

विदेह VIDEHA

विदेह उत्सव ओ विमर्श

Videha Utsav & Vimarsh

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

खण्ड ११ / ११ · Volume 11 of 11

सम्पादक / लेखक: गजेन्द्र ठाकुर

VIDEHA — प्रथम मैथिली पाक्षिक ई-पत्रिका | ISSN 2229-547X | www.videha.co.in

विदेह ई-लर्निङ्ग: <https://www.videha.co.in/videha-elearning.htm>

© Gajendra Thakur, Editor — Videha eJournal [Beta Version; suggestions invited]

विषय-सूची / Contents

१. विदेह स्त्री कोना संयुक्त प्रश्नोत्तरी — Videha Quiz	१६३० प्रश्न
२. विदेह मैथिली स्त्री लेखन ओ समानान्तर इतिहास महा-क्विज	२० प्रश्न
३. विदेह ई-लर्निङ्ग क्विज — नारी / स्त्री विमर्श	२०० प्रश्न

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

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

अध्याय १ : विदेह स्त्री कोना संयुक्त प्रश्नोत्तरी — Videha Quiz

१. Which option correctly summarizes a point from Chapter 58?

- (A) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.
- (B) The chapter notes that singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status.
- (C) They give voice to marginalized communities (the subaltern) navigating new socio-political realities.
- (D) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD?

२. Which answer matches the critical direction of Chapter 58?

- (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 A n a l y s i s 4.1 Gender, Patriarchy, and Women's Resistance Across all genres, poetry, seed story, play, and novel, Kamat's key preoccupation is the condition of women in Maithili...
- (B) The chapter notes that maun implicitly addresses this by way of his close formal analysis of folk ballad aesthetics, demonstrating that the Maithili folk ballad line of inheritance is not only culturally major but formally sophisticated.
- (C) The chapter notes that navya-Nyaya epistemology is distinguished by its rigorous analysis of the structure of cognition, the conditions of valid inference (anumana), and the linguistic encoding of knowledge-claims.
- (D) The text's thematic universe, serpent worship, the goddess Manasa, the adivasi and folk religious substrate of Mithila, aligns with what the VPHF calls the 'subaltern parallel history': the nonbrahminical, nature-worshipping, folk-religious traditions that...

३. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) The chapter notes that by writing in Maithili, a language that has long struggled for institutional recognition despite its ancient literary heritage, he is making an explicitly postcolonial choice.
- (B) The chapter notes that singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of...
- (C) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.
- (D) The story of migrants, of son, daughter-in-law, and granddaughter, of mother-in-law/daughter-in-law quarrels and love!

४. Which option correctly summarizes a point from Chapter 58?

- (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (B) Among the canonical male line of inheritance, her closest points of contact are the social-realist writers: Harimohan Jha (for satirical critique of social customs), Rajkamal Chaudhary (for avant-garde formal innovation and political radicalism), and...
- (C) Maithili Rangmanch, Ilarani Singh Ilarani Singh's engagement with Maithili rangmanch must be read in the context of women's exclusion from classical theatrical performance.
- (D) The concept of dhvani (resonance, suggestion) from Anandavardhana's Dhvanyaloka is also applicable.

4. What is the best reading of the chapter's discussion of Prof. Premshankar Singh and Ilarani Singh?

- (A) The chapter notes that this range corresponds exactly to the classical taxonomy of Maithili geet, suggesting that Saras is working self-consciously inside and against line of inheritance.
- (B) The chapter notes that this is the deepest literary irony of Safi's achievement: he writes in and by way of the imagery of the classical Maithili line of inheritance, but from outside its social privilege, giving voice to the community that has always been...
- (C) The chapter notes that from Manusmriti, being bound by the limits of their era, keeping women in the Shudra category, there is talk of pouring lead into the ears upon hearing Veda-dhvani.
- (D) The Natya Shastra of Bharata (2nd century BCE/2nd century CE) did include female performers (nati) in its critical frame, but social practice largely excluded women from public performance spaces until the late 19th century.

5. In Chapter 59 (Rabindra Narayan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that kuntaka's vakrokti: 'Navakī Bahuriyā' as a title is obliquely political, the new daughter-in-law is nominally a domestic subject but in Maithili social reality she is the subject of dowry demands, domestic expectations, and potential...
- (B) The chapter places Rabindra Narayan Mishra inside the wider parallel history of Maithili literature.
- (C) The chapter notes that Chandranath Mishra 'Amar', Harimohan Jha, Kanchinath Jha 'Kiran', and Surendra Jha 'Suman', who collectively produced what is now recognised as the golden age of modern Maithili literature in the mid-twentieth century.
- (D) Introduction: Kameshwar Jha 'Kamal' and the Maithili Geet line of inheritance 2.

6. Which point is consistent with Chapter 59's treatment of Rabindra Narayan Mishra?

- (A) The chapter notes that its discussion connects Rabindra Narayan Mishra with critical appreciation, literary history and the Videha critical frame.
- (B) His interview answers on inscription-reading methodology embody this pratyaksha discipline: clean the surface, apply chalk, use stamping to preserve the letter forms, photograph the result, a systematic procedure for maximizing the reliability of direct...
- (C) His survey of the twentieth century, while including some women writers, does not systematically engage with the question of why women's voices have been suppressed in Maithili literary institutions.
- (D) The chapter notes that she writes fiction (Khoh Se Niksait, Maithili) and plays (Bhāg Rau, Balchandā, Maithili) but also Hindi short story collections (Band Kamre kā Koras, Isī Deś ke Isī Śahar Mem) and Hindi plays.

7. In the context of Rabindra Narayan Mishra, which statement is accurate?

- (A) The chapter notes that Umesh Mandal, analyzed by way of the lenses of both Western critical theory and Navya Nyāya epistemology.
- (B) The Maithili Literary line of inheritance and Videha 3.
- (C) The challenge of reading Maithili texts in translation, or of reading them as a non-Maithili reader, is precisely the challenge of the absent or reduced horizon of expectations.
- (D) The chapter notes that three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child', a tender, intimate lyric mode that underscores the poet's sensitivity to...

१. Which option correctly summarizes a point from Chapter 59?

- (A) The chapter notes that this tension is not a formal weakness but a creative resource: the folk-oral line of inheritance brings emotional directness and communal resonance; the modernist line of inheritance brings formal self-consciousness and intellectual...
- (B) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (C) A critical anthology bringing together criticism, review, and analytical writing on ghazal by multiple critics including Om Prakash Jha, Amit Mishra, Jagdanand Jha 'Manu', Jagdish Chandra Thakur 'Anil', and Muzna Ji.
- (D) Thematic Analysis 5.1 Identity, Homeland, and Belonging 5.2 Social Justice and the Subaltern Voice 5.3 Law, Conscience, and Moral Inquiry 5.4 Memory, Time, and Autobiographical Impulse 5.5 Gender and Patriarchy in Mithila 6.

१०. According to Chapter 59, which statement best fits the discussion of Surya Narayan Mishra?

- (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 Mithila landscape, its rivers, its paddy fields, its village lanes, its small towns, is always already social space, freighted with relations of power and solidarity.
- (C) His father was the late Surya Narayan Mishra and his mother the late Dayakashi Devi, names that recur with affective significance in his memoir and autobiographical fiction, anchoring his literary imagination in the soil of Mithila, the ancient cultural...
- (D) The Videha Parallel History critical frame: the scale of Prayas Premi's contribution shows the archive's commitment to mass-scale democratic literary production.

११. Which point is consistent with Chapter 59's treatment of Rabindra Narayan Mishra?

- (A) The chapter notes that Wayne Booth's concept of the 'implied author' is relevant to the ethical dimension of Panna Jha's work: the implied author of Anubhuti and Abhilasha is consistently compassionate, analytically precise, and implicitly critical of...
- (B) The chapter notes that this dual vocation, the magistrate who dispenses justice and the novelist who interrogates it, gives his work a distinctive texture, one in which institutional authority and individual conscience are held in productive tension.
- (C) His survey of the twentieth century, while including some women writers, does not systematically engage with the question of why women's voices have been suppressed in Maithili literary institutions.
- (D) Abara Nahitan achieves shanta rasa by way of the protagonist's homecoming.

१२. What does Chapter 59 most clearly emphasize about Gajendra Thakur?

- (A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors.
- (B) Theoretical Frameworks Habermas: Pranav Jha's multi-form corpus spans all three of Habermas's rationality domains: instrumental (medical essay, legal-social fiction), communicative (saṃsmaṛaṇa, drama, fiction), and critical (feminist literary criticism...
- (C) In Kamal's case, the female-voiced songs raise interesting questions: a male poet ventriloquising the female perspective in a traditionally female song genre.
- (D) In Nilo Kaka, the protagonist is explicitly a man without land or title who operates in the city by way of village social capital.

१३. Which answer matches the critical direction of Chapter 59?

- (A) The chapter notes that ghazal 3's programmatic statement is a precise articulation of the Parallel History's alternative aesthetic: it explicitly rejects both the academic establishment (vidvān) and the patronage system (jajamān) in favour of a democratic...
- (B) The chapter notes that the Maithili Literary Tradition and Videsha To appreciate Rabindra Narayan Mishra's contribution, one must understand the line of inheritance inside which he writes.
- (C) Mandal's background in Madhubani, the heartland of Mithila, gave him intimate access to the vernacular landscape, folk traditions, agricultural cycles, and caste tensions that form the texture of his writing.
- (D) The chapter notes that but when he went to the courtyards of young women, it was something to see.

१४. According to Chapter 59, which statement best fits the discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that he writes in his autobiographical account (published in Mithilak Saptaha Salahes) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local...
- (B) The chapter notes that rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style.
- (C) The chapter notes that CRITICAL ANNOTATIONS: The boat metaphor (nāyā / naiyā) for the goddess's salvific power is among the most widely distributed in Indian devotional poetry, from the Alvars to Kabir to Mirabai.
- (D) The VPHF critical frame that contextualizes his work demands a more explicit gender-critical accounting.

१५. Which answer matches the critical direction of Chapter 59?

- (A) The memoir is valued not just for its personal content but for its sociological documentation: it records the social life of Patna's Maithili-speaking intelligentsia in the 1960s and 1970s, the emergence of women in the public cultural sphere, and the...
- (B) The Bahār Debate in Maithili Ghazal 8.1 Origins: The Persian-Urdu Bahār line of inheritance 8.2 Transposition into Maithili: Constraints and Controversies 8.3 Ramesh's Position and Contribution 8.4 Critical Evaluation: Authenticity versus Innovation 9.
- (C) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (D) The chapter notes that third, she has produced this work in a period of genuine difficulty for Maithili literature when the institutional mechanisms of recognition and distribution remain controlled by networks that systematically exclude parallel-line of...

१६. In the context of Rabindra Narayan Mishra, which statement is accurate?

- (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 archive is a democratic and non-commercial enterprise; all texts are freely available in PDF and are intended for academic use.
- (C) The chapter notes that subhadra is a distinctive voice in Telugu Dalit women's poetry.
- (D) The chapter notes that founding of Maithili science fiction: Narak Vijay and Acta Misiya establish Maithili SF as a genre.

१७. In Chapter 59 (Rabindra Narayan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that rasa Theory: Bharata: Rasa is produced from the effect of drama.
- (B) Maithili winners include Upendranath Jha 'Vyas' ₹ (1990) to Ratneshwar Mishra (2022) .
- (C) They include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor.
- (D) The rubāī (رباعی), a four-line poem with AABA or AAAA rhyme scheme, is structurally distinct from the ghazal but shares its prosodic critical frame (bahr) and its takhallus convention.

१८. According to Chapter 59, which statement best fits the discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that 'A Fiberoptic Study of Stop Production in Maithili' (1979): Pioneering use of instrumental phonetics for an Eastern Indo-Aryan language, analyzing the laryngeal behaviour of Maithili stop consonants with direct physical evidence.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that Jürgen Habermas: Journalism and the Public Sphere Jürgen Habermas's theory of the public sphere provides the most directly relevant Western critical frame for evaluating Maithili journalism.
- (D) The chapter notes that Paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.

१९. What does Chapter 59 most clearly emphasize about Story Collections Fasaad?

- (A) The story "Ī Chī Hamr Majbūrī" (This is my compulsion) dramatizes the distinction between pravṛtilakṣaṇa (public knowledge, what is said) and nivṛtilakṣaṇa (private knowledge, what is known but cannot be said).
- (B) The chapter notes that utpal's translation work, bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili, is precisely the kind of cultural retrieval and re-narration that Fanon theorized as...
- (C) The chapter notes that this critical theory centers intersectionality, that is, viewing women's experiences in Maithili literature by way of the confluence of caste, class, region, and religion.
- (D) The chapter notes that short Story Collections Fasaad, As noted, the principal story collection.

२०. Which answer matches the critical direction of Chapter 59?

- (A) 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.
- (B) In Mithila Rising (Chapter 12, 'State Hood for Mithila', pp.
- (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 chapter notes that sanyog, 'Coincidence': a collection of short stories in Maithili.

२१. Which option correctly summarizes a point from Chapter 59?

- (A) His memoir Bhor San Sanjh Dhari, tracing a life of struggle from dawn to dusk, exemplifies the rasa of karuna transmuted by vira into something approaching shanta: the peace earned by way of endurance.
- (B) The chapter notes that it is also, in Navya Nyaya terms, a Tarka (hypothetical counterargument) inside the devotional discourse.
- (C) The chapter notes that gaurinath's essay treats Shardindu Chaudhary as an exemplar someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- (D) Mandal's narrative does not merely seek pity; it critiques the structural failures of the "Official" Mithila that leaves such women vulnerable.

२२. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The chapter notes that Sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer.
- (B) The chapter notes that Jyotirishwar Thakur: Varnaratnakar, Maithili Dhurtasamagam.
- (C) The chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer.
- (D) The chapter notes that research shows that the area the Kosi traverses receives an average of 1456 mm of rainfall, making its flow and sediment management even more complex.

२३. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that key Story Analyses The story 'Chutki Bhari Noun' (A Pinch of Salt, Mithila Mihir, 10 September 1978) is cited by Chandresh as the finest example of Maun's fictional economy.
- (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature.

२४. What is the best reading of the chapter's discussion of Shruti Prakashan?

- (A) His email rajdeokavi@gmail.com and his publications by way of Shruti Prakashan, New Delhi (headed by Gajendra Thakur), together indicate both his literary seriousness and his institutional connection to the Videha parallel literary movement.
- (B) The apparent Vyapti 'where there is a daughter, there is a debt' (the dowry economy's cultural logic) is the false universal that Takak Mol subjects to dramatic testing.
- (C) Gaṅgeśa and Udayana: Innovation inside line of inheritance The relationship between Gaṅgeśa and his most major predecessor Udayana (fl.
- (D) The chapter notes that unlike the traditional Brahminical intellectual of the Sahitya Akademi establishment (educated, institutionally affiliated, caste-privileged), Manu is an organic intellectual: he writes from inside the experience of the Maithili...

