures such as Babu Saheb Choudhary, and by the scholarship of figures like Dr. — Chapter 43 treats Babu Saheb Choudhary 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 Maithili literary revival of the 19th-20th centuries was catalysed by journals such as Mithila Mihir and Mithila Darshan (Calcutta), by the organizational work of figures such as Babu Saheb Choudhary, and by the scholarship of figures like Dr. The remaining options point to different concerns and therefore do not answer this question.

२२६८. (D) The inclusion of Maithili in the Eighth Schedule gave constitutional recognition but did not resolve questions of primary-school medium of instruction, state patronage, or the digital preservation of the language. — Chapter 43 treats Eighth Schedule 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 inclusion of Maithili in the Eighth Schedule gave constitutional recognition but did not resolve questions of primary-school medium of instruction, state patronage, or the digital preservation of the language. The remaining options point to different concerns and therefore do not answer this question.

२२६९. (C) The chapter notes that it has published over 390 issues and has been instrumental in digitally preserving and promoting Maithili literature across all genres, with particular emphasis on what it terms the 'parallel line of inheritance', literary voices... — 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 the chapter notes that it has published over 390 issues and has been instrumental in digitally preserving and promoting Maithili literature across all genres, with particular emphasis on what it terms the 'parallel line of inheritance', literary voices... The remaining options point to different concerns and therefore do not answer this question.

२२७०. (C) The chapter notes that laxman Jha 'Sagar' is both a product and a champion of this line of inheritance. — 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 the chapter notes that laxman Jha 'Sagar' is both a product and a champion of this line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२२७१. (D) The chapter notes that sagar's first published work appeared in Hindi in 1968 in 'Aryavarta'; in the same year his first Maithili composition was published in 'Mithila Mihir'. — 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 the chapter notes that sagar's first published work appeared in Hindi in 1968 in 'Aryavarta'; in the same year his first Maithili composition was published in 'Mithila Mihir'. The remaining options point to different concerns and therefore do not answer this question.

२२७२. (D) The chapter notes that this dual early debut, in Hindi and Maithili, in the same year, at age fifteen, is emblematic of his subsequent career: a writer deeply committed to Maithili, yet fully bilingual, operating across linguistic borders without... — 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 the chapter notes that this dual early debut, in Hindi and Maithili, in the same year, at age fifteen, is emblematic of his subsequent career: a writer deeply committed to Maithili, yet fully bilingual, operating across linguistic borders without... The remaining options point to different concerns and therefore do not answer this question.

२२७३. (C) The chapter notes that shail Jha's work presented in the Videha special issue spans three genres: a short story ('Pati Parmeshwar', 'The Husband as God'), a literary letter-cum-review, and a poem ('Beti''Daughter'). — Chapter 43 treats Pati Parmeshwar' 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 shail Jha's work presented in the Videha special issue spans three genres: a short story ('Pati Parmeshwar', 'The Husband as God'), a literary letter-cum-review, and a poem ('Beti''Daughter'). The remaining options point to different concerns and therefore do not answer this question.

२२७४. (C) These three pieces together constitute a remarkably coherent feminist voice, addressing in different registers the constraints of patriarchal expectation, the loneliness of the elderly, and the paradoxical status of daughters in Maithili society. — 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 these three pieces together constitute a remarkably coherent feminist voice, addressing in different registers the constraints of patriarchal expectation, the loneliness of the elderly, and the paradoxical status of daughters in Maithili society. The remaining options point to different concerns and therefore do not answer this question.

२२७५. (D) His father, Virendra Narayan Singh, was a zamindari figure of ideological disposition, active in the freedom movement, and his mother, Ramkali Devi, was a paradigm of maternal warmth and folk artistic creativity. — Chapter 44 treats Virendra Narayan Singh as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that his father, Virendra Narayan Singh, was a zamindari figure of ideological disposition, active in the freedom movement, and his mother, Ramkali Devi, was a paradigm of maternal warmth and folk artistic creativity. The remaining options point to different concerns and therefore do not answer this question.

२२७६. (C) The chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the... — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that maun grew up in a milieu saturated with the textures of Mithila's living culture: zamindari protocol and landholding structures on one side, his mother's folk songs, clay-doll crafts, and kinsfolk's traditional performing arts on the... The remaining options point to different concerns and therefore do not answer this question.

२२७७. (D) The chapter notes that he completed his M.A. in Hindi and then pursued research at Bhagalpur University (now Bihar University, Muzaffarpur branch), where he registered for post-doctoral research in Hindi and Nepali new poetry from a comparative perspective... — Chapter 44 treats Bhagalpur University as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he completed his M.A. in Hindi and then pursued research at Bhagalpur University (now Bihar University, Muzaffarpur branch), where he registered for post-doctoral research in Hindi and Nepali new poetry from a comparative perspective... The remaining options point to different concerns and therefore do not answer this question.

२२७८. (D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. The remaining options point to different concerns and therefore do not answer this question.

२२७९. (B) The chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural... — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural... The remaining options point to different concerns and therefore do not answer this question.

२२८०. (D) In Nepal he launched the quarterly 'Maithili' (Maithili Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge. — 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 in Nepal he launched the quarterly 'Maithili' (Maithili

Sahitya Parishad, Biratnagar, 1970-73), the first Maithili literary journal from Nepal, editing it as a bi-national cultural bridge. The remaining options point to different concerns and therefore do not answer this question.

२२८१. (D) The chapter notes that he was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship. — Chapter 44 treats Prime Minister Matrika Prasad Koirala as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship. The remaining options point to different concerns and therefore do not answer this question.

२२८२. (B) The compilation represents his lifelong synthesis of field-observation, historical research, and aesthetic theory. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the compilation represents his lifelong synthesis of field-observation, historical research, and aesthetic theory. The remaining options point to different concerns and therefore do not answer this question.

२२८३. (B) The chapter notes that he was simultaneously a prolific essayist and journalist. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he was simultaneously a prolific essayist and journalist. The remaining options point to different concerns and therefore do not answer this question.

२२८४. (B) The chapter notes that vinod Kumar Chaudhary writes: 'The first reportage collection in Maithili, Brahmagrama (Darbhanga, 1972) initiated by Maun, was a landmark. — Chapter 44 treats Kumar Chaudhary 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 vinod Kumar Chaudhary writes: 'The first reportage collection in Maithili, Brahmagrama (Darbhanga, 1972) initiated by Maun, was a landmark. The remaining options point to different concerns and therefore do not answer this question.

२२८५. (D) The chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person. — Chapter 44 treats Narayan Ram as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person. The remaining options point to different concerns and therefore do not answer this question.

२२८६. (B) The Tharu people, classified in Nepal's census as a separate ethnic and linguistic community, had in Maun's analysis deep cultural and linguistic links with the MithilaMaithili civilization. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the Tharu people, classified in Nepal's census as a separate ethnic and linguistic community, had in Maun's analysis deep cultural and linguistic links with the MithilaMaithili civilization. The remaining options point to different concerns and therefore do not answer this question.

२२८७. (B) The chapter notes that ganges Prasad Akela records Maun's intellectual generosity: 'He would arrive at conferences and seminars fully prepared to give of his scholarship without reservation, two hours of sustained, closely argued discourse, then quietly... — Chapter 44 treats Prasad Akela 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 ganges Prasad Akela records Maun's intellectual generosity: 'He would arrive at conferences and seminars fully prepared to give of his scholarship without reservation, two hours of sustained, closely argued discourse, then quietly... The remaining options point to different concerns and therefore do not answer this question.