२५. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The Dhanuk jati occupies a middle position in the hierarchical caste structure of Mithila, neither the extreme social exclusion of Dalit communities nor the institutional privilege of the Brahmin-Kayastha elite.
- (B) The chapter notes that raut's stories are anchored in specific agricultural and seasonal knowledge; Kamini Kamayini's poetry more often moves in the realm of emotional and social abstraction.
- (C) The chapter notes that this book is historically major because it remains the only collective anthology of Maithili women's poetry.
- (D) The chapter notes that gaam Gel Chhalahun's dominant rasa is Karuna (pathos, the grief of loss, separation, and time's passage), but the novel's deeper movement, as the Praasangiki suggests, is toward Shanta (spiritual peace by way of acceptance of...

२६. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) The chapter notes that gāme berosgārī baṛhi gael / āzād deśame ke āzād bhaeal" (Unemployment has grown in the village / in the free country who has become free).
- (B) The chapter notes that this recognition situates Rajdeo Mandal as a pillar of the parallel literature line of inheritance, the line of inheritance that Gajendra Thakur defines as arising from 'the missing portions, the ignored and non-represented aspects...
- (C) The chapter notes that this is a genuine philosophical-literary insight: a poet of Udayanacharya's village, living in a line of inheritance that denied Sphota, nonetheless practices Sphota-based poetics.
- (D) In that society, women of all caste-classes have become (neglected).

२७. In the context of Rajdeo Mandal, which statement is accurate?

- (A) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).
- (B) The chapter notes that second, she writes exclusively in poetry, a gendered specialisation that reflects both the line of inheritance of women's song and lyric expression in Mithila and the specific conditions of literary production in the diaspora.
- (C) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.
- (D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of...

२८. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that dinesh Kumar Mishra is introduced as an engineer trained at IIT Kharagpur, but his identity is more firmly established as a 'historian' and 'folk engineer' of Mithila's rivers.
- (B) The chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority.
- (C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c.
- (D) The Nach (नाच) line of inheritance, a distinctively Mithila form of musical theatre combining dialogue, song, dance, satire, and social commentary, performed at festivals and occasions by semiprofessional village troupes, is the immediate performative...

२९. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that for the ghazals, the appropriate Indian aesthetic critical frame is the theory of vakrokti (oblique expression) developed by Kuntaka in the Vakroktijīva (c.
- (B) The chapter notes that now see the development-sequence of Maithili female-poetry.
- (C) The difference is that Mandal's community had never before had a novelist who could render its world in literary form.
- (D) A separate, independently attributed work is the Nyāyasūtravṛtti 'Anvīkṣanyayatattvabodha'.

३०. Which option correctly summarizes a point from Chapter 60?

- (A) Videha's Epistemological Counter-Proposal The Videha Samman's implicit vyāpti is: cultural value = contribution to the living practice of Maithili language and culture, irrespective of the medium (print, digital, oral, visual), social position of the...
- (B) The chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works.
- (C) The chapter notes that navya Naiyayikas developed an extraordinarily precise technical vocabulary for distinguishing genuine Vyapti from apparent concomitance, handling exceptions, and dealing with counter-examples.
- (D) In Gangesa's epistemological critical frame, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.

३१. Which point is consistent with Chapter 60's treatment of Rajdeo Mandal?

- (A) The Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing.
- (B) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.
- (C) Jha's translation of Gibran participates fully in this movement.
- (D) The chapter notes that 'Constituent Structure and Discourse Strategies in Maithili'.

३२. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of...
- (B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.
- (C) Anandavardhana: Dhvanyaloka, Theory of dhvani (poetic resonance/suggestion).
- (D) Maithili spent the mid-20th century as an unrecognized language, excluded from the Eighth Schedule of the Indian Constitution until 2003, fighting for institutional recognition against the hegemony of Hindi.

३३. In the context of Rajdeo Mandal, which statement is accurate?

- (A) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter).
- (B) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (C) The collection belongs to the line of inheritance of sociopolitical laghukathā in the Hindi-Maithili sphere, depicting the struggles of ordinary people against systemic injustice: political corruption, gender discrimination, poverty, rural-urban migration.
- (D) Mandal's Sanchiyka is an unusually self-aware instance of this: it explicitly dates several of its items (the 2003 Koshi bridge story, the 2012 Tagore Literature Award journey), it names specific places (Nirmal, Jhitki, Godhanapur, Madhubani), and it...

३४. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors inside the Parallel line of inheritance.
- (B) The chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy.
- (C) The chapter notes that nagendra Kumar, Sasarpānī Bibliographic Details Title: Sasarpānī.
- (D) The chapter notes that swarooparani transforms this indigenous symbolism into a metaphor of Dalit-women's consciousness.

३५. Which point is consistent with Chapter 60's treatment of Village Panchayat?

- (A) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (B) The kāmā and mokṣa registers are less prominent, Jharudar is not a mystical poet like Kabir or Vidyapati, but his prayer poem (Prārthanā) reaches toward mokṣa in its aspiration for a world freed from ignorance and greed.
- (C) The chapter notes that panchaiti (Village Panchayat), Short Screenplay, 2013 Panchaiti (16 pages, 2013; Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating...
- (D) The Videha Context Videha, Pratham Maithili Paksik E-Patrika (ISSN 2229-547X), founded 1 January 2008 (building on the Bhaalsarik Gaachh blog from 2004), is the first Maithili fortnightly e-journal.

३६. What does Chapter 60 most clearly emphasize about Master Sahib?

- (A) The ghazal's origins in Arabic-Persian culture, its transmission by way of Urdu to Hindi and Maithili, means that Muslim practitioners of the Maithili ghazal are in one sense returning the form to its cultural source, using an Islamic-origin literary form...
- (B) And Sushil dedicates this novel to his maternal home.
- (C) The character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother.
- (D) The chapter notes that BCE-200 CE) provides the classical Indian critical critical frame inside which Paswan's literary achievement must be understood.

३७. According to Chapter 61, which statement best fits the discussion of Family Circumstances Rajnandan Lal Das?

- (A) The chapter notes that family Background and Early Life 2.1 Origins and Family Circumstances Rajnandan Lal Das was born on 5 January 1934 in Patori, Panchagachia, Saharsa district, his mother's village (maatrika graam).
- (B) The chapter notes that consequently, there is a major lack of detailed folk narratives in Maithili.
- (C) The chapter notes that he writes geet for the beloved and for the homeland, a form with deep cultural roots in Mithila's performative traditions.
- (D) The chapter notes that to the child, it is a mystery and an attraction (Navya Nyaya curiosity).

३८. Which point is consistent with Chapter 61's treatment of Bihar Rajnandan Lal Das?

- (A) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.
- (B) The chapter notes that schooling in Bihar Rajnandan Lal Das received his primary education at his village school and for some time at Madhubani.
- (C) The chapter notes that she then moves to the collection's title story, 'Daidigam' (Father's Village), which concerns a retired migrant worker, Raghuvansh Babu, who returns to his village in the twilight of his life.
- (D) 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).

३९. What does Chapter 61 most clearly emphasize about Rajnandan Lal Das?

- (A) These themes echo the 'Madhubani' aesthetic, the Mithila painting line of inheritance, created by women on walls and floors, which the Videha critical frame recognizes as a parallel aesthetic history.
- (B) The chapter notes that 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.
- (C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility.
- (D) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted.

४०. In the context of Rajnandan Lal Das, which statement is accurate?

- (A) The chapter notes that shonitayal Payark Nishan (A Collection of Maithili Ghazals) Title: 'Bloodstained Footprints', a deliberately visceral and politically charged title for a ghazal collection.
- (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 together, they represent complementary vectors of the democratisation of Maithili letters: Thakur providing the theoretical and institutional architecture, Mandal providing the literary substance.
- (D) Gangesa's analysis of perceptual error (bhranti) and its correction by way of subsequent perception is relevant to how Srinivas's characters initially misperceive each other and only gradually arrive at more accurate understandings.

81. Which answer matches the critical direction of Chapter 61?

- (A) The chapter notes that upamāna (Analogical Comparison) in Literary Evaluation Upamāna, knowledge derived from comparison and analogy, is the third pramāṇa and corresponds in literary criticism to comparative method: understanding a text by comparing it to...
- (B) The chapter notes that Gajendra Thakur's Videha Parallel History critical frame is relevant here in its insistence that literary history must reckon with the full ecology of literary production, not only the canonical published works evaluated by...
- (C) The chapter notes that the Maithili Movement: Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the...
- (D) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child.

82. Which option correctly summarizes a point from Chapter 61?

- (A) The Development of Philosophy in Mithila Mithila had a deep intellectual ecology that sustained Gaṅgeśa's work.
- (B) The chapter notes that Kalikant Jha 'Buch' belongs primarily to Layer 5 (Post-Independence Mithila, 1947-1983, his death date) but his work is contemporaneous with the radical avant-garde of Rajkamal Chaudhary and the institutional crisis of the Sahitya...
- (C) Abhinavagupta's elaboration of Vatsalyarasa recognises its vibhava (determinant) as the sight and helplessness of the child; its anubhava (consequent) as the tender movements of the mother (rocking, stroking, singing); and its vyabhicharibhava (transient)...
- (D) The chapter notes that this organization later merged with another, and on 26 January 1958 both united as the Akhil Bharatiya Mithila Sangh (All India Mithila Association).

83. What is the best reading of the chapter's discussion of Lal Das?

- (A) The chapter notes that pratyakṣa (Perception) and Experimental Phonetics In the Navya-Nyāya epistemology, pratyakṣa (perception) is the most direct form of valid knowledge.
- (B) The chapter notes that Rajnandan Lal Das served as Secretary of the Akhil Bharatiya Mithila Sangh, 1962 onward.
- (C) The chapter notes that Jitmitramalla Multi-lingual playwright Demonstrated Maithili's role as a regional bridge.
- (D) Jha's "Grāmīṇ mahilāk pahichān" (Rural Woman's Identity) shows the subaltern negotiating multiple roles: "māy, bahin, patnī, ā beṭime ojhayāl chhī", lost in mother, sister, wife, daughter.

84. According to Chapter 61, which statement best fits the discussion of Karna Kayastha?

- (A) The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी), an association representing the Karna Kayastha community of Mithila.
- (B) The chapter notes that this theological move, familiar from Kabir ('Moko kahān ḍhūṃḍhe re bande') and the Nātha line of inheritance, here appears in specifically Maithili folk form.
- (C) 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.
- (D) Indian Aesthetic Theory: Rasa and Dhvani From the perspective of classical Indian poetics, this play is a study in Karuṇa-Vipralambha Śṛṅgāra (the sentiment of love in separation tinged with pathos) .

84. Which point is consistent with Chapter 61's treatment of Laxman Jha Sagar?

- (A) The chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics.
- (B) The chapter notes that manu's work, practised in the restored lineage from Pandit Jivan Jha by way of the Anchinhar movement, is, in this sense, a recovery of a legitimate line of inheritance: every formally correct ghazal he writes is an act of literary...
- (C) The chapter notes that this charge was comprehensively refuted, a 2016 interview in Karnamrit itself, with Laxman Jha Sagar, demonstrated that the journal had consistently published writers from all communities and all castes.
- (D) 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.

85. What is the best reading of the chapter's discussion of Rajnandan Lal Das?

- (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature.
- (B) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance, the mechanism by way of which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and...
- (C) His Videha connection, beginning with the online feedback column and developing by way of the publication of both his books under Shruti Prakashan (Videha's affiliated press), locates him institutionally inside the parallel movement, even as his caste...
- (D) The chapter notes that volume Mapping and Genre Distribution Volume Focus / Genre Key Thematic Content 1 General Collection Selection of prose and poetry from early journal issues.

86. In the context of Rajnandan Lal Das, which statement is accurate?

- (A) 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.
- (B) 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...
- (C) The Academia.edu paper based on this work calls the Buddhacharitam 'comparable to Ramayana in Hindu literature' and stresses the precision of Jha's stylistic reconstruction.
- (D) In Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.”, - Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in his final years, Rajnandan Lal Das continued to innovate.

87. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The VPHF would evaluate her work positively for its consistent attention to the lives of ordinary Mithilā women, not the idealized, classical, decorative femininity of the dominant aesthetic but the laboring, suffering, resisting, desiring women of actual...
- (B) The chapter places Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat inside the wider parallel history of Maithili literature.
- (C) The chapter notes that can the Subaltern Speak?” In Marxism and the Interpretation of Culture, ed.
- (D) The chapter notes that bindeshwar Thakur's choice of the ghazal, an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture by way of the Bihar Urdu literary line of inheritance, makes a claim for Maithili's cosmopolitan openness.

४९. According to Chapter 62, which statement best fits the discussion of Why Greed?

- (A) His ghazals and qatā place him in the line of inheritance of Muslim contribution to Maithili's Arabic-Persian-origin forms.
- (B) The chapter notes that (Why Greed?), Ghūsakeṃ Jūsa Bandu Karu (Stop the Juice of Bribery), Bhuta Lāgala Katekeṃ (How Many Have Been Possessed/Haunted), Pralaya Ahīm Chī (You Are the Cataclysm), Nava Mithilāka Nirmāṇa Karaita Calū (Let Us Build New Mithila).
- (C) 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...
- (D) 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...

५०. What does Chapter 62 most clearly emphasize about Yuvā Uṭhū?

- (A) The chapter notes that he Yuvā Uṭhū (O Youth, Rise) places him in the line of inheritance of social mobilisation poetry, the Maithili equivalent of the progressive 'Navgeet' line of inheritance in Hindi.
- (B) The chapter notes that Singh does not generalise about women's oppression in the abstract but grounds each claim in specific dialogue and plot.
- (C) Any unit of folk literature can have more than one form, which can be obtained by doing field work.
- (D) Gangesa's conditions for valid shabda include the reliability of the speaker and the absence of defect (dosha) in the transmission.

५१. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The chapter notes that concluding Assessment Rajdeo Mandal stands as one of the most major literary figures in contemporary Maithili literature, a poet of genuine excellence, a novelist of social-realist power, a dramatist of community insight, and a...
- (B) The chapter notes that SHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva...
- (C) The chapter notes that review of Bechan Thakur's Play 'Beṭik Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭik apmān āo chīnardevī') is a major critical document.
- (D) The chapter notes that Nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author's legal experience.