२२८८. (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the genre as Maun practised it is a hybrid

form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. The remaining options point to different concerns and therefore do not answer this question.

२२८९. (D) The chapter notes that dhvani (Resonance) in Prose The theoretical cornerstone of Anandavardhana's Dhvanyaloka, that the highest literary meaning is that which is suggested (vyangya) rather than directly stated (vacya), illuminates Maun's reportage style... — Chapter 44 treats Prose The 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 dhvani (Resonance) in Prose The theoretical cornerstone of Anandavardhana's Dhvanyaloka, that the highest literary meaning is that which is suggested (vyangya) rather than directly stated (vacya), illuminates Maun's reportage style... The remaining options point to different concerns and therefore do not answer this question.

२२९०. (A) The chapter notes that but Maun predates Wolfe's theorization and works from a different cultural line of inheritance: the Renu-inflected literary journalism of Hindi and the classical Sanskrit travel-narrative (Yatravritta) line of inheritance. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that but Maun predates Wolfe's theorization and works from a different cultural line of inheritance: the Renu-inflected literary journalism of Hindi and the classical Sanskrit travel-narrative (Yatravritta) line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२२९१. (D) His position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation... — Chapter 44 treats Truman Capote's 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 position is closer to that of Truman Capote's 'non-fiction novel' in its ambition to produce literary text from documentary material, but without the American tendency toward the author's ego as subject. Maun's reportage is simultaneously documentation... The remaining options point to different concerns and therefore do not answer this question.

२२९२. (C) In Spivak's terms, Maun's reportage texts are acts of 'strategic essentialism', they mobilize an essentialized image of Maithili-Mithila cultural identity in order to establish a counter-archive against the erasure of these communities from official... — 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 in Spivak's terms, Maun's reportage texts are acts of 'strategic essentialism', they mobilize an essentialized image of Maithili-Mithila cultural identity in order to establish a counter-archive against the erasure of these communities from official... The remaining options point to different concerns and therefore do not answer this question.

२२९३. (D) The chapter notes that brahmagrama (1972): Close Critical Reading Brahmagrama, Maun's first and landmark reportage collection, takes its title from a specifically located village near Darbhanga. — Chapter 44 treats Close Critical Reading Brahmagrama 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 brahmagrama (1972): Close Critical Reading Brahmagrama, Maun's first and landmark reportage collection, takes its title from a specifically located village near Darbhanga. The remaining options point to different concerns and therefore do not answer this question.

२२९४. (D) The chapter notes that pA R T I I : M A I T H I L I L O K G A T H A, S C H O L A R S H I P A N D C U L T U R A L P O L I T I C S 2.1 The Scale and Significance of the Folk Ballad Research Maun's lifetime contribution to the study of Maithili folk ballads... — Chapter 44 treats Folk Ballad Research Maun's 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 pA R T I I : M A I T H I L I L O K G A T H A, S C H O L A R S H I P A N D C U L T U R A L P O L I T I C S 2.1 The Scale and Significance of the Folk Ballad Research Maun's lifetime contribution to the study of Maithili folk ballads... The remaining options point to different concerns and therefore do not answer this question.

२२९५. (C) The chapter places Meena Jha inside the wider parallel history of Maithili literature. — 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 places Meena Jha inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२२९६. (C) Indian Rasa-Dhvani-Vakrokti Aesthetics Following Bharata Muni's Natyashastra, Abhinavagupta's Abhinavabharati (10th-11th c.), Anandavardhana's Dhvanyaloka (9th c., Kashmir), Kuntaka's Vakroktijivita (c. — Chapter 45 treats Muni's Natyashastra as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that indian Rasa-Dhvani-Vakrokti Aesthetics Following Bharata Muni's Natyashastra, Abhinavagupta's Abhinavabharati (10th-11th c.), Anandavardhana's Dhvanyaloka (9th c., Kashmir), Kuntaka's Vakroktijivita (c. The remaining options point to different concerns and therefore do not answer this question.

२२९७. (D) The chapter notes that , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon. — Chapter 45 treats Sahitya Akademi 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 , ISSN 2229547X), which challenges the Sahitya Akademi mainstream by privileging democratic, subaltern, Dalit, and women's voices over the historically brahminical, male, Darbhanga-centric Maithili literary canon. The remaining options point to different concerns and therefore do not answer this question.

२२९८. (D) The chapter notes that this landmark achievement, documented in VIDEHA_372_2_2_2, places her at the forefront of the expansion of Maithili women's literary subject matter into the territory of bodily health, illness, and medical experience. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that this landmark achievement, documented in VIDEHA_372_2_2_2, places her at the forefront of the expansion of Maithili women's literary subject matter into the territory of bodily health, illness, and medical experience. The remaining options point to different concerns and therefore do not answer this question.

२२९९. (D) Her literary formation is that of a writer of a parallel line of inheritance: oriented toward social realism, toward the lives of middle-class Maithili women. — 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 her literary formation is that of a writer of a parallel line of inheritance: oriented toward social realism, toward the lives of middle-class Maithili women. The remaining options point to different concerns and therefore do not answer this question.

२३००. (B) The chapter notes that it is Maithili women's medical fiction, the achievement is landmark: the Videha platform enabled the first Maithili literary treatment of breast cancer, expanding the thematic range of the language's fiction into previously uncharted... — 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 it is Maithili women's medical fiction, the achievement is landmark: the Videha platform enabled the first Maithili literary treatment of breast cancer, expanding the thematic range of the language's fiction into previously uncharted... The remaining options point to different concerns and therefore do not answer this question.

२३०१. (B) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c. — Chapter 45 treats Rasa Theory as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c. The remaining options point to different concerns and therefore do not answer this question.

२३०२. (B) Abhinavagupta's contribution to rasa theory is the concept of sadharinikarna, universalisation. — 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 abhinavagupta's contribution to rasa theory is the concept of sadharinikarna, universalisation. The remaining options point to different concerns and therefore do not answer this question.

२३०३. (A) The chapter notes that th c.) Kshemendra's theory of auchitya (propriety, fitness, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, of word to meaning, character to action... — 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 th c.) Kshemendra's theory of auchitya (propriety, fitness, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, of word to meaning, character to action... The remaining options point to different concerns and therefore do not answer this question.

२३०४. (C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२३०५. (A) The chapter notes that this tension maps with unusual precision onto the Maithili women's literary line of inheritance. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that this tension maps with unusual precision onto the Maithili women's literary line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२३०६. (C) The 'angel in the house' in Mithila is the pativrata, the wife whose virtue consists in selfabnegation and domestic devotion. — 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 'angel in the house' in Mithila is the pativrata, the wife whose virtue consists in selfabnegation and domestic devotion. The remaining options point to different concerns and therefore do not answer this question.

२३०७. (D) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience. The remaining options point to different concerns and therefore do not answer this question.

२३०८. (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.

२३०९. (B) The breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed inside the vocabulary of pativrata domesticity. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed inside the vocabulary of pativrata domesticity. The remaining options point to different concerns and therefore do not answer this question.

२३१०. (D) The chapter notes that cixous calls it 'white ink': writing from the maternal body, from women's embodied experience, rather than from inherited male literary convention. — 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 cixous calls it 'white ink': writing from the maternal body, from women's embodied experience, rather than from inherited male literary convention. The remaining options point to different concerns and therefore do not answer this question.