५२. Which point is consistent with Chapter 62's treatment of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin?

- (A) 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.
- (B) The chapter notes that Shashidhar Kumar 'Videh' (adopting the pen-name Videh from Videha/Mithila, the ancient kingdom) is the most prolific and generically diverse contributor in the entire Videha archive among the 19 authors under consideration, with...
- (C) Their presence in the play is not merely for local colour but serves as a second axis of exclusion parallel to Mangtū's disability: both are bodies that the mainstream refuses to recognise as productive workers.
- (D) 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.

५३. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) Indian Aesthetics and Navya-Nyāya Ānandavardhana.
- (B) His literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravānī gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage.
- (C) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan) all suggest a writer for whom literature is not an escape from the world but a deepened engagement with it.
- (D) The chapter notes that), two foundational figures in twentieth and twentyfirst century Maithili writing.

५४. Which option correctly summarizes a point from Chapter 62?

- (A) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures inside which Maithili women and men navigate identity, status, and belonging.
- (B) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof.
- (C) Her work represents a feminist inflection of the social-realist line of inheritance, bringing the distinctive epistemological position of a woman writer to bear on the same social conditions.
- (D) The Videha Parallel History: Videh's multi-genre presence confirms him as the archive's most versatile contributor.

५५. According to Chapter 62, which statement best fits the discussion of Lagaī Chī Ahā?

- (A) The chapter notes that dogs bite strangers, jackals bite those they know, and women and thieves bite everyone.
- (B) The chapter notes that bagavat Par Majboor Mithila Ki Kamla Nadi (2004) Dinesh Kumar Mishra's Book The Kamla River and People On Collision Course Chapter 1: Kamla, The Identity of a River The book provides a mythological, geographical, and cultural...
- (C) His Sadeha 7 ghazals and rubaī alongside the lyric 'Lagaī Chī Ahām Sonā Jakām' (You Seem Like Gold) establish his lyric-amorous register.
- (D) The title story explores the impact of migration on the traditional Maithili family structure.

५६. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The chapter notes that prose Style Jha's prose style in this essay is that of the educated Maithili cultural insider writing for a community audience rather than for an academic journal.
- (B) The chapter notes that women and Gender in Renu's Fiction Renu's female characters are among the most complex and memorable in Hindi literature.
- (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraकाँ Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of...
- (D) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.

५७. Which point is consistent with Chapter 62's treatment of Eyes Anointed?

- (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) A literary association rooted in one district cannot claim to represent a pan-Maithili cultural constituency.
- (C) The permanent emotion (sthayibhava) deepens, matures, and becomes rasa (essence), and thus, many rasas were experienced by Sita and Ram (see Valmiki Ramayana).
- (D) The chapter notes that 'Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image, the kajal-darkened eye is one of the most recurring images in Maithili love poetry from Vidyapati onwards.

५८. Which answer matches the critical direction of Chapter 62?

- (A) The chapter notes that she says what is difficult to say -the oppression of Dalit men, the hypocrisy of upper-caste feminism, the caste-partisanship of the state apparatus -without any restraint, without any diplomacy.
- (B) 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.
- (C) Theory / critical frame line of inheritance Application to Chaudhary Padavali / Bhakti Aesthetics Vidyapati line of inheritance; Navarasa theory Chaudhary's prose rhythm bears padavali influence.
- (D) The chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion.

५९. Which option correctly summarizes a point from Chapter 63?

- (A) The chapter notes that but the work of critical appreciation is only beginning.
- (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) 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) His intellectual formation was shaped by three converging forces: (a) the Sitamarhi-Mithila civilisational milieu, the birthplace of Sita and a zone where Western Maithili (Bajjika) is the vernacular; (b) exposure to social media activism around Maithili...

६०. According to Chapter 63, which statement best fits the discussion of Gāgar Me?

- (A) The chapter notes that no Entry: Mā Pravish extends this: the “No Entry” sign applies not only to Maithili as a language but to the mother (“mā”) as a presence, the play is about how dominant social institutions prohibit not only minority languages but...
- (B) His institutional entrepreneurship, founding the Maithil Navayu Sahitya Parishad, editing and publishing the Aena anthology, mentoring younger writers, is a form of literary activism that extends his creative work into the social sphere.
- (C) The generic choice enacts different epistemological stances: the laghukathā presumes knowledge (it reveals what was hidden); the bihani kathā confesses ignorance.
- (D) The essays in Gāgar Mem Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th-112th) literary evenings, earning praise from Sahitya Akademi awardee Jagdish Prasad Mandal, senior critic Dr.

६१. What does Chapter 63 most clearly emphasize about Short Story Collection This?

- (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 chapter notes that 2 Dalit Representation in Maithili Fiction: The Opening Essay The opening essay of Aṃśu, 'Maithili Upanyaas Sahityame Dalit Patron ka Chitran' ('The Depiction of Dalit Characters in Maithili Novel Literature'), is the most ambitious...
- (C) The mangal line of inheritance connects the literary to the liturgical in a way that resonates with Bharatamuni's understanding of the origin of art in ritual performance.
- (D) The chapter notes that rāṇiyām Bhikhārīn (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi.

६२. According to Chapter 63, which statement best fits the discussion of Hindi-blended Maithili?

- (A) As a writer from an OBC community, he writes from inside Maithili literature while simultaneously contesting its canon.
- (B) The chapter notes that from Manusmriti, being bound by the limits of their era, keeping women in the Shudra category, there is talk of pouring lead into the ears upon hearing Veda-dhvani.
- (C) The "Bihar Kokila" Legacy: Ira Mallik provides a descriptive survey of Sharda Sinha's "VivahGeet" album, listing 16 traditional wedding songs categorized into Side A and Side B, such as "Aaj Dhanma Kuta-u Raghubarba San" and "More Babua Ko Nazariyo Na Lage".
- (D) The chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics.

६३. In the context of Acharya Ramanand Mandal, which statement is accurate?

- (A) The chapter notes that cIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time inside the mainstream of international formal syntactic theory.
- (B) The chapter notes that 'Phaniswarnath Renu', 'Kapūrī Ṭhākur', 'Gajendr Ṭhākur', biographical sketches of Maithili icons.
- (C) 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).
- (D) The chapter notes that vijaynath Jha A critic and researcher whose appreciations of contemporary Maithili literature focus on the synthesis of traditional Rasa theory with modern subaltern themes.

६४. In the context of Acharya Ramanand Mandal, which statement is accurate?

- (A) The chapter notes that th-14th century CE, Mithila) was the founder of Navya-Nyāya (New Logic), the most technically sophisticated school of Indian epistemology and logic, enshrined in his magnum opus Tattvacintāmaṇi ('The Wish-Fulfilling Gem of Truth').
- (B) The chapter notes that oomen's sociological observation (Sociology, 1988) that 'the Maithili region is economically and culturally dominated by Brahmins' and that a Maithili state might entrench them further as political elite, an observation cited in the...
- (C) Jha holds that Srinivas's story implicitly concurs the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (D) Maithili and Indian Scholarly Sources Jhā, Basukīnātha.

६५. Which option correctly summarizes a point from Chapter 63?

- (A) The Videha critical frame's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit.
- (B) The chapter notes that premlata Mishra Prem was perhaps born to change society's thinking.' Shubhnarayan Jha's title for her, 'मैथिली रंग मंच के पितामही' (Grandmother of Maithili Stage), has become the recognised honorific.
- (C) The poems' topicality, their engagement with specific political events, reflects the journalist's habit of engagement with the present moment.
- (D) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.

६६. According to Chapter 63, which statement best fits the discussion of Acharya Ramanand Mandal?

- (A) The chapter notes that Kolkata's historical role as a centre of Maithili intellectual activity has not been adequately reflected in Sahitya Akademi institutional arrangements.
- (B) The chapter notes that social subject matter: Dalit characters (Raniyaan, Kosaliya), agricultural labourers, OBC youth unemployment, feudal landlord-serf dynamics, and inter-caste desire are all marginalised in mainstream Maithili literature but key to...
- (C) The monograph shows Ashok's scholarly range and his commitment to documenting the intellectual history of Mithila.
- (D) 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.

६७. In Chapter 63 (Acharya Ramanand Mandal), which option reflects the chapter's argument?

- (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 Bajjika is subject to language fragmentation.
- (C) The chapter notes that like a field that yields crops in every season... the fields of those we call 'Sone ki Tukdi' (golden pieces), all aspects are resplendent in his field.' His folk culture scholarship fills a genuine lacuna: the documentation of...
- (D) The chapter notes that Ghazal 2, with its *radif* 'hansi ke kahu' ('say it laughing'), is a master of the ghazal's characteristic mode of wisdom delivered with a smile: 'Je kichu kahab hansi ka kahu / Premak jalme phansi ka kahu' ('Whatever you say, say it...')

६८. What is the best reading of the chapter's discussion of Acharya Ramanand Mandal?

- (A) The chapter notes that Dr. Ābhā Jhā, in her essay "Bhāṣāntarak Utkṛṣṭ Prayās, Kavita Śambhu Bādalak" (Videha 405), applies the Sanskrit concept of *anuvāda-dharma* (the ethics of translation) to evaluate the work.
- (B) His longer screenplays (Jal Bhanwar, Jaal, Waapsi) engage with the *natika* form, a shorter *nataka* (heroic drama) dealing with realistic social themes rather than mythological or historical subjects.
- (C) As a result of the movement led by Shri Sachchidananda Sinha, Babu Shaligram Singh, and Babu Visheshwar Singh, Bihar and Odisha became a separate state in April 1912.
- (D) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.

६९. According to Chapter 63, which statement best fits the discussion of Acharya Ramanand Mandal?

- (A) Applying Śabda criteria: the wife's initial dismissal ('Maithili is not our language') fails *Yogyatā*, it is semantically incoherent because she herself speaks Maithili.
- (B) The chapter notes that *Vira Rasa* (The Heroic): The poems written during the 1962/1965 wars (like "Sonadaik Nav Chitthi") invoke a traditional *Vira Rasa*, grounding national defense in the "Milk of the Mother" and the "Laxman Rekha".
- (C) His memoirs (Bhor San Sanjh Dhari, Prasangavash) deploy what Genette calls *homodiegetic* narration (first-person narration by a character inside the story), while his novels employ *heterodiegetic* narration (third-person narration from outside the story)...
- (D) The play, in its current form, has been extracted from its original performance context and offered to a different public: readers of Maithili, perhaps, but also (by way of translation) English-speaking scholars and students.

७०. Which point is consistent with Chapter 63's treatment of Rajeshwar Pratap's?

- (A) And whatever the sweet fruit of a fruitful revolution is, that is today's Maithili 'female-poetry'.
- (B) *Adbhuta rasa* is precisely the aesthetic mode of science, both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).
- (C) The chapter notes that *Navya Nyaya Critique*: The poem 'विचार' (*Vichār*, Thought) is a direct application of *Navya Nyaya* epistemology.
- (D) In this story, Rajeshwar Pratap's initial perception of Raniyan is *Nirvikalpaka*, pure visual apprehension without the caste-qualifier.

७१. What does Chapter 63 most clearly emphasize about Acharya Ramanand Mandal?

- (A) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.
- (B) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitatvāvacchinna), and at that point social conflict begins.
- (C) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.
- (D) At one level it clearly signals caste violence: the history of collective violence upon Dalits, skulls being severed, being burned.

७२. Which option correctly summarizes a point from Chapter 63?

- (A) The chapter notes that every news broadcast in Maithili is an act of linguistic preservation and democratisation.
- (B) The chapter notes that Elaine Showalter's concept of 'gynocriticism' (the study of women as writers, as opposed to women as readers of male texts) is directly applicable: Ilarani Singh writes from an unambiguously female subject position, inside a literary...
- (C) The chapter notes that western Literary Critical Frameworks 6.1 Mikhail Bakhtin: Heteroglossia and the Dialogic Novel Mikhail Bakhtin's concept of heteroglossia, the coexistence of multiple social voices and registers inside a...
- (D) The chapter notes that viśeṣaṇatā (qualification) and dhvani: Navya-Nyāya's technical analysis of how properties qualify their substrates (dharmin) maps onto Ānandavardhana's dhvani analysis with notable precision.

७३. What does Chapter 63 most clearly emphasize about Jacques Lacan?

- (A) 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...
- (B) The chapter notes that Sigmund Freud and Jacques Lacan: Desire, the Gaze, and the Other In 'Dharam Samkṛt Mukta', the feudal landlord's desire for the Dalit woman follows a Lacanian logic: Raniyan is positioned as the objet petit a, the object-cause of...
- (C) A poet in the Terai of Nepal can participate in the online mushaira as a full equal of a poet in Patna.
- (D) The 'blank paper' simultaneously innocent, pure, and powerless, figures the Dalit who is defined and controlled by others' authority ('the pen of multi-coloured authority').

७४. Which option correctly summarizes a point from Chapter 63?

- (A) The chapter notes that Malla Period (Post-1450) Malla Kings of Nepal Musical Drama (Kirtaniya) Geographic shift to Nepal; dominance of music over prose.
- (B) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach.
- (C) His mother was the late Chandrakala Devi, who also composed Maithili verse.
- (D) The chapter notes that Vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvitā (c.

७५. Which point is consistent with Chapter 63's treatment of Ambedkarian Literary Criticism Contemporary Indian?

- (A) A sustained monograph-length study of his Buddhacharitam restoration, a full philological analysis of his Agastya Samhita edition, a critical edition of Bhrunapanchasika with Sanskrit commentary, these are the scholarly projects that the present report...
- (B) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...
- (C) The chapter notes that Dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R.
- (D) The chapter notes that below is the selected English translation of the provided text, organized by section.

98. Which point is consistent with Chapter 64's treatment of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) The chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.
- (D) The chapter notes that the theoretical Framework Understanding the works of Kamini Kamayini and Kapileshwar Raut demands a multi-pronged critical apparatus.

99. In the context of Prof. Dr. Ramawatar Yadav, which statement is accurate?

- (A) The chapter notes that this critical appreciation draws upon the four source documents provided by the Videha archivenamely, A Reference Grammar of Maithili (Mouton de Gruyter, 1996), Videha Issue 396 (the special Ramawatar Yadav issue, 2024)...
- (B) The chapter notes that Karen Horney's theory of basic anxiety and social neurosis, developed in The Neurotic Personality of Our Time (1937), directly informs Anusheelan's essay on inferiority (hinataak bhavnaa) and the suicide essay, both of which analyse...
- (C) The chapter notes that VIII The Malla Kings and the Nepal line of inheritance After the Muslim conquest of Tirhut, many Maithila scholars fled to Nepal, where they found sanctuary under the Malla kings of Bhatgaon, Patan, and Kathmandu.
- (D) 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...

100. Which option correctly summarizes a point from Chapter 64?

- (A) The chapter notes that part I: Biographical and Intellectual Profile 1.1 Life and Institutional Trajectory Ramawatar Yadav was born in 1942 in the Mithila region.
- (B) The chapter notes that c Balchandā: A Feminist Dramaturgy Structure and Performance Balchandā (a mono-drama; also published in Bhāg Rau āā Balchandā, 2009, Shruti Prakashan) is performed by a single actress who embodies multiple roles: the unborn female...
- (C) The chapter notes that yet these are the forms that have sustained Maithili cultural identity across generations, that have marked every major moment of Maithili social life (birth, marriage, death, harvest, monsoon, dawn), and that constitute the living...
- (D) The chapter notes that may 1955, Kushmaul, Madhubani) With Reference to Indian and Western Critical Theory Including Navya Nyaya Epistemology of Gaṅgeśa TA B L E O F C O N T E N T S I.

101. What does Chapter 64 most clearly emphasize about Reference Grammar?

- (A) The preface positions Sukanya inside the line of inheritance of the Maithili women's novel, a line of inheritance that the Videha Parallel History has identified as systematically underrepresented in official literary history.
- (B) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable.
- (C) The chapter notes that baitha infers that his daughter's elopement represents a practical solution; the village infers that it represents a moral catastrophe.
- (D) The chapter notes that early Years and Path to the Stage Premalata Mishra grew up in Rahika, a village historically known as a centre of drama, in Madhubani district.

८०. What is the best reading of the chapter's discussion of Halle's The Sound Pattern?

- (A) The theoretical critical frame is generative phonology as developed in the line of inheritance of Chomsky and Halle's *The Sound Pattern of English* (1968).
- (B) The chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues.
- (C) His works include the story collections "Ohi Raatik Bhor," "Maatbar," and "Daddy Gaam," as well as the collaboratively authored "Trikon" (which included Srinivas).
- (D) The chapter notes that Lalita, and Uma Chakravarti, analyses literature for its representation of women, its inscription of gender ideology, and its potential for feminist counter-discourse.

८१. What does Chapter 64 most clearly emphasize about Prof. Dr. Ramawatar Yadav?

- (A) 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...
- (B) The chapter notes that significantly, and this is a key finding of the Videha Parallel History, Gaṅgeśa was born of an inter-caste union (his mother was a Charmakārīṇī, of the leather-tanning community) and this fact was systematically suppressed by the...
- (C) The chapter notes that this love poem is the subject of the most technically dense critical reading in the Kalanidhi preface.
- (D) 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?

८२. What is the best reading of the chapter's discussion of Survey The?

- (A) The Grammatical line of inheritance Survey The opening chapter is itself a contribution to the historiography of Maithili linguistics.
- (B) 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.
- (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 chapter notes that Dharendra Kumar, "A Glance at Both of Preeti Thakur's Picture Story Books" Dharendra Kumar writes from a reader-response position: "Literature becomes complete only when it is written in all genres and the compositions are mature.

८३. What is the best reading of the chapter's discussion of Honorificity System Chapter?

- (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 Gayatri Chakravorty Spivak: Can the Subaltern Speak?
- (C) 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.
- (D) The poem performs Vinaya (self-humbling supplication), a sub-genre of Bhakti-rasa.

८४. According to Chapter 64, which statement best fits the discussion of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that while Aristotle's critical frame is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect by way of carefully organized representation of human experience, and its ultimate value...
- (B) The chapter notes that n Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse.
- (C) His characters and institutional figures are known by way of their visheshana (social qualifiers) rather than by way of psychological depth, a relational epistemology that reflects both his cultural world and his aesthetic instincts.
- (D) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...

८५. What is the best reading of the chapter's discussion of Prof. Dr. Ramawatar Yadav?

- (A) 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.
- (B) The chapter notes that this is precisely the move that Dalit aesthetic theory recognises as the defining gesture of Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (C) The chapter notes that craft Elements: A Close Reading Lens We can identify by way of the collection's historical reception and its author's profile certain likely craft features: Character: Likely a range of socially located characters, rural women, urban...
- (D) The chapter notes that pāṇini's system, as interpreted by way of the line of inheritance of aṣṭādhyāyī, uses vibhakti (case endings) and verbal suffixes (tiṅ) to encode syntactic role and person/number.

८६. In Chapter 64 (Prof. Dr. Ramawatar Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that however, the very act of staging female suffering, of making visible what is normally confined to domestic spaceperforms a feminist function in the context of village performance culture.
- (B) As an engineer at TISCO (a working-class industrial context) who created plays about rural Mithila for the Jamshedpur Maithili community, he occupied the exact position Gramsci describes: not a detached intellectual but one embedded in the material...
- (C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s.
- (D) The chapter notes that mishra's contributions in this volume include: short stories (laghu katha), literary criticism, folk-culture essays on Maithili folk songs, wedding songs, ecological traditions, Saurath's Somnath parallels, book reviews, and...

८७. According to Chapter 65, which statement best fits the discussion of Ramdeo Prasad Mandal?

- (A) The chapter notes that so, to study the structure of a folktale, you have to determine that idea or center based on which you will analyze it.
- (B) In his Hindi monograph, भारतीय साहित्य के निर्माता: गंगेश उपाध्याय, Udayanath Jha 'Ashok' dates Gangesa to approximately 1300-1350 CE.
- (C) The chapter notes that classical Indian & Western Literary Theory The collection functions primarily by way of the lens of Rasa Theory.
- (D) The chapter notes that centres on Ramdeo Prasad Mandal 'Jharudar', Jan Kavi and Inventor of the Jharu Literary Form.

८८. According to Chapter 65, which statement best fits the discussion of Bhikhari Thakur?

- (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 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...
- (C) The "Maithili SpellingVideha Maithili Standard Language" and the "Maithili Language Editing Course" (Bhashapak) are recognized as sufficient for the UPSC Maithili Compulsory paper, providing a unified orthography for a language that has often suffered from...
- (D) Jharudar and Bhikhari Thakur: The Jan Kavi line of inheritance XI.

८९. According to Chapter 65, which statement best fits the discussion of Hamara Binu Jagat Sunnaa Chhai?

- (A) Jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti tine / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose').
- (B) Her poems establish, by way of accumulated specific instances, the vyāpti: 'wherever there is patriarchal Mithila, there is the suppression of female education'; 'wherever there is rural poverty, there is vulnerability to pharmaceutical exploitation.' The...
- (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 he maps the changes in land use, architecture, social relations, and economic activities in the Mithila village.

९०. Which point is consistent with Chapter 65's treatment of Ramdeo Prasad Mandal 'Jharudar'?

- (A) The chapter notes that 'In your courtyard' thus suggests simultaneously: I am in the space of the beloved; I am in the space of Maithili culture; I am in the space of memory; I am at home.
- (B) 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.
- (C) Arundhati, Matsyagandhi, Amba, Ambalika -these are all women upon whom caste-based and gender-based exploitation occurred simultaneously.
- (D) The poem opens with a two-line couplet (the 'jhārū couplet' proper), a compressed moral or critical statement, often paradoxical or punning, that names the social evil to be swept away.

९१. What does Chapter 65 most clearly emphasize about Ramdeo Prasad Mandal 'Jharudar'?

- (A) The chapter notes that chandreshwar Kavi, this historical survey of Maithili literature is the earliest major publication and establishes Jhā's scholarly credentials.
- (B) The relationship between the couplet and the song is not merely sequential but epistemological: the couplet poses the problem (the sādhyā, the 'to-be-proved' proposition in Navya-Nyāya logical terms) and the song constructs the argument, adduces the...
- (C) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations.
- (D) Roy's Mithila is not the timeless pastoral of the Sahitya Akademi establishment's preferred imagery.

९२. What does Chapter 65 most clearly emphasize about Ramdeo Prasad Mandal 'Jharudar'?

- (A) In Navya-Nyaya epistemological terms, the poem deploys the device of pratijnya (proposition) and its refutation by way of a counter-example (drshtanta): the argument that a daughter's birth is a crime ('betii bha ke janam lenahi kono aparaadh nai') is...
- (B) 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.
- (C) The chapter notes that this is closer to Marx's 'speciesbeing' (Gattungswesen) than to any purely religious frame, though Jharudar expresses it by way of an idiom saturated with Maithili folk-devotional forms. Hamara binā ke ī dukh haratai Ahaṃsaṃ ī sabh...
- (D) The chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame.

९३. Which answer matches the critical direction of Chapter 65?

- (A) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Rasa Theory Applied to Bimbak Pathar Bharata Muni's Nāṭyaśāstra recognises eight primary rasas that a literary work produces in the reader by way of the...
- (B) The chapter notes that vāsudev Sārvabhauma, the great Navadvīpa scholar, had initially come to study with Pakṣadhara Miśra (his uncle Harimiśra's student); but Pakṣadhara asked him to come back, directing him to study under Harimiśra first, whereupon...
- (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) His work is remarkable for combining three distinct literary modes: bīhani kathā (very short fiction), the qatā (short lyric poem), and the ghazal.

९४. In the context of Ramdeo Prasad Mandal 'Jharudar', which statement is accurate?

- (A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.
- (B) The chapter notes that pA R T V: C O N C L U S I O N The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of major literary distinction who have chosen to work inside the Maithili literary line of inheritance at a...
- (C) They are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery.
- (D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.

९५. Which option correctly summarizes a point from Chapter 65?

- (A) The narrator, employed in a private firm in Kolkata whose leave requests cause his manager great pain, plans to return to his native village at Holi and Durga Puja.
- (B) 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...
- (C) His pollution jhārū poems, on air, water, and sound pollution; on deforestation and the destruction of rivers, lakes, and wetlands, are among the earliest sustained ecologically conscious poetry in Maithili.
- (D) The second edition has been updated to include the "nari-kavya-swar" (female poetic voices) of both established and newly emerging woman poets.

१६. Which option correctly summarizes a point from Chapter 65?

- (A) The chapter notes that Bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its *Verfremdungseffekt* (estrangement effect), and its direct address to the...
- (B) The chapter notes that lower-caste women face the compounded disadvantages of gender discrimination inside their own communities and caste discrimination from upper-caste structures.
- (C) The chapter notes that +) Ram Sogarth Yadav is one of the most major OBC (Other Backward Class) voices in the Videha archive.
- (D) The chapter notes that PREFATORY NOTE: THE SCIENTIST WHO WRITES Yogendra Pathak Viyogi (born 1948, Laufa village, Madhubani district, Bihar) occupies a singular position in the intellectual landscape of Maithili literature: he is the first practising...

१७. In Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which option reflects the chapter's argument?

- (A) 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.
- (B) 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...
- (C) The chapter notes that this is an extraordinarily courageous poetic decision.
- (D) Gangesa's concept of *avacchedakatva* (delimitation/qualification) is particularly productive for literary criticism.

१८. Which point is consistent with Chapter 65's treatment of Ramdeo Prasad Mandal 'Jharudar'?

- (A) The chapter notes that both figures are anchored in the Darbhanga/Madhubani district's cultural landscape; both are centrally devoted to the Rama-Sita theological complex; both deploy the *bhanita* line of inheritance of authorial self-inscription.
- (B) The Chronology Debate The chronology of Gaṅgeśa remains one of the most debated questions in Indian intellectual history.
- (C) His poem '*Nārī sītā rādhā aṃśa / Puruṣa banalair rāvaṇ kaṃśa*' is a feminist analysis conducted by way of the idiom of the Maithili cultural imaginary.
- (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...

१९. In the context of Ramdeo Prasad Mandal 'Jharudar', which statement is accurate?

- (A) The chapter notes that *hetvābhāsa*: The Fallacies of Canonical Criticism Jha's implicit critique of mainstream Maithili criticism, its tendency to praise the critic's own circle and ignore the rest, is, in Navya-Nyāya terms, a diagnosis of *hetvābhāsa*...
- (B) The chapter notes that fourth, and most consequentially, it serves as a collective self-portrait of the Videha Parallel Literature Movement's human infrastructure, the people who have built the democratic Maithili literary project one small act at a time.
- (C) The chapter notes that 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.
- (D) Jharudar's *jhārū* poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and...

१००. Which option correctly summarizes a point from Chapter 65?

- (A) The chapter notes that this theory is neither entirely Indian nor entirely Western; it is a third path forged from the dialogue between the two, a path that centers the specificities of Maithili literature (its language, culture, regional identity) while...
- (B) The second edition has been updated to include the "nari-kavya-swar" (female poetic voices) of both established and newly emerging woman poets.
- (C) 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.
- (D) The chapter notes that postcolonial Theory and the Vernacular Ngugi wa Thiong'o's argument in *Decolonising the Mind* (1986) for writing in African vernacular languages as an act of cultural self-determination finds a precise Maithili parallel in Jharudar's...

१०१. What is the best reading of the chapter's discussion of Ramdeo Prasad Mandal 'Jharudar'?

- (A) The story's moral structure is also recognisably Kantian: Sunanda's act is the categorical imperative in action, she treats the abandoned infant as an end in itself, not as a means, while the village's response shows the consequences of treating persons as...
- (B) The chapter notes that by digitizing these performances, Videha counters the "usurpation" of these traditions by commercial interests and ensures that the specific cultural meanings of motifs like the Kalash (sacred pot) or the Sita-Ram narrative remain...
- (C) The Holi poems and the devotional hymns show facility with traditional folk-lyric forms.
- (D) The chapter notes that this is a specifically postcolonial linguistic politics: the refusal to use the colonial or elite language as the medium of one's literary ambition.

१०२. According to Chapter 65, which statement best fits the discussion of CRITICAL APPRECIATION?

- (A) The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard.
- (B) The chapter notes that dinesh Chandra Gopal: 'Maithili Patrakarita Aayane Mein Apna Anuhar Dekh Dekh Khush Hoeba Le' (Interview with Bhramar), Videha 370.
- (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 while Maithili women writers lack resources and have had to fight for every inch of literary space, their "shakti" (power) and "gaumbhira" (depth of content) are praiseworthy.