२३११. (B) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer

and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that Meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of *écriture féminine* in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground. The remaining options point to different concerns and therefore do not answer this question.

२३१२. (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.

२३१३. (A) The chapter notes that Cixous holds that 'woman has always functioned inside the discourse of man...she is the repressed that ensures the system's functioning.' Meena Jha's fiction functions against this repression: it insists on the functioning of women's... — Chapter 45 treats Meena Jha's as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that Cixous holds that 'woman has always functioned inside the discourse of man...she is the repressed that ensures the system's functioning.' Meena Jha's fiction functions against this repression: it insists on the functioning of women's... The remaining options point to different concerns and therefore do not answer this question.

२३१४. (B) The Videha parallel movement's institutional success is in creating the conditions for Maithili women's writing to reach audiences beyond geographical 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 Videha parallel movement's institutional success is in creating the conditions for Maithili women's writing to reach audiences beyond geographical limits. The remaining options point to different concerns and therefore do not answer this question.

२३१५. (D) His ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. — Chapter 46 treats Me Kaṭiāyal Chhī as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. The remaining options point to different concerns and therefore do not answer this question.

२३१६. (D) The key mentors identified across Munnaji's prefaces are three: Premchand Pankaj (for ghazal, by way of both example and encouragement), Gajendra Thakur (for ghazal theory, bīhani kathā theory, and the general Videha critical frame), and Ashish Anchinhar... — Chapter 46 treats Premchand Pankaj as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the key mentors identified across Munnaji's prefaces are three: Premchand Pankaj (for ghazal, by way of both example and encouragement), Gajendra Thakur (for ghazal theory, bīhani kathā theory, and the general Videha critical frame), and Ashish Anchinhar... The remaining options point to different concerns and therefore do not answer this question.

२३१७. (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.

२३१८. (A) The chapter notes that subtitled "Maithili Vihinikathā Saṅkalan" (Collection of Maithili Seed Stories). — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that subtitled "Maithili Vihinikathā Saṅkalan" (Collection of Maithili Seed Stories). The remaining options point to different concerns and therefore do not answer this question.

२३१९. (C) The phrase simultaneously evokes: the domestic space of Maithili women's lives, the entanglement of the poet in his own language and culture, and the amorous entanglement of ghazal's classical subject. — 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 phrase simultaneously evokes: the domestic space of Maithili women's lives, the entanglement of the poet in his own language and culture, and the amorous entanglement of ghazal's classical subject. The remaining options point to different concerns and therefore do not answer this question.

२३२०. (D) 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... — Chapter 46 treats Chanda Jha's as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

२३२१. (A) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya... — Chapter 47 treats Vibha Rani as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya... The remaining options point to different concerns and therefore do not answer this question.

२३२२. (D) The title Antatah, meaning 'ultimately' or 'in the end', signals a philosophical movement toward resolution, reckoning, or conclusion. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the title Antatah, meaning 'ultimately' or 'in the end', signals a philosophical movement toward resolution, reckoning, or conclusion. The remaining options point to different concerns and therefore do not answer this question.

२३२३. (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.

२३२४. (B) The chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society. — Chapter 47 treats Social Protest as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society. The remaining options point to different concerns and therefore do not answer this question.

२३२५. (B) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory. — Chapter 47 treats Elaine Showalter as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory. The remaining options point to different concerns and therefore do not answer this question.

२३२६. (B) In Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that in Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by

way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. The remaining options point to different concerns and therefore do not answer this question.

२३२७. (B) The Nāṭyaśāstra's concept of Vibhāva (excitants or determinants of rasa) is operative here: the natural landscape functions as an ālambana-vibhāva (permanent excitant) for the emotional states of longing, sorrow, and hope that pervade the poems. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Nāṭyaśāstra's concept of Vibhāva (excitants or determinants of rasa) is operative here: the natural landscape functions as an ālambana-vibhāva (permanent excitant) for the emotional states of longing, sorrow, and hope that pervade the poems. The remaining options point to different concerns and therefore do not answer this question.

२३२८. (D) The chapter notes that kuntaka holds that the essence of poetry is 'deviating expression', saying something indirectly, with a twist. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kuntaka holds that the essence of poetry is 'deviating expression', saying something indirectly, with a twist. The remaining options point to different concerns and therefore do not answer this question.

२३२९. (C) Themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila. — Chapter 47 treats Seed Stories The as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila. The remaining options point to different concerns and therefore do not answer this question.

२३३०. (A) They operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that they operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local. The remaining options point to different concerns and therefore do not answer this question.

२३३१. (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that... — Chapter 47 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that... The remaining options point to different concerns and therefore do not answer this question.

२३३२. (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... The remaining options point to different concerns and therefore do not answer this question.

२३३३. (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. The remaining options point to different concerns and therefore do not answer this question.

२३३४. (C) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change. The remaining options point to different concerns and therefore do not answer this question.

२३३५. (A) The audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised. The remaining options point to different concerns and therefore do not answer this question.

२३३६. (B) Applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values. — Chapter 47 treats Nancy Chodorow's as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values. The remaining options point to different concerns and therefore do not answer this question.

२३३७. (A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives. The remaining options point to different concerns and therefore do not answer this question.

२३३८. (C) The chapter notes that from the Nāṭyaśāstra's analysis of dramatic types (Nāṭikā, Prakaraṇa etc.), this play corresponds most closely to a Prakaraṇa, a drama of social life with invented characters, depicting contemporary social themes, as distinguished... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from the Nāṭyaśāstra's analysis of dramatic types (Nāṭikā, Prakaraṇa etc.), this play corresponds most closely to a Prakaraṇa, a drama of social life with invented characters, depicting contemporary social themes, as distinguished... The remaining options point to different concerns and therefore do not answer this question.

२३३९. (D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an... — Chapter 47 treats Life The as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an... The remaining options point to different concerns and therefore do not answer this question.

२३४०. (D) The chapter notes that Mikhail Bakhtin's theory of the novel as a 'polyphonic' form, a genre of competing voices and dialogues, in contrast to the monologic epic, is particularly relevant here. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Mikhail Bakhtin's theory of the novel as a 'polyphonic' form, a genre of competing voices and dialogues, in contrast to the monologic epic, is particularly relevant here. The remaining options point to different concerns and therefore do not answer this question.

२३४१. (C) The chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that its

discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२३४२. (C) Indian Critical Perspectives X.A Rasa Theory (Bharata and Abhinavagupta) X.B Dhvani Theory (Anandavardhana) X.C The Navya Nyaya Epistemology of Gangesa Upadhyaya X.D Applying Navya Nyaya to Nabo Narayan Mishra XI. — Chapter 48 treats X.B Dhvani Theory as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that Indian Critical Perspectives X.A Rasa Theory (Bharata and Abhinavagupta) X.B Dhvani Theory (Anandavardhana) X.C The Navya Nyaya Epistemology of Gangesa Upadhyaya X.D Applying Navya Nyaya to Nabo Narayan Mishra XI. The remaining options point to different concerns and therefore do not answer this question.

२३४३. (D) The chapter notes that nabo Narayan Mishra in the Maithili Literary Context XII. — Chapter 48 treats Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that nabo Narayan Mishra in the Maithili Literary Context XII. The remaining options point to different concerns and therefore do not answer this question.