१०३. In Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which option reflects the chapter's argument?

- (A) The chapter notes that 'Jagan jananī kām jaga kaha re / Jana Jānaki nāma': The identification of the Universal Mother (Jagat Jananī) with Jānakī (Sita, born in Mithila) is a uniquely Mithila theological move.
- (B) The chapter notes that BCE-200 CE) defines the aesthetic experience of art by way of the concept of rasa, the 'juice' or 'flavour' that a work produces in the cultivated reader/spectator by way of the alchemical combination of vibhāva (stimulant/cause)...
- (C) The chapter notes that s y n t h e s i s : A C o n v e r g i n g A p p r e c i a t i o n The three frameworks, Indian Kavyashastra, Western literary theory, and Navya-Nyāya converge on a set of claims about Dr.
- (D) The chapter notes that saussurean Structuralism Ferdinand de Saussure's foundational distinction between langue (the abstract system of a language) and parole (individual speech acts) provides the theoretical backdrop against which Yadava's...

१०४. According to Chapter 66, which statement best fits the discussion of Mala Jha?

- (A) The play's key conflict, between honest young men (Avdhesh, Deepak, Vijendra) and a corrupt politician (Netaji) who uses traditional power structures to destroy the reputation of those who threaten his authority, maps precisely onto Fanon's analysis of how...
- (B) 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...
- (C) The chapter notes that centres on Ramesh and Mala Jha, Research and Critical Appreciation.
- (D) 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.

१०५. Which point is consistent with Chapter 66's treatment of Mala Jha?

- (A) The archive documents how figures like Govindadasa Kabiraja and Srimanta Sankaradeva adopted Maithili forms to create some of the most enduring works of eastern Indian literature.
- (B) The chapter notes that richards, William Empson, Cleanth Brooks, Robert Penn Warren focused critical attention on the verbal texture of the literary work itself, its ambiguities, ironies, and internal tensions.
- (C) The 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.
- (D) The chapter notes that its discussion connects Ramesh and Mala Jha with critical appreciation, literary history and the Videha critical frame.

१०६. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that primary Works: An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang, Short Story Collections 3.2 Kavita-Samay (2020): Poetry Collections, Pathar Par Doobhi, Samvet Swarak, Aagu, Sangor, Nagpheni 3.3 Kavya Dwipak: Ohi Par...
- (B) The chapter notes that Julia Kristeva's theory of abjection is pertinent here.
- (C) His mother was the late Chandrakala Devi, who also composed Maithili verse.
- (D) The chapter notes that this satirical register is both an entertainment device and an epistemological tool: by exposing the broker's manipulation with comic clarity, the play demystifies the marriagemarket's logic for the village audience.

१०७. What is the best reading of the chapter's discussion of Nyāya Epistemology Applied?

- (A) 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).
- (B) His praise for the MSU is critically calibrated: he acknowledges the organizational challenges and the risk of political co-option, while insisting on the movement's literary-cultural significance.
- (C) The chapter notes that Navya Nyāya Epistemology Applied to Ramesh's Works 5.1 Gaṅgeśa Upādhyāya and the Tattvacintāmaṇi line of inheritance 5.2 Pramāṇa Analysis of Ramesh's Critical Methodology 5.3 Layers of Awareness: Subramental and Fusion-Fission Theory 6.
- (D) The Navya-Nyaya critical frame thus provides not merely a metaphor for manuscript scholarship but its actual epistemological structure.

१०८. According to Chapter 66, which statement best fits the discussion of Rasa Theory?

- (A) The Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal.
- (B) Indian Critical Traditions and Ramesh 6.1 Rasa Theory (Bharata to Abhinavagupta) 6.2 Dhvani and Vyañjanā, Resonance in Ramesh's Poetry 6.3 Aucitya (Propriety) and Vakrokti in Narrative Prose 6.4 Vācaspati Miśra and the Maithili Intellectual Lineage 7.
- (C) The chapter notes that so, women should not be seen as objects of inference and knowledge.
- (D) The chapter notes that reviews of Children's Illustrated Books (Prīti Ṭhākur's Citrkathas) Among the most charming and revealing items in the Sanchiyka are Mandal's reviews of two illustrated children's books by Priti Thakur, one on Gonu Jha (the famous...

१०९. Which answer matches the critical direction of Chapter 66?

- (A) The chapter notes that *Life and Literary Biography* 2.1 Biographical Profile Jagdish Chandra Thakur 'Anil' is a Maithili poet, lyricist, and creative writer from the Mithila region.
- (B) The chapter notes that she has translated seven books of three Sahitya Akademi award-winning Maithili authors into Hindi.
- (C) The chapter notes that preface: The Significance of Ramesh in Maithili Literature Maithili, one of the twenty-two constitutionally recognised languages of India and a language whose written literary line of inheritance stretches back to the Charyāpadas of...
- (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.

११०. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that this satirical mode is the most socially engaged strand of Karn's work, it connects to the broader Dushyant Kumar line of inheritance of the politically engaged ghazal that Ashish Anchinhar and Gajendra Thakur have championed inside...
- (B) Interests: Deep love for mother tongue Maithili, reading and writing, special interest in poetry, story, songs and music.
- (C) The chapter notes that whether examining a Sahitya Akademi anthology or writing a poem about the monsoon's failure, he is doing the same thing: attending honestly to the evidence, resisting the easy conclusion, and insisting that language, whether in...
- (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.

१११. Which option correctly summarizes a point from Chapter 66?

- (A) The chapter notes that mala Jha, his wife and intellectual partner, has pioneered the curation of the female "witness voice" by way of her landmark editorial project, *Ijoriyak Angaithi-Mor*, establishing a critical node in the Videha Parallel History...
- (B) 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).
- (C) The chapter notes that but Sushil, also from Dulaha village, who is far ahead of him in language, thought, subject matter, and literary standard, and belongs to his caste, was suppressed.
- (D) The reviewer Sunil Kumar 'Bhanu' recognises it as a 'unique entity' in Maithili fiction precisely because it uses the historical imagination, always Jha's primary intellectual mode, to illuminate presentday social and ethical problems.

११३. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) In the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales.
- (B) The chapter notes that 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) The critical frame draws on the Dooshan Panji (genealogical records of social infractions), oral histories, and non-canonical sources to contest the hegemonic narrative.
- (D) The chapter notes that women in this system have occupied positions of simultaneously key symbolic importance and structural subordination.

११४. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) Her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative of empowered women excelling in both professional and domestic spaces.
- (B) 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...
- (C) 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.
- (D) The chapter notes that he deploys compound verbs and idiomatic expressions that give his language a strongly oral character, sentences that feel spoken rather than written, a quality crucial for both the geet (which is sung) and the ghazal (which is...

११५. Which answer matches the critical direction of Chapter 66?

- (A) Her dominant rasas are karuna (compassion) and shanta (serenity-in-inquiry), the latter appropriate to narratives of psychological acceptance and self-understanding.
- (B) 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.
- (C) 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.
- (D) In his review of SakhaareePetaaree, he specifically recognises violations of auchitya, the inappropriate use of Hindi and Urdu words ('dil', 'maalum', 'mehsoos') in what should be a purely Maithili register, as weaknesses in an otherwise strong collection.

११६. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) 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".
- (B) The chapter notes that 'Can the Subaltern Speak?' In: Nelson, C. and Grossberg, L.
- (C) The chapter notes that l e g a c y a n d C o n t i n u i n g R e l e v a n c e 12.1 Influence on Subsequent Writers Renu's influence on subsequent Hindi literature has been immense, though often indirect.
- (D) These troupes performed for local audiences, in village settings, as part of ritual and devotional cycles.

११६. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The Lebanese landscape of Broken Wings, cedar forests (sarva/devdāru), moonlit mountains, the Mediterranean sea, is translated with Maithili equivalents that evoke the Gangetic plains landscape familiar to Jha's readers.
- (B) The chapter notes that however, the systemic exclusion of women from school-based education and the constraints of the Varna-Vyavastha (caste system) delayed their entry into the formal written literary sphere.
- (C) The chapter notes that nature: The beauty of Mithila, the rivers Kosi and Kamala.
- (D) The chapter notes that dhvani Theory (Anandavardhana's Dhvanyaloka) Anandavardhana (9th century, Kashmir) identified dhvani (resonance/suggestion) as the soul of poetry: the suggested meaning (vyangya artha) exceeds and transcends the literal meaning...

११७. According to Chapter 66, which statement best fits the discussion of Institutional Collaboration?

- (A) The chapter notes that gajendra Thakur (editor, Videha) The volume functions as an oral archive of the Maithili parallel line of inheritance: the interviewees are almost without exception writers whom the Videha Parallel History recognises as belonging to...
- (B) 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...
- (C) Mandal is the subaltern who speaks, in the language of the subaltern community (Maithili), to and about that community.
- (D) The maqta' (closing couplet) traditionally contains the poet's takhallus (pen name).

११८. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that mala Jha's anthology specifically documents the "antahpur" (inner chambers) of the Maithil home, bringing the private experiences of women into the public discursive space.
- (B) The chapter notes that feminist Literary Criticism Thakur's story collection 'Anhaaraka Virodh Me' (In Opposition to Darkness) and elements of his poetry engage with the specific forms of darkness that women experience in the patriarchal structures of...
- (C) The chapter notes that multiple haasya katha and kavita contributions to Sahityapedia and online Maithili platforms, 2021-2023.
- (D) The chapter notes that this is a modernist Maithili innovation: political prose-poetry.

११९. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women's poetry.
- (B) The song's formal structure, alternating 're' refrains, four-beat lines, is characteristic of the classical Maithili devotional style.
- (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) The chapter notes that prateek: A Collection of Maithili Seed Stories.

१२०. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) Applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience.
- (B) Anchinhar Aakhar ki Rachana Sansar (Ashish Anchinhar's Creative World): The poet's own creative output.
- (C) 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.
- (D) All six novels place women at or near the narrative centre.

१२१. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) 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)...
- (B) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.
- (C) The Videha Parallel History's attention to Nepal-based Maithili scholarship, including Yadava's presence in the Munnaji interview series, reflects a conscious effort to document the transnational character of Maithili linguistic identity.
- (D) The chapter notes that sabda (verbal testimony) corresponds to the literary line of inheritance's own self-understanding, the body of critical opinion, authorial statement, and cultural consensus that serves as the authoritative testimony about a text's...

१२२. What does Chapter 66 most clearly emphasize about Ramesh and Mala Jha?

- (A) The chapter notes that comparative Conclusions: Three Poetic Traditions Telugu Dalit Poetry Telugu Dalit poetry in this collection is the most extensive and diverse.
- (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) The chapter notes that c Chandan Kumar Jha A prominent Ghazalist whose work illustrates the expansion of the Maithili Ghazal into social and devotional spheres.
- (D) Thematic & Critical Analysis Kamat's most striking contribution is the use of 'Maithili' as a bīhani kathā title: the language itself as a character, subject, or situation in a very short story.

१२३. Which answer matches the critical direction of Chapter 66?

- (A) The essays on living persons (Gajendra Thakur, Narendra Jha, Narayanji Chaudhary) raise the auchitya question acutely: is it 'fitting' to write extended critical appreciation of living persons, where the normal institutional machinery for critical distance...
- (B) The chapter notes that those rootless wealthobsessed people will not care for any movement, but in their own speed, in their own style, uninterruptedly, they will continue to do the work of the mother tongue and Maithili literature.
- (C) The chapter notes that ghazal 6 uses the imagery of spiritual dissolution: 'Bītalāhā bāṭame herā rahal chī' (Lost on a pathless road is this life) with the maqta 'Mana bhelalai bhoja kiratauṃ gāma bharika / Pushpa golaka bānhame gherā rahal chī'.
- (D) The title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together.

१२४. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that its discussion connects Santosh Kumar Mishra with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that bCE-200 CE) is the foundational text of Indian dramaturgy, and the Videha Maithili Natya Utsav anthology contains an extensive comparative analysis of Indian and Western dramatic theory (in Gajendra Thakur's lead essay) that provides...
- (C) The chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand.
- (D) The illness is, in this Navya-Nyaya reading, a crisis of shabda-pramana: the conditions for valid testimony have broken down.

१२५. Which option correctly summarizes a point from Chapter 66?

- (A) 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.
- (B) The chapter notes that , Saharsa district, Bihar) Language: Maithili (recognized in Eighth Schedule of Indian Constitution) Publisher: Bhorukawa Publication, Kolkata (2015) Themes: State violence, economic exploitation, ecological decay, communalism...
- (C) The chapter notes that digital Democratisation and the Maithili Diaspora The decision to operate primarily by way of a blog platform was not merely a practical convenience but a structural choice with profound implications for who could participate in the...
- (D) The chapter notes that premlata Mishra 'Prem' Critical focus on the "Parallel Women line of inheritance" in verse.

१२६. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that trans-Regional Dynamics: Maithili in Nepal and Assam The Parallel History movement explicitly rejects the heartland-centric view of Maithili literature, documenting instead a "Great Diaspora" where the language flourished in regional...
- (B) The chapter notes that laj (Shame), One-Act Play, 2015 Laj (27 pages, dated 14 January 2015) is Rajdeo Mandal's most direct dramatic work a one-act play that addresses two key social problems in rural Mithila: the dowry system and the exploitation of...
- (C) In that society, women of all caste-classes have become (neglected).
- (D) The headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy.

१२७. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that from a poststructuralist perspective, this indeterminacy reveals the impossibility of recovering an "authentic" folk line of inheritance.
- (B) The realism of this encirclement resonates with Patricia Hill Collins's theory of the matrix of domination.
- (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 chapter notes that only Jagdish Prasad Mandal's fiction, above all in Maulail Gachhak Phool, is identified as offering genuinely full-dimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered...

१२८. Which option correctly summarizes a point from Chapter 66?

- (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) The chapter notes that its literary merits are multiple and can be identified across the critical frameworks applied in this appreciation: Formal range and competence: The collection shows mastery of free verse in Maithili, from the epigrammatic short poem...
- (C) His Rakhi essay is explicitly feminist in argument, calling for genuine protection of women's safety rather than ceremonial protection.
- (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...

११९. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) Her painting of the paddy harvest, which shows women processing grain while men bring it from the field, is simultaneously a documentation of gendered labour division, a celebration of communal rural life, and a ritual symbolic act (grain and harvest being...
- (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 credit for preparing the ground for the female-poetry-voice written by Maithili women poets goes to (male) poets, that fact cannot be denied.
- (D) The story does not celebrate this resolution; it observes it with clear-eyed bitterness.

१२०. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that gradually, poets began composing the *nasib* alone, stripped from its context in the longer ode and given an independent existence.
- (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 contribution of women's reservation is also in that.
- (D) 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.

१२१. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.
- (B) The core of the Chomskyan programme, that human language is a specific biological faculty (the Language Acquisition Device) generating an infinite number of sentences from a finite set of rules, with universal principles and languagespecific parameters...
- (C) In the world-travel-exposure, the 'flightspeed' of women's society has increased.
- (D) The archive's collection of contemporary prose also includes experimental works such as the first Maithili graphic novel, *Sahasrabadhani* (The Comet), by Gajendra Thakur.

१२२. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The chapter notes that panna Jha's feminist essays and psychologically-grounded fiction occupy a parallel position to the predominantly male-authored, romantically or mythologically oriented mainstream Maithili literary canon.
- (B) The poet-character's hermeneutic interventions flatten the polysemy of the original verses.
- (C) Arun Kumar Singh Recognition of academic contributors to the parallel canon.
- (D) 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.

१२३. Which answer matches the critical direction of Chapter 66?

- (A) The chapter notes that this communal dimension is what the Navya Nyaya concept of *Shabda Pramana* captures: the line of inheritance's collective testimony, validated by the community's long use and recognition.
- (B) The chapter notes that this characterization, which draws on the deepest resources of the Mithila cultural line of inheritance, captures something essential about Yadav's scholarly ethos.
- (C) The chapter notes that navyaNyāya's attention to different types of relational categories (*tādātmya*, identity, *samavāyainherence*, *saṃyoga*, conjunction) helps articulate the varied ways in which Mandal's characters are both formed by and resist their social...
- (D) The chapter notes that women's society understands and will understand the importance of family life.

१३४. In the context of Ramesh and Mala Jha, which statement is accurate?

- (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) Then Patna, Darbhanga, and Nawada for three or four months, then Calcutta, with a letter for Yatri in the name of Hindi writer Chhedilal Gupta.
- (C) In one civilized Maithili and Indian family, it is impossible without 'fifty-fifty'.
- (D) The chapter notes that premlata Mishra 'Prem' Critical focus on the "Parallel Women line of inheritance" in verse.

१३५. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that table: Key Maithili Works and Patrons of the Malla Dynasty in Nepal King / Patron Region Notable Works / Contributions Genre Jagatprakash Malla Bhaktapur Prabhavatiharan Natak Drama / Geetinatya.
- (B) The chapter notes that similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (C) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...
- (D) His poetry is vichāravādī (ideational/ideological).

१३६. Which answer matches the critical direction of Chapter 66?

- (A) The Parallel History notes that women writers were 'excluded from Sahitya Akademi assignments entirely' (confirmed by RTI data).
- (B) His stories directly address the suppressed economic and caste histories that the VPHF seeks to recover: the history of sharecroppers, agricultural laborers, untouchables, widows, and the economically dispossessed of Mithilā's villages.
- (C) Then, why would one not write about the history of Maithili women and poetry from 'tears'?
- (D) Applying postcolonial theory: Thakur's situation exemplifies what Bhabha calls the 'colonial mimicry' of the dominated subject who must adopt the metropolitan's cultural forms to be heard.

१३७. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) His demonstration that Maithili verb agreement encodes social hierarchy and solidarity is a contribution to the sociolinguistic line of inheritance of Labov (social stratification of language variation), Brown and Levinson (face theory), and Goffman...
- (B) The chapter notes that critical Principles in Lekh-Rekh Reading across the pāṭhakīyas in Lekh-Rekh, one can reconstruct Hitnath Jhā's implicit critical principles: (1) Accessibility, does the work communicate with a wide reading public without...
- (C) The chapter notes that why should the neglect or insult of women poets collected until 2004 AD by the then critic-circle not be considered?
- (D) The chapter notes that ghazal 15 is among the most musically accomplished in all three collections: 'Kauwa kuchaural bhore angana sancha parait authi sajan / Chham-chham-chham-chham payala bajai khanak uthal kangana'.

१३८. Which option correctly summarizes a point from Chapter 66?

- (A) The vakratā is minimal; his style is direct, which is itself a poetic choice.
- (B) 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.
- (C) The chapter notes that binay Bhushan Featured in Part 72 of the Parallel History series for his research and literary contributions that integrate historical regional data with creative expression.
- (D) In this way, how will the Maithili story-poetry-collection, long-poetry-collection be printed in a consolidated form?

१३९. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that satyanand Pathak's Gaam Gel Chhalahun stands as the most fully realised fictional account of what it means to be Maithili and displaced: to carry a language, a culture, a set of omens and songs into a city that does not know them...
- (B) The chapter notes that stories in Videha Sadeha 31 Videha Sadeha 31 collects Kashyap's prose (pp.
- (C) In such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society?
.....
- (D) A Critical Study of ASHOK Maithili Poet, Fiction Writer, Critic and Editor

Applying: New Criticism · Structuralism · Marxist
Aesthetics · Post-colonialism Feminism · Reader-Response Theory · Postmodernism ...

१४०. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The endorsement statements in Videha is itself a site of dhvani: its surface meaning (welcome to a new journal) reverberates with an unstated secondary meaning.
- (B) The chapter notes that gayatri Chakravorty Spivak's formulation 'Can the Subaltern Speak?' (1988) resonates powerfully with the cultural project of the entire book.
- (C) The chapter notes that yajnavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra.
- (D) The Videha Parallel Literature Movement's explicit commitment to publishing Dalit, tribal, and marginalised voices, including translated work from Telugu, Gujarati, and Odia Dalit literatures, establishes a clear ideological alignment with the Dalit...

१४१. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) His own practice: The fifty ghazals cover the full range of ghazal's traditional themes, love, loss, the pain of separation, social injustice, the nature of language itself, but consistently rooted in specifically Maithili imagery and idiom.
- (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 ghazal Collection मोनक देहिरपर (Monak Dehairpar, On the Enchanting Threshold) Pallavi Parkashan, Nirmali/Berma, District Supaul, Bihar.
- (D) The chapter notes that but those three Dharmashastras were applicable in ancient Mithila society.

१४२. What does Chapter 66 most clearly emphasize about Ramesh and Mala Jha?

- (A) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.
- (B) The chapter notes that to cope with this neglect, he often wrote welcome addresses (Abhinandan Patra) for village weddings.
- (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 chapter notes that cultural translation: presentation of locality in a global context.

१४३. Which answer matches the critical direction of Chapter 66?

- (A) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.
- (B) The chapter notes that this visitor tries to bribe the professor to influence exam results, revealing the story's true theme: the metaphorical "looting of Ashfi" (soft, fragrant betel leaf) and the "stamp on coal" (hard, black, industrial) represent the...
- (C) Archival Resistance: The Dooshan Panji: The Videha website hosts the "Dooshan Panji" (The Blackbook), a series of digitized genealogical records released in 2009.
- (D) The chapter notes that from Manusmṛiti, being bound by the limits of their era, keeping women in the Shudra category, there is talk of pouring lead into the ears upon hearing Veda-dhvani.

१४४. Which option correctly summarizes a point from Chapter 66?

- (A) 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...
- (B) Jha's 2005 collection predates this explosion but participates in the earlier wave of development that followed the Sahitya Akademi recognition of Maithili (1965) and the gradual institutionalisation of Maithili in universities, competitive examinations...
- (C) The chapter notes that this is the fame of Yajñavalkya (not of the Videha-era sixteen Mahajanapadas, but of the Gupta period), who made Shudras and women ineligible for Veda-path and hearing Veda-dhvani.
- (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.

१४५. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The chapter notes that this is the epistemological democracy of village theatre: the stage as a space where the Apta-hood of the subaltern is publicly constituted.
- (B) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil', an honour that marks his stature in the contemporary Maithili literary world.
- (C) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.
- (D) The chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different.

१४६. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that he views "Manak" Maithili as a "language of the oppressor," proving that linguistic standards are often part of the "ideological superstructure" used to maintain the "economic base" of landholding elites.
- (B) The chapter notes that dharendra Kumar, all associated with the progressive-democratic wing of Maithili letters.
- (C) In this line of inheritance, rasa (aesthetic emotion/flavour) is evoked by way of dhvani (resonance, suggestive power), the way a text or utterance carries meanings beyond its literal denotation.
- (D) 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.

१४७. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) 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.
- (B) The chapter notes that comparative Maithili Literature Mishra, Jayakant.
- (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) His physical health declined but his writing did not stop: the completion of Vidapit and the continued work on Maithili Lokgatha Anusheelanboth published in 2014, testify to his sustained scholarly engagement.

१४८. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that takak Mol functions as Forum Theatre: by dramatising the full logic of the dowry economy, the broker's manipulation, the father's despair, the daughter's prayer, the young man's potential resistance, it invites the village audience...
- (B) Gaṅgeśa's own social biography is instructive: Videha's Parallel History documents, with reference to panji (genealogical) records, that Gaṅgeśa married a woman of artisan (charmakāriṇī) caste and was himself 'of inferior social status' in the casteist...
- (C) At that time, femalepoetry was limited to opposition against the male-system.
- (D) Aristotelian and Epic Theatre The tension between Aristotelian and Brechtian dramatic theory is productive for reading Kamat's plays.

१४९. Which option correctly summarizes a point from Chapter 66?

- (A) The chapter notes that film Career Her film work spans Maithili, Hindi, and Bhojpuri cinema across a period of approximately four decades: Maithili Films Mamta Gabay Geet, her first film Sasta Jingni Mahag Sinur (released 1999; successful at the Maithili...
- (B) In the Parallel History's terms, he represents the line of inheritance of Jagdish Prasad Mandal: writers who document the lived texture of subaltern Maithili experience with unswerving fidelity.
- (C) 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...
- (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).

१५०. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD?
- (B) Gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition...
- (C) The chapter notes that 'Fazlur Rahman Hasmi' Saheb used to stay with the physician (Vaidya) in Malipur during Shi Kumar Jha's matriculation, back when he was a teacher at the village school.
- (D) 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.

१५१. Which answer matches the critical direction of Chapter 66?

- (A) The chapter notes that but except for one or two women poets as exceptions!
- (B) The chapter notes that premshankar Singh & Ilarani Singh With reference to Indian & Western Literary Criticism, the Videha Parallel History critical frame, and Navya Nyāya Epistemology I .
- (C) The chapter notes that thief Pankaj Jha Parashar's (Member, Sahitya Akademi's Maithili Advisory Committee) "Jalprantar 2017" is a pirated book, and the entire book is shamelessly filled paragraph by paragraph from Dinesh Kumar Mishraji's books.) Chapter 2...
- (D) The Parallel History's documentation of his work across five Sadeha volumes over multiple years ensures that this formally innovative and socially engaged poet has a permanent place in the Maithili literary record.

१५२. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that crucially, the Panji evidence also reveals inter-caste marriages, approximately 100 documented inter-caste unions, including the origin of Gangesh Upadhyaya himself.
- (B) His work is fundamentally about what can be known, and how it can be known, about the past from manuscript and epigraphic evidence.
- (C) The story extends to Sumna, who attacks Musba when he behaves lecherously with her.
- (D) In the women poets of Nepali Mithila, Vijeta Chaudhary appears hopeful, but there, the expected development of the female voice has not happened.

१५३. What is the best reading of the chapter's discussion of Vandana Jha?

- (A) The chapter notes that kamat's dramatic scene of a child's bleeding mouth after being struck, rendered with vivid sensory detail, serves as a form of alaukika pratyakṣa, enabling the reader to perceive social violence with an immediacy that transcends...
- (B) The chapter notes that this cross-gender literary voice is not unique to Kamal, it is entirely conventional in the Maithili line of inheritance, where male poets (including Vidyapati himself) frequently wrote from female perspectives, particularly in the...
- (C) The Buddhists (Nyayavartika tatparyatika, on i.1.4) hold that determinate knowledge is a verbal expression in which an object is determined by the concepts of name and class etc (namajatyadiyajana sahita).
- (D) The disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari Vidya, etc., have completely disappeared from the poetry-writing scene.

१५४. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that this structural metaphor encodes his poetic philosophy: song as movement, not monument.
- (B) The chapter notes that cE) was the first major Persian poet to use the ghazal systematically as a vehicle for Sufi spiritual teaching.
- (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) Videha Archive: Complete Works Catalogue Videha Sadeha 7 (Prelim_7): Haiku / Prose poetry / Tilakora, Bathuāka Tīmana, Ghazal 1-8.

१५५. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) In the poetry-creation of rural Mithila women poets, a day-by-day decrease is happening.
- (B) A major anthology of Maithili plays, Maithili Natak Sangra (2067 BS), was also published under his editorship.
- (C) The chapter notes that Terry Eagleton: Literature as Ideology Terry Eagleton's materialist critique (Criticism and Ideology, 1976; Literary Theory: An Introduction, 1983) holds that literary form is not neutral but ideologically overdetermined.
- (D) Historical significance: Tatal Pankhi appears to be the first Maithili translation of Gibran, a landmark act of cultural mediation.

१५६. Which answer matches the critical direction of Chapter 66?

- (A) The chapter notes that 1448), composed at the command of King Narasimha Deva Narayan of Mithila.
- (B) The editorial note by Gajendra Thakur (the sampAdakIya) opens with a Vidyapati verse, and frames Jha as a writer whose life's work serves as the same kind of restless, vital engagement with the world that Vidyapati's verse celebrates.
- (C) The chapter notes that such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.
- (D) The chapter notes that nevertheless, the village-travel of male poets is happening relatively more, and the village-travel of women poets is relatively very less.

१५७. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that this story was also in circulation regarding the great poet Vidyapati (the author of the pre-Jyotirishvara Maithili Padavali), and later became associated with Vidyapati Thakkura (the author in Sanskrit and Avahattha) as well.
- (B) The chapter notes that final Synthesis: Dalit Literature in Maithili Translation A Comprehensive Assessment of a Tri-Linguistic Literary Project 1.
- (C) The chapter notes that just as Gajendra Thakur has used the Videha archive to document parallel literary traditions, genealogical records (panji prabandh), and the contributions of nonBrahmin scholars, Mishra uses the lok itihās genre to document the...
- (D) Therefore, urban language is coming more in the poetry of women poets.

१५८. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The chapter notes that she also appeared in Prakash Jha's National Award-winning film Damul (1985), one of the most acclaimed Indian political films of its era.
- (B) 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.
- (C) The archive uses RTI responses to argue that a "vicious circle" of so-called litterateurs has historically manipulated the Maithili advisory board to maintain a language that is "of the Maithil Brahmin, for the Maithil Brahmin and by the Maithil Brahmin".
- (D) Although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological.

१५९. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) In Navya-Nyaya terms, this social knowledge serves as a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (B) In Wolfgang Iser's terms, the 'implied reader' of Ashok's fiction is a community reader, one who brings the social knowledge of Maithili village life to the text, who can hear the folk idiom in the prose, who recognizes the social types as lived experience...
- (C) The chapter notes that chatterjee confirmed Maithili's status as a distinct language; yet administrative and political forces continued to treat it as a Hindi sub-variety.
- (D) In the poetry of women poets coming from the deprived class, exceptionally, the pain of Dalitdeprived class life is getting filled, but in the poetry of general caste-class women poets, it is rarely found.