२३४४. (D) The chapter notes that p R E F A C E A N D S C O P E O F T H E S T U D Y Nabo Narayan Mishra occupies a distinctive and major, if relatively underexplored, position in contemporary Maithili literature. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that p R E F A C E A N D S C O P E O F T H E S T U D Y Nabo Narayan Mishra occupies a distinctive and major, if relatively underexplored, position in contemporary Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२३४५. (A) In Kolkata, he became deeply embedded in the Maithili cultural network. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that in Kolkata, he became deeply embedded in the Maithili cultural network. The remaining options point to different concerns and therefore do not answer this question.

२३४६. (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.

२३४७. (A) The chapter notes that contains 16 substantive questions covering poetic theory, the state of Maithili literature, institutionalisation, caste dynamics in literary organisations, and intergenerational responsibility. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contains 16 substantive questions covering poetic theory, the state of Maithili literature, institutionalisation, caste dynamics in literary organisations, and intergenerational responsibility. The remaining options point to different concerns and therefore do not answer this question.

२३४८. (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.

२३४९. (C) The chapter notes that yugpurush: Shri Rajanandan Lal Das Two essays on Rajanandan Lal Das (published in Videha's Rajanandan Lal Das Special Issue, No. — Chapter 48 treats Shri Rajanandan Lal Das Two 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 yugpurush: Shri Rajanandan Lal Das Two essays on Rajanandan Lal Das (published in Videha's Rajanandan Lal Das Special Issue, No. The remaining options point to different concerns and therefore do not answer this question.

२३५०. (A) The chapter notes that sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer. — Chapter 48 treats Shail Jha Sagar as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer. The remaining options point to different concerns and therefore do not answer this question.

२३५१. (D) The chapter notes that born on 23 November 1951 in Calcutta, the son of two Hindi scholars, his father Prabodh Narayan Singh a Maithili speaker from Saharsa, North Bihar, and his mother Anima Singh a Bengali speaker from Mymensingh (now Bangladesh)... — Chapter 49 treats Prabodh Narayan Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that born on 23 November 1951 in Calcutta, the son of two Hindi scholars, his father Prabodh Narayan Singh a Maithili speaker from Saharsa, North Bihar, and his mother Anima Singh a Bengali speaker from Mymensingh (now Bangladesh)... The remaining options point to different concerns and therefore do not answer this question.

२३५२. (D) The chapter notes that he has visited and lectured in Bangladesh, Caribbean, France, Germany, Italy, Nepal, Pakistan, Russia, Singapore, Sweden, Thailand, USA, Andorra, Scotland and China, and has been a poet-invitee at the Frankfurt Book Fair (India Guest... — Chapter 49 treats Frankfurt Book Fair as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that he has visited and lectured in Bangladesh, Caribbean, France, Germany, Italy, Nepal, Pakistan, Russia, Singapore, Sweden, Thailand, USA, Andorra, Scotland and China, and has been a poet-invitee at the Frankfurt Book Fair (India Guest... The remaining options point to different concerns and therefore do not answer this question.

२३५३. (A) The chapter notes that (For a Play) 1976 Pratyavartan Full play Mithila Darshan, Calcutta. — Chapter 49 treats Pratyavartan Full as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (For a Play) 1976 Pratyavartan Full play Mithila Darshan, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

२३५४. (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.

२३५५. (C) The play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed... — Chapter 49 treats West Bengal as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed... The remaining options point to different concerns and therefore do not answer this question.

२३५६. (C) The chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The... — Chapter 49 treats Ka Lel as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheatrical work in the line of

inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The... The remaining options point to different concerns and therefore do not answer this question.

२३५७. (B) Andolan (1977): The Movement Andolan ("The Movement") is the most overtly political of the early plays.

— Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that andolan (1977): The Movement Andolan ("The Movement") is the most overtly political of the early plays. The remaining options point to different concerns and therefore do not answer this question.

२३५८. (B) These polysemic possibilities are exploited throughout: the political movement of the title is simultaneously a physical movement of bodies by way of space, and a vibration, the trembling of the oppressed, the quaking of power. —

Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that these polysemic possibilities are exploited throughout: the political movement of the title is simultaneously a physical movement of bodies by way of space, and a vibration, the trembling of the oppressed, the quaking of power. The remaining options point to different concerns and therefore do not answer this question.

२३५९. (C) The chapter notes that janak a Anya Ekankee (1978): Janak and Other One-Acts The collection of one-act plays (ekāṅkī) centred on the figure of Janak, the philosopher-king of Videha (Mithila), father of Sita, is perhaps Nachiketa's most direct engagement...

— Chapter 49 treats Anya Ekankee as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that janak a Anya Ekankee (1978): Janak and Other One-Acts The collection of one-act plays (ekāṅkī) centred on the figure of Janak, the philosopher-king of Videha (Mithila), father of Sita, is perhaps Nachiketa's most direct engagement... The remaining options point to different concerns and therefore do not answer this question.

२३६०. (C) The play's dramatic conflict centres on the disjunction between the sweet language prescribed for women by social convention and the harsh realities of their actual experience, making priyamvada itself the site of ideological contestation.

— Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play's dramatic conflict centres on the disjunction between the sweet language prescribed for women by social convention and the harsh realities of their actual experience, making priyamvada itself the site of ideological contestation. The remaining options point to different concerns and therefore do not answer this question.

२३६१. (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

— Chapter 49 treats International Mother Language Day as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the... The remaining options point to different concerns and therefore do not answer this question.

२३६२. (C) Thematically, No Entry: Mā Pravish deploys the "No Entry" sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion...

— Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that thematically, No Entry: Mā Pravish deploys the "No Entry" sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion... The remaining options point to different concerns and therefore do not answer this question.

२३६३. (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...

— Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa'

— Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in... The remaining options point to different concerns and therefore do not answer this question.

२३६४. (C) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power. — Chapter 49 treats Anuttaran Mithila Darshan as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power. The remaining options point to different concerns and therefore do not answer this question.

२३६५. (D) The chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm. The remaining options point to different concerns and therefore do not answer this question.

२३६६. (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.

२३६७. (A) The collection was deemed major enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005. — Chapter 49 treats Rizio Yohannan Raj as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the collection was deemed major enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005. The remaining options point to different concerns and therefore do not answer this question.

२३६८. (A) The English title Second Person Singular retains the grammatical conceit of the Maithili original while making the collection available to the international poetry readership. — Chapter 49 treats Second Person Singular as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the English title Second Person Singular retains the grammatical conceit of the Maithili original while making the collection available to the international poetry readership. The remaining options point to different concerns and therefore do not answer this question.

२३६९. (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.

२३७०. (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.

२३७१. (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.

२३७२. (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.

२३७३. (B) The chapter notes that 1016 CE), in his Abhinavabhāratī, added śānta (tranquility) as the ninth rasa and elaborated the theory of sādharmaṇīkaraṇa, the universalization of personal emotion into impersonal aesthetic experience in the prepared reader (sahṛdaya). — 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 sādharmaṇīkaraṇa, the universalization of personal emotion into impersonal aesthetic experience in the prepared reader (sahṛdaya). The remaining options point to different concerns and therefore do not answer this question.

२३७४. (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.

२३७५. (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.

२३७६. (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.

२३७७. (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.

२३७८. (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.

२३७९. (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.