१६०. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The resistance to the ghazal was also ideological.
- (B) The chapter notes that before Preeti Thakur, no Maithili writer was working exclusively in the children's picturebook genre.
- (C) The chapter notes that this obliquity is not obscurity but a heightened expressiveness that opens language to multiple meanings simultaneously.
- (D) The picture of Dalit-deprived-class-caste life is coming in negligible and pitiable quantity/number in the poetry of Maithili male poets or women poets, whereas in the population of Mithila society, the Dalit-deprived-Muslim class is proportionally very...

१६१. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit.
- (B) The wait for women poets in Muslim-Maithili is still ongoing.
- (C) The chapter notes that no Entry: Mā Pravish is a play about Maithili language rights, but its rasa, the combined Rudra-Vīra-Karuṇā produced by its dramatic action, is universalised by way of sādharmaṇīkaraṇa into a statement about all linguistic minorities...
- (D) His name 'Jagdish Chandra' carries a classical resonance: Jagdish (Lord of the universe) and Chandra (moon), suggesting a traditional Maithil brahmin or upper-caste naming convention.

१६२. Which option correctly summarizes a point from Chapter 66?

- (A) The chapter notes that 'The Prose of Counter-Insurgency.' In Selected Subaltern Studies.
- (B) The chapter notes that 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...
- (C) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society?
- (D) The chapter notes that both theories centre on the emotional effect of drama on the audience; both identify specific emotional targets; both connect dramatic structure to emotional outcome.

१६३. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The application of Navya Nyāya to these texts is thus not merely a methodological import from elsewhere, it is a homecoming of sorts, an application of Mithilā's own intellectual line of inheritance to its contemporary literature.
- (B) The chapter notes that this is a burning challenge before today's women poets, time, society, and literature.
- (C) The Sangeet Natak Akademi has recognized individual performers in these traditions but has not created any dedicated institutional infrastructure for research, training, or preservation specific to the Mithila performing arts complex.
- (D) The chapter notes that he maps the changes in land use, architecture, social relations, and economic activities in the Mithila village.

१६४. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that due to some women poets currently being in a construction stage, from subjectivity towards objectivity, they are on the path of the journey.
- (B) The chapter notes that pathak and the Diaspora Dimension of the Parallel History The Videha Parallel History explicitly recognises the Nepal Terai and the diaspora Maithili communities of Northeast India as equally key to the parallel line of inheritance...
- (C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...
- (D) Applying Navya Nyaya to Jha's drama is not merely a technical exercise but an act of cultural hermeneutics: reading works produced inside the Mithila cultural line of inheritance by way of the epistemological tools that same line of inheritance produced.

१६५. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The title of the criticism collection, 'Kshitikanak Kshetrafal' (The Area of a Dust-Particle), performs an inverse mathematical movement to the story collection: where 'Laghuttamasamapavartya' gestures towards totality by way of the minimum common value...
- (B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...
- (C) The chapter notes that from the writing of individual life experience, further, with social collective thought, is the concern-filled poetry-journey.
- (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.

१६६. What does Chapter 66 most clearly emphasize about Ramesh and Mala Jha?

- (A) The chapter notes that to obtain justice and respect for women is the objective of poetry, not just that.
- (B) The chapter notes that 'The Syntax of Possessor Prominence in Maithili' (with Oliver Bond, Irina Nikolaeva and Sandy Ritchie).
- (C) 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...
- (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...

१६७. Which answer matches the critical direction of Chapter 66?

- (A) In Navya-Nyāya terms, this is the demand that the vyāpara (operative function) of literary knowledge-claims be grounded in a datable, nameable, traceable source.
- (B) 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.
- (C) 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.
- (D) The chapter notes that calls explicitly for Padma Shri recognition, national replication of Chaudhary's model, and doctoral research on his work.

१६८. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) His critical vocabulary, while not formally Navya-Nyāya, operates in the same epistemological spirit: the demand that a claim about literary quality be grounded in specific, identifiable, transmissible reasons, hetu, not merely in authoritative assertion.
- (B) The concept of rasa, aesthetic emotion distilled from narrative experience, is relevant to Panna Jha's stories in a complex way: her psychological realism suppresses dramatic intensification.
- (C) The chapter notes that from traditional ideological and traditional poetry-writing, it is not possible.
- (D) These stories are "witness accounts" of village life, focusing on the "invisible portions" of society, the laborers, exploited women, and victims of the "standard" social order.

१६१. Which option correctly summarizes a point from Chapter 66?

- (A) 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...
- (B) The radif and kafiya choices, the image selection, and the takhallus signature are all intertextual acts, gestures of participation in and differentiation from the line of inheritance.
- (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) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.

१७०. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) Jha's Reporter Diary exemplifies this line of inheritance in Maithili.
- (B) Thematic Coherence and Critical Assessment Kamla Chaudhary's three works together constitute an exploration of the semiotics of Maithili women's lives, the material objects (monak pauti, vesh-bhusha) that mark identity and status, and the temporal...
- (C) The chapter notes that y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.
- (D) Their expectation is in the future poetry-writing of these people.

१७१. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The Role of Ghoghardiha and Jhanjharpur in Modern Maithili Discourse The specific locations of Nauabakhar, Ghoghardiha, and Jhanjharpur are not merely geographical coordinates but symbols of a particular kind of regional resilience.
- (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 third, the intergenerational continuity inside the Kamat family suggests that the Maithili movement is undergoing a process of institutionalization at the family level.
- (D) The chapter notes that he is a link in the chain of transmission that keeps the parallel Maithili line of inheritance alive and growing, a poet who carries the formal inheritance of the gīt and the viraha lyric into new social territory, and a critic who...

१७२. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The second edition has been updated to include the "nari-kavya-swar" (female poetic voices) of both established and newly emerging woman poets.
- (B) The chapter notes that every news broadcast in Maithili is an act of linguistic preservation and democratisation.
- (C) The chapter notes that sHIV KUMAR PRASAD Maithili Poet · Anthologist · Literary Voice of Mithila Analysed by way of: Indian & Western Literary Theory · The Videha Parallel History critical frame · Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Primary Texts...
- (D) The chapter notes that navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim, the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously...

१७३. Which option correctly summarizes a point from Chapter 66?

- (A) The chapter notes that understanding these figures contextualises the TattvaCintāmaṇi not as a sudden innovation but as the culmination of centuries of cumulative Maithila logical line of inheritance.
- (B) The chapter notes that cultural Erosion and the Village Ghazal 9's radif 'ī kon gāma chai?' operates as a cultural diagnostic.
- (C) History and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of line of inheritance: For centuries, women's lives in Mithila were defined by suffering, neglect, and silence.
- (D) His new phase begins with a memorable long story and five poems.

१७४. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The chapter notes that from Prose to Poetry: While women's pain first found a place in Maithili prose (stories and novels), it took longer to manifest in poetry.
- (B) The chapter notes that style in Translation: Balancing the source style and the target style is a crucial concern in evaluating translated literature.
- (C) 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...
- (D) Arer as a Case of Parallel History Arer village is precisely the kind of social formation that the Videha Parallel History critical frame is designed to illuminate.

१७५. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The Play-Figure and Heroism The poem begins with a poetic invitation - "Won't you come and play with me?" -which seems like an innocent children's invitation to play.
- (B) The Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets.
- (C) The chapter notes that solanki's All the Broom-Sticks -poetry of the contradiction between Gandhism and Dalit reality.
- (D) The chapter notes that comparative Study: Viyogi's Science Fiction across Languages XVII.

१७६. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (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) Thematic & Critical Analysis Pranav Jha's corpus is the Videha Parallel History's most comprehensive single-author documentation of contemporary Maithili society's digital transition: Facebook Kē Cakkara (The Facebook Whirl), Ānalāina pieces in the same...
- (C) The chapter notes that both stories deploy external focalization by way of a third-person narrator who knows less than the characters (or withholds what is known), combined with strategic shifts into internal focalization (free indirect discourse) inside...
- (D) 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.

१७७. Which point is consistent with Chapter 66's treatment of Women's Poetry?

- (A) 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...
- (B) The community of endorsers collectively brings into being the journal's social reality by way of the act of endorsing it, an insight that corresponds precisely to the Mīmāṃsā school's theory of śabda as the self-manifesting power of speech.
- (C) The writer uses such experiments to better understand reality.
- (D) 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...

१७८. What does Chapter 66 most clearly emphasize about Ramesh and Mala Jha?

- (A) The chapter notes that social subject matter: Dalit characters (Raniyaan, Kosaliya), agricultural labourers, OBC youth unemployment, feudal landlord-serf dynamics, and inter-caste desire are all marginalised in mainstream Maithili literature but key to...
- (B) The chapter notes that rural Voices: There is a concern that most new female poets are coming from urban backgrounds.
- (C) The Parallel History notes that women writers were 'excluded from Sahitya Akademi assignments entirely' (confirmed by RTI data).
- (D) The chapter notes that ramdayal Rakesh's detailed critical reading (Videha 370) looks closely at the collection story by story: The title story 'Anti-Virus' is semi-autobiographical: a couple in Kathmandu, where the writer has come for institutional work...

१७९. Which answer matches the critical direction of Chapter 66?

- (A) 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...)
- (B) The author stresses the need for rural voices to bring diversity and a connection to the roots of Mithila.
- (C) The chapter notes that sujit Kumar Jha is a figure of particular significance in the Videha Parallel History: he is a Nepalside Maithili author, one of that community of writers in the Madhesh / Terai region whose work is systematically marginalised by...
- (D) The chapter notes that): A reflective essay that begins with an honest admission of prior ignorance of Chaudhary's work and proceeds to articulate a powerful argument for why Chaudhary, a non-literary, nonpolitical activist, is precisely the kind of 'real...

१८०. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that giving Sadananda a name, village, and achievement -this is the politics of personhood. "The biggest okra" -this detail seems amusing.
- (B) The chapter places Munni Kamat inside the wider parallel history of Maithili literature.
- (C) 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.
- (D) The play is not a "text" in the Western sense but a script-for-performance, a document that points toward an embodied, musical, ritual event.

१८१. Which option correctly summarizes a point from Chapter 66?

- (A) Theory of Film: The Redemption of Physical Reality.
- (B) Maithili Books Digital Library (noncommercial academic use).
- (C) Against the Dhvani school's focus on suggested meaning, Kuntaka insists that it is the manner of expressionthe calculated strangeness, unexpectedness, or indirection of poetic language, that is the true differentiating quality of poetry.
- (D) 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.

१८२. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The Claim of Historical Significance inside the Videha Parallel History The Videha Parallel History critical frame recognises Dr.
- (B) The Vīra rasa (heroism) of resistance is always balanced by the Karūṇā rasa (compassion) for the suffering of those who resist, and by the Rudra rasa (anger) at the injustice that necessitates resistance.
- (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 shared Responsibility: The author argues for a "50-50" responsibility inside the family and society to ensure women's education and literacy.

१८३. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) 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".
- (B) The story opens with a haunting refrain: 'Bad din bha gaile bhaat khaila.
- (C) The chapter notes that sahu participated in the 1942 Quit India Movement at the age of forty, destroying electricity poles, shouting anticolonial slogans, withstanding police bullets, and enduring the plucking of his moustache hairs under British detention.
- (D) The chapter notes that women poets must adopt a scientific, progressive, and modern outlook to take Maithili literature forward.

१८४. What does Chapter 66 most clearly emphasize about Maithili. Introduction?

- (A) The chapter notes that it provides a deep socio-literary analysis of the evolution of women's writing in Maithili. Introduction to the First Edition 'Aamukh' C.C.
- (B) The chapter notes that brecht's concept of Verfremdungseffekt (estrangement effect), the technique of making the familiar strange so that it can be critically examined rather than passively accepted, is structurally analogous to the bīhani kathā's...
- (C) The six poets -Bhimanna, Subhadra, Swarooparani, Shashinirmala, Gauri, Vijayashri -together create a complete poetic universe.
- (D) The chapter notes that reporting on a production of this play from Janakpur, the cultural capital of Nepalese Mithila, is an act of cultural documentation with multiple layers of significance.

१८५. What does Chapter 67 most clearly emphasize about Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit).
- (B) The chapter notes that rural Voices: There is a concern that most new female poets are coming from urban backgrounds.
- (C) The chapter notes that this independence is not mere contrarianism; it is the hard-won freedom of a writer who has sustained a coherent and developing literary vision across three decades of continuous creative work.
- (D) The chapter notes that jagdish Chandra Thakur 'Anil' uses the term 'chumbakiya lekhak' (magnetic writing) for Abara Nahitan, a formulation that captures dhvani precisely: the writing attracts without explaining its pull.

१८६. According to Chapter 67, which statement best fits the discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) Abhilasha is a meditation on the unfulfilled desire for a daughter, the poem enacts a longing that is itself gendered, since the desire for a daughter rather than a son is already a subversive wish in patriarchal Mithila.
- (B) The chapter notes that this biographical parallel the marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to...
- (C) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) The chapter notes that we have a distinct line of inheritance of bathing in rivers on such special occasions.

१८७. According to Chapter 67, which statement best fits the discussion of Dalit Critical Perspectives Feminist?

- (A) The formal features of the Persian ghazal that passed into Urdu and eventually Maithili are: the mono-rhyme (qafiya) appearing at the end of the second line of every sher; the radif (identical refrain word or phrase) following the qafiya; the matla in...
- (B) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's *A Room of One's Own* to bell hooks, demands attention to the representation of women and the gendered structures of literary production.
- (C) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...
- (D) The chapter notes that maun's fieldwork deploys both: the raw encounter with the folk line of inheritance as it actually exists, and the interpretive frame that enables him to recognize what he is observing as belonging to the Salahas or Lorik or Bihula...

१८८. Which point is consistent with Chapter 67's treatment of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The chapter notes that literary Significance and Critical Evaluation 5.1 Contribution to Maithili Literature Durganand Mandal's contribution to Maithili literature is major on several dimensions.
- (B) The chapter notes that this bidirectional translation effort is essential for breaking the isolation of the Maithili literary field and placing it in conversation with world literatures.
- (C) The critical frame recognises and contests the 'mainstream' or 'dried main drain' narrative of Maithili literature, one dominated by Brahmin-centric court culture, Sahitya Akademi selection biases, and the suppression of democratic, anti-caste, women's...
- (D) Ambedkar and developed in Telugu, Marathi, and other Indian traditions, insists on centering caste-oppressed experience.