२३८०. (D) The chapter notes that centres on Nand Vilas Roy, Fiction, Bihani Katha and Democratic Parallel 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 notes that centres on Nand Vilas Roy, Fiction, Bihani Katha and Democratic Parallel Literature. The remaining options point to different concerns and therefore do not answer this question.

२३८१. (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.

२३८२. (C) His work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X). — Chapter 51 treats Pallavi Prakashan 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 his work is published exclusively by way of Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X). The remaining options point to different concerns and therefore do not answer this question.

२३८३. (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.

२३८४. (B) The chapter notes that dharendra Kumar, all associated with the progressive-democratic wing of Maithili letters. — 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 dharendra Kumar, all associated with the progressive-democratic wing of Maithili letters. The remaining options point to different concerns and therefore do not answer this question.

२३८५. (B) The chapter notes that), that the Maithili literary field is economically and culturally dominated by Brahmins, and that the Sahitya Akademi mechanism, its recognised literary organisations, its advisory board composition, systematically excludes... — 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 the chapter notes that), that the Maithili literary field is economically and culturally dominated by Brahmins, and that the Sahitya Akademi

mechanism, its recognised literary organisations, its advisory board composition, systematically excludes... The remaining options point to different concerns and therefore do not answer this question.

२३८६. (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. — 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 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. The remaining options point to different concerns and therefore do not answer this question.

२३८७. (D) The significance for literary criticism is epistemological: if even the supreme logician of Mithila was of marginalised social origin, and that fact was erased, how much more thoroughly have the literary voices of the margins been suppressed? — 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 significance for literary criticism is epistemological: if even the supreme logician of Mithila was of marginalised social origin, and that fact was erased, how much more thoroughly have the literary voices of the margins been suppressed? The remaining options point to different concerns and therefore do not answer this question.

२३८८. (D) A short-story anthology focussing on themes of authentic religious practice versus social performance, caste discrimination, and economic survival. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that a short-story anthology focussing on themes of authentic religious practice versus social performance, caste discrimination, and economic survival. The remaining options point to different concerns and therefore do not answer this question.

२३८९. (C) The prefatory note 'Kichhu Apan Bāt' ('A Few Personal Words') is itself a document of subaltern authorial self-positioning. — Chapter 51 treats Kichhu Apan Bāt' 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 prefatory note 'Kichhu Apan Bāt' ('A Few Personal Words') is itself a document of subaltern authorial self-positioning. The remaining options point to different concerns and therefore do not answer this question.

२३९०. (B) The collection is explicitly dedicated in its paratextual address to the democratic Maithili reading public. — 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 collection is explicitly dedicated in its paratextual address to the democratic Maithili reading public. The remaining options point to different concerns and therefore do not answer this question.

२३९१. (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 havelī. — 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 havelī. The remaining options point to different concerns and therefore do not answer this question.

२३९२. (A) The story critiques Brahminical notions of ritual obligation (filial duty defined by son, not daughter) while simultaneously celebrating a lowcaste man's aspiration and achievement. — 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 critiques Brahminical notions of ritual obligation (filial duty defined by son, not daughter) while simultaneously celebrating a lowcaste man's aspiration and achievement. The remaining options point to different concerns and therefore do not answer this question.

२३९३. (A) The chapter notes that women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert inside it. — Chapter 51 treats Nand Vilas Roy as

part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert inside it. The remaining options point to different concerns and therefore do not answer this question.

२३९४. (D) Roy's poetry collections, Chhāthik Dālā and Hamār Chārudhām, also consistently foreground women's religiosity and women's labour in ways that affirm the dignity of non-Brahminical, folkbased spiritual practice. —

Chapter 51 treats Chhāthik Dālā as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that Roy's poetry collections, Chhāthik Dālā and Hamār Chārudhām, also consistently foreground women's religiosity and women's labour in ways that affirm the dignity of non-Brahminical, folkbased spiritual practice. The remaining options point to different concerns and therefore do not answer this question.

२३९५. (B) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā, a deliberate reclamation of sacred space from Brahminical monopoly. — Chapter 51 treats Chhāthik Dālā 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 Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā, a deliberate reclamation of sacred space from Brahminical monopoly. The remaining options point to different concerns and therefore do not answer this question.

२३९६. (B) The chapter notes that migration, Displacement, and the Rural-Urban Fracture A third major thematic cluster concerns the migration of Bihari/Maithili men to urban centres (Mumbai, Delhi, Dhanbad) and the social and familial fractures this produces. — Chapter 51 treats Rural-Urban Fracture 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 migration, Displacement, and the Rural-Urban Fracture A third major thematic cluster concerns the migration of Bihari/Maithili men to urban centres (Mumbai, Delhi, Dhanbad) and the social and familial fractures this produces. The remaining options point to different concerns and therefore do not answer this question.

२३९७. (C) The chapter notes that its discussion connects Narayanji Chaudhary with critical appreciation, literary history and the Videha critical frame. — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Narayanji Chaudhary with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२३९८. (B) The chapter notes that n A R A Y A N J I C H A U D H A R Y Environmental Activist, Water Heritage Guardian of Mithila A Comprehensive Research Report and Critical Appreciation 1 . — Chapter 52 treats Environmental Activist 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 n A R A Y A N J I C H A U D H A R Y Environmental Activist, Water Heritage Guardian of Mithila A Comprehensive Research Report and Critical Appreciation 1 . The remaining options point to different concerns and therefore do not answer this question.

२३९९. (D) As a catalyst for civic discourse: Dr Shiv Kumar Mishra's essay in Videha 419 documents how Chaudhary's 2019 seminar at the Maithili Sahitya Sansthan, presided over by Padma Shri Manas Bihari Verma, brought together water specialists, IAS officers... — Chapter 52 treats Dr Shiv Kumar Mishra's 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 as a catalyst for civic discourse: Dr Shiv Kumar Mishra's essay in Videha 419 documents how Chaudhary's 2019 seminar at the Maithili Sahitya Sansthan, presided over by Padma Shri Manas Bihari Verma, brought together water specialists, IAS officers... The remaining options point to different concerns and therefore do not answer this question.

२४००. (B) The chapter notes that strengths of the Movement Grassroots credibility: The TBA is not an NGO with external funding or a political front. — Chapter 52 treats Movement Grassroots 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 strengths of the Movement Grassroots credibility: The TBA is not an NGO with external funding or a political front. The remaining options point to different concerns and therefore do not answer this question.

२४०१. (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.

२४०२. (A) The editorial critical frame for these special issues is described by editor Gajendra Thakur in an extended methodological note: Videha's visheshanks aspire to offer five simultaneous registers, the flavour of a magazine special, of a critical monograph... — Chapter 52 treats Gajendra Thakur 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 editorial critical frame for these special issues is described by editor Gajendra Thakur in an extended methodological note: Videha's visheshanks aspire to offer five simultaneous registers, the flavour of a magazine special, of a critical monograph... The remaining options point to different concerns and therefore do not answer this question.

२४०३. (A) The chapter notes that panna Jha, his wife, a retired Professor of Psychology from Magadh University, produced three major Maithili works, Anubhuti (2009/2010), Anusheelan (2012), and Abhilasha (2021), that bring psychoanalytic depth, feminist... — Chapter 53 treats Magadh University as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that panna Jha, his wife, a retired Professor of Psychology from Magadh University, produced three major Maithili works, Anubhuti (2009/2010), Anusheelan (2012), and Abhilasha (2021), that bring psychoanalytic depth, feminist... The remaining options point to different concerns and therefore do not answer this question.

२४०४. (B) The editorial note of Videha 395 records poignantly that his wife Panna Jha has since passed away (svargiya). — Chapter 53 treats Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the editorial note of Videha 395 records poignantly that his wife Panna Jha has since passed away (svargiya). The remaining options point to different concerns and therefore do not answer this question.

२४०५. (A) The chapter notes that he received the Vaidyanath Mishra 'Yatri' Samman in 2019 alongside his wife Panna Jha at a ceremony jointly organised by Akhil Bharatiya Maithili Sahitya Parishad (Darbhanga) and Mithilanchal Vikas Parishad (Laheriasarai, Darbhanga). — Chapter 53 treats Vaidyanath Mishra as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that he received the Vaidyanath Mishra 'Yatri' Samman in 2019 alongside his wife Panna Jha at a ceremony jointly organised by Akhil Bharatiya Maithili Sahitya Parishad (Darbhanga) and Mithilanchal Vikas Parishad (Laheriasarai, Darbhanga). The remaining options point to different concerns and therefore do not answer this question.

२४०६. (C) The chapter notes that women's College (Magadh University), Patna, from which she retired in 2008. — Chapter 53 treats Magadh University as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that women's College (Magadh University), Patna, from which she retired in 2008. The remaining options point to different concerns and therefore do not answer this question.

२४०७. (B) The chapter notes that she was an active member of Maithili Mahila Sangh, Patna, serving successively as member, secretary, vice-president, president, and adviser, shaping it into one of the most effective Maithili women's organisations. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that she was an active member of Maithili Mahila Sangh, Patna, serving successively as member, secretary, vice-president, president, and

adviser, shaping it into one of the most effective Maithili women's organisations. The remaining options point to different concerns and therefore do not answer this question.

२४०८. (A) The chapter notes that she received three major literary honours: the Shri Janaki Samman (Maithili Mahila Sangh, Patna), the Yatri Samman (Mithilanchal Vikas Parishad, Laheriasarai, Darbhanga), and the Mithila Vibhuti Samman (Akhil Bharatiya Mithila Sangh... — Chapter 53 treats Shri Janaki Samman as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that she received three major literary honours: the Shri Janaki Samman (Maithili Mahila Sangh, Patna), the Yatri Samman (Mithilanchal Vikas Parishad, Laheriasarai, Darbhanga), and the Mithila Vibhuti Samman (Akhil Bharatiya Mithila Sangh... The remaining options point to different concerns and therefore do not answer this question.

२४०९. (C) The chapter notes that c o m p l e t e B i b l i o g r a p h y 2.1 Works of Narendra Jha 2.1.1 Mithilak Arthik Vikas (2000) Title: मिथिलाक आर्थिक विकास. — Chapter 53 treats Narendra Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that c o m p l e t e B i b l i o g r a p h y 2.1 Works of Narendra Jha 2.1.1 Mithilak Arthik Vikas (2000) Title: मिथिलाक आर्थिक विकास. The remaining options point to different concerns and therefore do not answer this question.

२४१०. (D) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila... — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila... The remaining options point to different concerns and therefore do not answer this question.

२४११. (A) A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation inside the broader arc of the Mithila-Maithili movement from the 1950s by way of the 2000s. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that a memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation inside the broader arc of the Mithila-Maithili movement from the 1950s by way of the 2000s. The remaining options point to different concerns and therefore do not answer this question.

२४१२. (C) An academic monograph on schizophrenia and social stress, drawing on her decades of teaching and research in psychology. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that an academic monograph on schizophrenia and social stress, drawing on her decades of teaching and research in psychology. The remaining options point to different concerns and therefore do not answer this question.

२४१३. (D) 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... — Chapter 53 treats Manjit San Bucchhiya Sabhak Man 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 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... The remaining options point to different concerns and therefore do not answer this question.

२४१४. (D) The chapter notes that n a r e n d r a J h a : A n a l y t i c a l S t u d y 3.1 The Pioneer of Economic Writing in Maithili Narendra Jha occupies a historically unique position in Maithili literature: he is virtually the only person to have produced a... — Chapter 53 treats Economic Writing as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that n a r e n d r a J h a : A n a l y t i c a l S t u d y 3.1 The Pioneer of Economic Writing in Maithili Narendra Jha occupies a historically unique position

in Maithili literature: he is virtually the only person to have produced a... The remaining options point to different concerns and therefore do not answer this question.

२४१५. (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.

२४१६. (B) The 2014 book's Chapter 5 ('Agriculture') documents the structural decline: 65 per cent of Mithila's population depends on agriculture, yet the agricultural sector is perpetually undercapitalised. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the 2014 book's Chapter 5 ('Agriculture') documents the structural decline: 65 per cent of Mithila's population depends on agriculture, yet the agricultural sector is perpetually undercapitalised. The remaining options point to different concerns and therefore do not answer this question.

२४१७. (A) The chapter notes that he tracks the historical shift from peasant-farmers (kashtkaar) to agricultural labourers, the breakdown of cooperative agriculture, and the absence of agro-processing industries for makhana (foxnut), lichi, mango, jute, and... — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that he tracks the historical shift from peasant-farmers (kashtkaar) to agricultural labourers, the breakdown of cooperative agriculture, and the absence of agro-processing industries for makhana (foxnut), lichi, mango, jute, and... The remaining options point to different concerns and therefore do not answer this question.

२४१८. (C) The chapter notes that it documents the systematic deindustrialisation of Mithila across sugar (once a major industry with mills at Motipur, Lohat, Sakri, Sugauli), jute, textiles, paper, and agro-processing. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that it documents the systematic deindustrialisation of Mithila across sugar (once a major industry with mills at Motipur, Lohat, Sakri, Sugauli), jute, textiles, paper, and agro-processing. The remaining options point to different concerns and therefore do not answer this question.

२४१९. (B) The chapter places Nine Contemporary Maithili Voices inside the wider parallel history of Maithili literature. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter places Nine Contemporary Maithili Voices inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२४२०. (B) Indian Classical Criticism: Drawing on Bharata's Natyashastra (Rasa theory), Anandavardhana's Dhvanyaloka (theory of Dhvani or resonance), Kuntaka's Vakroktijivita (the principle of oblique or defamiliarised expression), and the Alamkara line of... — Chapter 54 treats Bharata's Natyashastra as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that Indian Classical Criticism: Drawing on Bharata's Natyashastra (Rasa theory), Anandavardhana's Dhvanyaloka (theory of Dhvani or resonance), Kuntaka's Vakroktijivita (the principle of oblique or defamiliarised expression), and the Alamkara line of... The remaining options point to different concerns and therefore do not answer this question.

२४२१. (B) The chapter notes that western Critical Theory: Employing New Critical close reading (I.A. — Chapter 54 treats Employing New Critical as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt.

Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that western Critical Theory: Employing New Critical close reading (I.A. The remaining options point to different concerns and therefore do not answer this question.

२४२२. (D) The Videha critical frame insists that literary history must be written from below, taking into account caste, class, and gender dynamics. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the Videha critical frame insists that literary history must be written from below, taking into account caste, class, and gender dynamics. The remaining options point to different concerns and therefore do not answer this question.

२४२३. (B) His poem 'फेंकाएल जिनगी' (Phenkāēl Jinagī, Thrown-away Life) is not a fictional tragedy; it is a documented reality of social abandonment. — Chapter 54 treats Thrown-away Life as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that his poem 'फेंकाएल जिनगी' (Phenkāēl Jinagī, Thrown-away Life) is not a fictional tragedy; it is a documented reality of social abandonment. The remaining options point to different concerns and therefore do not answer this question.

२४२४. (B) The unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide. — Chapter 54 treats Kalpana Chawla as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide. The remaining options point to different concerns and therefore do not answer this question.

२४२५. (C) The chapter notes that this is what Sandra Gilbert and Susan Gubar would call "the anxiety of authorship" reversed: here, the female subject writes herself into existence before birth, claiming the archive of achieved women against the annihilation her... — Chapter 54 treats Sandra Gilbert as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that this is what Sandra Gilbert and Susan Gubar would call "the anxiety of authorship" reversed: here, the female subject writes herself into existence before birth, claiming the archive of achieved women against the annihilation her... The remaining options point to different concerns and therefore do not answer this question.

२४२६. (C) The Videha critical frame explicitly defends this mixed-register Maithili against the purism of the mainstream stream which, as Gajendra Thakur has documented, uses linguistic gatekeeping as a tool of caste exclusion. — Chapter 54 treats Gajendra Thakur as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the Videha critical frame explicitly defends this mixed-register Maithili against the purism of the mainstream stream which, as Gajendra Thakur has documented, uses linguistic gatekeeping as a tool of caste exclusion. The remaining options point to different concerns and therefore do not answer this question.

२४२७. (C) The chapter notes that its weaknesses lie in occasional prosodic irregularity and some poems where the didactic intent overwhelms the aesthetic impulse, a tension that the Indian rasa line of inheritance marks as the subordination of shringara and karuna... — 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 its weaknesses lie in occasional prosodic irregularity and some poems where the didactic intent overwhelms the aesthetic impulse, a tension that the Indian *rasa* line of inheritance marks as the subordination of *shringara* and *karuna*... The remaining options point to different concerns and therefore do not answer this question.

२४२८. (B) The chapter notes that however, the best poemsthe title poem, the unborn daughter's appeal, and "Shram Shakti", achieve what Anandavardhana called dhvani of the highest order: where the suggested meaning completely dominates the expressed meaning, making... — Chapter 54 treats Shram Shakti 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 however, the best poemsthe title poem, the unborn daughter's appeal, and "Shram Shakti", achieve what Anandavardhana called dhvani of the highest order: where the suggested meaning completely dominates the expressed meaning, making... The remaining options point to different concerns and therefore do not answer this question.

२४२९. (A) Mandal's poetic labour is to disrupt normalised sannikarsha relations (roti = domestic, lal = auspicious) by establishing new, unprecedented vyapti (pervasion) relations that force the reader into fresh cognitive labour. — 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 mandal's poetic labour is to disrupt normalised sannikarsha relations (roti = domestic, lal = auspicious) by establishing new, unprecedented vyapti (pervasion) relations that force the reader into fresh cognitive labour. The remaining options point to different concerns and therefore do not answer this question.

२४३०. (D) The inclusion of a section on English spelling rules (Śuddha-Śuddha Aṅgrezī Lilek Niyam) is a remarkable structural hybrid, acknowledging the new linguistic reality while asserting Maithili's grammatical critical frame. — Chapter 54 treats Aṅgrezī Lilek Niyam 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 inclusion of a section on English spelling rules (Śuddha-Śuddha Aṅgrezī Lilek Niyam) is a remarkable structural hybrid, acknowledging the new linguistic reality while asserting Maithili's grammatical critical frame. The remaining options point to different concerns and therefore do not answer this question.

२४३१. (D) Videha Parallel History critical frame (VPHF): This work is a parallel history of linguistic standardization. — 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 videha Parallel History critical frame (VPHF): This work is a parallel history of linguistic standardization. The remaining options point to different concerns and therefore do not answer this question.

२४३२. (D) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7. — Chapter 55 treats Amit Mishra as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7. The remaining options point to different concerns and therefore do not answer this question.

२४३३. (B) The chapter notes that chandan Kumar Jha: Monak Baat 7.1 Biographical Context 7.2 Thematic Analysis 7.3 Technical Achievement: Baal Ghazal and Generic Innovation 7.4 Close Reading of Selected Ghazals 8. — Chapter 55 treats Kumar Jha as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and

Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that Chandan Kumar Jha: Monak Baat 7.1 Biographical Context 7.2 Thematic Analysis 7.3 Technical Achievement: Baal Ghazal and Generic Innovation 7.4 Close Reading of Selected Ghazals 8. The remaining options point to different concerns and therefore do not answer this question.

२४३४. (A) The immediate feedback loop, writing a ghazal, posting it online, receiving responses from other poets and readers, revising based on technical criticism, constituted the laboratory of formal training that made the print collections possible. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the immediate feedback loop, writing a ghazal, posting it online, receiving responses from other poets and readers, revising based on technical criticism, constituted the laboratory of formal training that made the print collections possible. The remaining options point to different concerns and therefore do not answer this question.

२४३५. (A) The chapter notes that this is a model of literary production without precedent in Maithili literary history: the digital-first, community-trained, simultaneously-published emergence of a new generation. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that this is a model of literary production without precedent in Maithili literary history: the digital-first, community-trained, simultaneously-published emergence of a new generation. The remaining options point to different concerns and therefore do not answer this question.

२४३६. (A) The simultaneous publication of three ghazal collections by three poets from the same online community, by the same publisher, in the same year, is a moment in Maithili literary history that institutional criticism, focused on individual 'major' figures... — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the simultaneous publication of three ghazal collections by three poets from the same online community, by the same publisher, in the same year, is a moment in Maithili literary history that institutional criticism, focused on individual 'major' figures... The remaining options point to different concerns and therefore do not answer this question.

२४३७. (D) The Parallel History critical frame makes it visible and major. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the Parallel History critical frame makes it visible and major. The remaining options point to different concerns and therefore do not answer this question.

२४३८. (B) The Makta, Matla, Radif, Kafiya: Technical Vocabulary The technical vocabulary that all three poets deploy in their prefaces shows their shared theoretical formation. — Chapter 55 treats Technical Vocabulary The as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the Makta, Matla, Radif, Kafiya: Technical Vocabulary The technical vocabulary that all three poets deploy in their prefaces shows their shared theoretical formation. The remaining options point to different concerns and therefore do not answer this question.

२४३९. (C) The chapter notes that) is his first published literary work and specifically his first published Maithili ghazal collection. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that) is his first published literary work and specifically his first published Maithili ghazal collection. The remaining options point to different concerns and therefore do not answer this question.

२४४०. (D) The chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother... — Chapter 55 treats Sri Pitambar Jha as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that he was born and raised in a family with a literary-intellectual line of inheritance: his father, Sri Pitambar Jha, was always writing, collecting Maithili newspapers and journals, and held socialist political views; his mother... The remaining options point to different concerns and therefore do not answer this question.

२४४१. (C) Thematic Analysis Thematically, Om Prakash's ghazals range across four major domains. — Chapter 55 treats Thematic Analysis Thematically as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that thematic Analysis Thematically, Om Prakash's ghazals range across four major domains. The remaining options point to different concerns and therefore do not answer this question.

२४४२. (C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. The remaining options point to different concerns and therefore do not answer this question.

२४४३. (A) These politically engaged ghazals deploy the ghazal's traditional vehicle of love-complaint to carry social-democratic critique, a characteristic move of the best Urdu and Hindi ghazal line of inheritance. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that these politically engaged ghazals deploy the ghazal's traditional vehicle of love-complaint to carry social-democratic critique, a characteristic move of the best Urdu and Hindi ghazal line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२४४४. (D) The chapter places Pradeep Pushpa inside the wider parallel history of Maithili literature. — 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 places Pradeep Pushpa inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२४४५. (B) The chapter notes that c O M P L E T E C R I T I C A L A P P R E C I A T I O N PRADEEP PUSHPA Ghazal Poet · Cultural Commentator · Digital Writer Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya Epistemology of Gaṅgeśa · ... — Chapter 56 treats PRADEEP PUSHPA Ghazal Poet · Cultural 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 c O M P L E T E C R I T I C A L A P P R E C I A T I O N PRADEEP PUSHPA Ghazal Poet · Cultural Commentator · Digital Writer Indian & Western Literary Theory · Videha Parallel History critical frame Navya-Nyāya Epistemology of Gaṅgeśa · ... The remaining options point to different concerns and therefore do not answer this question.

२४४६. (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.

२४४७. (C) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr). — 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 around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr). The remaining options point to different concerns and therefore do not answer this question.

२४४८. (D) The chapter notes that family and Location Pradeep Pushpa's wife Nīlū Pushpa (नीलू पुष्प) is described as the first listener of his ghazals, an acknowledgment that locates the creative process inside the domestic sphere rather than in the seminar hall or... — Chapter 56 treats Location Pradeep Pushpa's 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 family and Location Pradeep Pushpa's wife Nīlū Pushpa (नीलू पुष्प) is described as the first listener of his ghazals, an acknowledgment that locates the

creative process inside the domestic sphere rather than in the seminar hall or... The remaining options point to different concerns and therefore do not answer this question.

२४४९. (C) The chapter notes that 'Gītākā Rāmlocana Ṭhākura' (गीतकार रामलोचन ठाकुर), Videha Sadeha 24, pages 133-136. — Chapter 56 treats Gītākā Rāmlocana 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 'Gītākā Rāmlocana Ṭhākura' (गीतकार रामलोचन ठाकुर), Videha Sadeha 24, pages 133-136. The remaining options point to different concerns and therefore do not answer this question.

२४५०. (C) The chapter notes that ghazal 4 (222212212222): Variant of ramal bahr; Delhi migration as key motif. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 4 (222212212222): Variant of ramal bahr; Delhi migration as key motif. The remaining options point to different concerns and therefore do not answer this question.

२४५१. (C) The chapter notes that ghazal 7 (2222222): Short bahr, Dushyant-style two-line shers with political bite. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 7 (2222222): Short bahr, Dushyant-style two-line shers with political bite. The remaining options point to different concerns and therefore do not answer this question.

२४५२. (B) The chapter notes that ghazal 11 (2122 1222 2122): Mixed bahr; 5 shers, maqta with 'Pushpa'. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 11 (2122 1222 2122): Mixed bahr; 5 shers, maqta with 'Pushpa'. The remaining options point to different concerns and therefore do not answer this question.

२४५३. (C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and... — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and... The remaining options point to different concerns and therefore do not answer this question.

२४५४. (C) The village has become a simulation of itself, hollowed out by modernity. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the village has become a simulation of itself, hollowed out by modernity. The remaining options point to different concerns and therefore do not answer this question.

२४५५. (B) The chapter notes that pushpa's ghazal connects to that documentation line of inheritance: the poet's complaint is the cultural critic's lament in compressed form. — 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 pushpa's ghazal connects to that documentation line of inheritance: the poet's complaint is the cultural critic's lament in compressed form. The remaining options point to different concerns and therefore do not answer this question.

२४५६. (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.

२४५७. (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.

२४५८. (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.

२४५९. (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.

२४६०. (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.

२४६१. (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.

२४६२. (C) The supplementary historical folk stories are: Reshma Chuarmal; 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 Chuarmal 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 Chuarmal; 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.

२४६३. (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.

२४६४. (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 Vidyanand Jha). The remaining options point to different concerns and therefore do not answer this question.

२४६५. (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.

२४६६. (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.

२४६७. (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.

२४६८. (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.

२४६९. (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.

२४७०. (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.

२४७१. (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.

२४७२. (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.

२४७३. (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.

२४७४. (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.

२४७५. (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... — 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 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... The remaining options point to different concerns and therefore do not answer this question.

२४७६. (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.

२४७७. (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.

२४७८. (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.

२४७९. (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.

२४८०. (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.

२४८१. (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.

२४८२. (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.

२४८३. (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.

२४८४. (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.

२४८५. (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.

२४८६. (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.

२४८७. (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.

२४८८. (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.

२४८९. (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.

२४९०. (B) The chapter places Prof. Premshankar Singh and Ilarani Singh inside the wider parallel history of Maithili literature. — Chapter 58 treats Prof. Premshankar Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter places Prof. Premshankar Singh and Ilarani Singh inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२४९१. (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof. The remaining options point to different concerns and therefore do not answer this question.

२४९२. (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. — Chapter 58 treats University Professor as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that premshankar Singh is a retired University Professor and Head, Department of Maithili, Tilka Manjhi Bhagalpur University (formerly Bhagalpur University), Bhagalpur, Bihar 812007. The remaining options point to different concerns and therefore do not answer this question.

२४९३. (A) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili. — Chapter

58 treats Singh Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili. The remaining options point to different concerns and therefore do not answer this question.

२४९४. (D) The chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry. The remaining options point to different concerns and therefore do not answer this question.

२४९५. (B) The title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region. — Chapter 58 treats Ijoriyak Angaithi Mor 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 title Ijoriyak Angaithi Mor, meaning something like 'The Fireplace of Light That is Mine', gestures at the feminine, domestic-sacred space as a site of creative identity, a trope that recurs in women's writing across the Mithila region. The remaining options point to different concerns and therefore do not answer this question.

२४९६. (D) In the Videha Parallel History critical frame, Ilarani Singh represents the counter-line of inheritance of women's voices that mainstream literary academies, the Sahitya Akademi, Maithili Akademi, Maithili-Bhojpuri Akademi, have historically marginalized. — Chapter 58 treats Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that in the Videha Parallel History critical frame, Ilarani Singh represents the counter-line of inheritance of women's voices that mainstream literary academies, the Sahitya Akademi, Maithili Akademi, Maithili-Bhojpuri Akademi, have historically marginalized. The remaining options point to different concerns and therefore do not answer this question.

२४९७. (C) Her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili literature: one that is inclusive of lower-caste, women, and non-elite voices. — Chapter 58 treats Gajendra Thakur as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili literature: one that is inclusive of lower-caste, women, and non-elite voices. The remaining options point to different concerns and therefore do not answer this question.

२४९८. (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.

२४९९. (C) The chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage... — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage... The remaining options point to different concerns and therefore do not answer this question.

२५००. (D) The chapter notes that ilarani Singh's theatre writings and poetry, as a woman writer, represent the parallel stream of gendered authorship. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion

of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Ilarani Singh's theatre writings and poetry, as a woman writer, represent the parallel stream of gendered authorship. The remaining options point to different concerns and therefore do not answer this question.