१८९. What does Chapter 67 most clearly emphasize about Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The chapter notes that viyogi's innovation is to introduce the third plane of science fiction') as a third register that mediates between the human and divine, science as a kind of third cosmos.
- (B) The chapter notes that pART V: ASSESSMENT, SIGNIFICANCE, AND CONCLUSION 5.1 Literary Significance Vineet Utpal represents, inside the Videha Parallel line of inheritance of Maithili literature, a poet-translatoractivist whose multiple roles are unified by...
- (C) The chapter notes that tillu is self-consciously working inside this line of inheritance while modernising its emotional vocabulary.
- (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.

१९०. Which answer matches the critical direction of Chapter 67?

- (A) The Videha Archive's preservation of these three collections ensures that the Anchinhar era ghazal's historical significance is documented and accessible.
- (B) The chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different.
- (C) The chapter notes that nagendra Kumar's Sasarpānī 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 cE) of Mithila, notably, the same region that produced Srinivas, is the founder of Navya Nyaya (New Logic), the most technically sophisticated school of Indian epistemology and logic.

१११. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

- (A) The chapter notes that halliday's systemic-functional grammar, with its emphasis on language as a socialsemiotic resource, provides another lens by way of which to appreciate Yadav's contribution.
- (B) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity.
- (C) The chapter notes that harimohan Jha's Trends of Linguistic Analysis in Indian Philosophy (1981) is ostensibly a scholarly survey of Sanskrit semantics (Sphota, Nyaya, Mimamsa), a deep reading reveals a potent subtext.
- (D) The Nyaya school (Gangesa included) argued that meaning is conveyed by way of the sequential production of phonemes; the Sphota theory (Bhartrhari) argued that meaning flashes as a whole.

११२. Which option correctly summarizes a point from Chapter 67?

- (A) The chapter notes that tohār Katek Raṅg: Maithili Bihani Kathā Saṃgraha.
- (B) The chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History.
- (C) In the theatrical situation, Pratyaksha operates differently from everyday perception: the audience perceives real actors on a real stage, but cognitively processes them as fictional characters in a fictional situation.
- (D) The chapter notes that subaltern Assertion: The Sitamarhi region has historically been distinct from the Darbhanga power center.

११३. In Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha), which option reflects the chapter's argument?

- (A) A full analysis of its narrative structure, its deployment of Maithili-English code-switching, and its relationship to the traditions of Indian women's fiction (Mahadevi Varma, Ismat Chughtai, Mahasweta Devi) would be valuable.
- (B) The chapter notes that this continuity is part of what the Videha Parallel History critical frame recognises as the 'long thread' of Maithilī literary consciousness.
- (C) Jha's Maithili chandānuvāda (verse translation) adds a third layer: the indigenous Maithili metre and idiom, themselves inheritors of Vidyapati's legacy.
- (D) The chapter notes that but when Ramanand Jha 'Raman' used this Story Science with Bisadh, and in its light, when Umesh Mandalji sent me the story of Jagdish Prasad Mandal, which was edited for spelling by Shivshankar Srinivas (he worked hard for three days...

११४. What does Chapter 67 most clearly emphasize about Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The story 'Daag' is the collection's most explicit engagement with female agency.
- (B) The chapter notes that but then the neo-leftist movement came in France, and ideologies like nihilism and anarchism also emerged.
- (C) The chapter notes that pA 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.
- (D) The range of works reviewed is itself a statement about the parallel line of inheritance's scope and ambition: Tillu reviews not only the canonical 'big names' but also less-known but major works, recent publications, and, crucially, works by writers from...

१९५. What is the best reading of the chapter's discussion of Pāṭharak Nāo'?

- (A) The chapter notes that navya-Nyāya Applied to Literary Criticism The application of Navya-Nyāya epistemology to literary criticism is not metaphorical but methodological.
- (B) The chapter notes that decentralization of Artistic Nodes: The success of the movement in Chanauraganj and Berma proves that cultural movements must be rooted in the material life of the village.
- (C) His laprek ('flash fiction') 'Pāṭharak Nāo', noted in academic surveys of contemporary Maithili short fiction, participates in a line of inheritance of minimalist social critique that the Parallel History traces from famine poetry by way of Rajkamal...
- (D) 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.

१९६. In Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha), which option reflects the chapter's argument?

- (A) The Prose Style: Language as Identity Performance Satyanand Pathak's prose style in Gaam Gel Chhalahun is one of the most immediately recognisable in modern Maithili fiction.
- (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 nagendra Kumar, identified in the book's title page as belonging to the Bihar Civil Service, wrote Sasarpāhānī.
- (D) Adapted to Maithili postpositions (e.g., -ke, -e); resonates with folk teka.

१९७. Which option correctly summarizes a point from Chapter 67?

- (A) The chapter notes that bechan Thakur's parallel theatre is, in Navya Nyaya terms, an exercise in correcting this bhrama, of achieving prama (valid cognition) about Maithili social reality by way of the pratyaksha of direct theatrical representation of...
- (B) The chapter notes that ratnanath Jha, former head of the Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History.
- (C) The story maps the contemporary onto the medieval to reveal the structural continuity of power's logic.
- (D) The chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member.

१९८. According to Chapter 67, which statement best fits the discussion of Ahīnk Lel?

- (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 when Rajkrishna Mukhopadhyay said Vidyapati belonged to Mithila, he was referring to the Vidyapati of the Padavali, not the Vidyapati Thakkura of Sanskrit and Avahattha, Bengal never claimed the latter as its own.
- (C) The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry anthology (Sajnā Jha), and Maithili-medium educational books (Prākṛtik āpada viśayak Maithilī gīt; Jāg Bodh).
- (D) The chapter notes that women in this system have occupied positions of simultaneously key symbolic importance and structural subordination.

१९९. What is the best reading of the chapter's discussion of All India Radio?

- (A) The chapter notes that power, Voice and Subjectivity in Literature for Young Readers.
- (B) The chapter notes that secondary female characters carry subaltern critique.
- (C) The chapter notes that this ambivalent positioning was perhaps formative: it allowed him to observe and love Mithila's culture from a certain outsidership, to be simultaneously an insider and a critical observer.
- (D) The chapter notes that context: Many of these stories were originally broadcast on All India Radio, Patna. "Patharak Nav" (The Boat of Stone)- Title Story This story explores the tension between artistic passion, parental expectations, and the traditional...

२००. Which answer matches the critical direction of Chapter 67?

- (A) The back cover recognises Jha as the journalist who has 'alaṃga pahacāna sthāpit karavāk' (established a distinctive identity) in Nepali journalism while simultaneously writing Maithili literature without stopping, noting as evidence that inside three...
- (B) The chapter notes that critical Assessment Sapna Sakar is an uneven collection, some stories are slight and anecdotal, while others (especially "Buni Mai Ka Betha" and "Nirvashit Jivan") demonstrate genuine narrative craftsmanship.
- (C) His preface is particularly informative about both his poetic formation and the technical critical frame of the ghazal.
- (D) The chapter notes that however, he receives a telegram stating his mother is critically ill.

२०१. According to Chapter 67, which statement best fits the discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The women's subordination inside the domestic-ritual economy of Mithila is present in the songs but is rendered as aesthetic and emotional material rather than as social critique.
- (B) The chapter notes that story : "A Handful of Tears" (Summary) The narrative explores the life of Hema, a poor rural laborer.
- (C) The journal ran without any institutional financial support, sustained entirely by way of subscriptions, community donations, and Rajnandan Lal Das's own labour and resources.
- (D) The chapter notes that he has been cited over a thousand times in international scholarship and honoured by the Linguistic Society of America, the Government of Nepal, and the Maithili community itself.

२०२. Which answer matches the critical direction of Chapter 67?

- (A) A notable example cited is the "honour killing" of the legacy of Gangesh Upadhyaya, the philosopher whose non-Brahmin or inferior social status was deliberately obscured by institutional scholars to fit a specific caste narrative.
- (B) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance (Dhvani) as the soul of poetry, is particularly key to the ghazal form, which is structurally dependent on suggestion...
- (C) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (D) The Resilience of Women: Characters like Rekha and Sulekha are portrayed as deeply aware of their social burdens, showing a strength that often surpasses the men around them. "The Scorching Sun" (तेजि गेल बिदेस) Protagonist: Budhna and Buchni, members of...

२०३. What is the best reading of the chapter's discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) In "Napanā" (Measurement/Enumeration), the surface meaning, the government census does not count women's domestic labour, triggers a lakṣaṇā-mūla dhvani that gestures toward the entire devaluation of reproductive labour in capitalism; the vyañjanā-mūla...
- (B) In his translation of R.U.R., Čapek's own novum, the biological robot as factoryproduced labour, is made strange anew for a Maithili readership encountering it for the first time.
- (C) The chapter notes that this is the fame of Yajñavalkya (not of the Videha-era sixteen Mahajanapadas, but of the Gupta period), who made Shudras and women ineligible for Veda-path and hearing Veda-dhvani.
- (D) The laprek is characterised by extreme compression, a single dominant image, and an ending that activates dhvani rather than resolution.

२०४. According to Chapter 68, which statement best fits the discussion of Gajendra Thakur?

- (A) The chapter notes that this critical stance aligns Mandal with the feminist strands visible in contemporary Maithili fiction by Shefalika Verma (Naagfans), Usha Kiran Khan (Bhamati), and Vibha Rani.
- (B) The chapter notes that second -she makes Alisamma universal. "I am Alisamma" -in this the "I" is not merely one individual, but all Dalit women.
- (C) The chapter notes that its nineteen critical essays, editorial commentary, and reader responses constitute a richly diverse evaluation.
- (D) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.

२०५. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (B) The chapter notes that this is Jha's contribution to a genre of Indian social drama concerned with the distortion of Panchayati Raj (local self-governance) by organised political power. e.
- (C) The dancers begin their refrain. "Calū mana, calū mana... sasurāli Jaibai ho rāmā, Ki āho rāmā, naiharā me Agiyā lagāiba re ki... The young women become restless, and electricity courses by way of the young men's bodies.
- (D) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).

२०६. Which answer matches the critical direction of Chapter 68?

- (A) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement.
- (B) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (C) His poetry makes the abstract logic of climate science concrete and irrefutable by way of lived experience.
- (D) The chapter notes that significantly, and this is a key finding of the Videha Parallel History, Gaṅgeśa was born of an inter-caste union (his mother was a Charmakārīnī, of the leather-tanning community) and this fact was systematically suppressed by the...

२०७. Which answer matches the critical direction of Chapter 68?

- (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 centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.
- (C) 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.
- (D) The chapter notes that dalit literary criticism, as theorised by B.R.

२०८. According to Chapter 68, which statement best fits the discussion of Gajendra Thakur?

- (A) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (B) The chapter notes that h i t n a t h J h ā s T r a n s l a t o r : T h e o r y a n d P r a c t i c e Translation is the site where Hitnath Jha's multiple roles, poet, critic, cultural worker converge most productively.
- (C) The digitised copies, preserved by the Nanaji Deshmukh Library (BJP, Jammu) and digitised by Siddhanta eGangotri Gyaan Kosha, were released on videha.co.in.
- (D) The chapter notes that she has been freed from ancient bad-traditions, but many women are also drinking ghee after wearing the veil of modern reform distortion.

२०९. Which point is consistent with Chapter 68's treatment of Gajendra Thakur?

- (A) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.
- (B) All life and history up to the modern period became unimportant and ended.
- (C) The Brahmin characters in his fiction are not onedimensional oppressors; they are people shaped by a line of inheritance that gives them real cultural authority and genuine learning even as it restricts and diminishes them.
- (D) 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.

२१०. What does Chapter 68 most clearly emphasize about Gajendra Thakur?

- (A) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (B) The chapter notes that female-poetry written by women has become a stable feeling in (Maithili context).
- (C) The chapter notes that kuntaka's vakrokti (oblique expression) theory holds that literary art achieves its effects by way of deviation from the ordinary.
- (D) The chapter notes that this pedagogical dimensionthe preface as a primer on ghazal form for Maithili readers, reflects the Anchinhar era's commitment to democratising technical knowledge.

२११. In the context of Gajendra Thakur, which statement is accurate?

- (A) The chapter notes that brecht's concept of Verfremdungseffekt (defamiliarisation, alienation effect)the theatrical device that prevents the audience from simply identifying emotionally with the characters, compelling them instead to think critically about...
- (B) 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...
- (C) History and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of line of inheritance: For centuries, women's lives in Mithila were defined by suffering, neglect, and silence.
- (D) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.

२१२. What does Chapter 68 most clearly emphasize about Gajendra Thakur?

- (A) The chapter notes that first, it reflects a shift in the Maithili movement towards an alignment with broader nationalistic and social conservative frameworks.
- (B) The "trap" is the rigid line of inheritance of Mithila, which entangles both the uneducated and the "College Students" who, despite their Western education, remain trapped by social expectations or physical helplessness.
- (C) 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.
- (D) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.

२१३. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.
- (C) In the language of Raymond Williams' cultural materialism, Acharya Sharan represents a "dominant" figure in the institutional sense, yet his work on Maithili grammar and the Manas translation simultaneously operated as a "residual" cultural form...
- (D) The chapter notes that kuntaka's vakrokti: 'Navakī Bahuriyā' as a title is obliquely political, the new daughter-in-law is nominally a domestic subject but in Maithili social reality she is the subject of dowry demands, domestic expectations, and potential...

२१४. Which point is consistent with Chapter 68's treatment of Gajendra Thakur?

- (A) Among notable observations in the monograph is the account of how Chaudhary wrote, composing entire plays mentally and setting them down in a single draft, without revision, a creative discipline compared by Gajendra Thakur in the Videha issue reminiscent...
- (B) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.
- (C) The chapter notes that Shail Jha 'Sagar': Profile and Significance Shail Jha 'Sagar' (née: family name Thakur before marriage) is both a writer in Maithili in her own right and the life-partner of Laxman Jha 'Sagar'.
- (D) The chapter notes that Singh's essays on women's oppression in Maithili drama engage implicitly with the frameworks developed by feminist theorists including Simone de Beauvoir ('The Second Sex', 1949), Adrienne Rich ('Of Woman Born', 1976), and the Indian...

२१५. Which answer matches the critical direction of Chapter 68?

- (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that on the other hand, this literature reveals the potential for expanding rasa theory, śrama, abhāva, pratirodha, āstitva as new sthāyibhāvas could generate new forms of rasa.
- (C) The intersectional complexity of these women's situations is one of the most major contributions of Mandal's literature to contemporary Maithili fiction.
- (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.

२१६. According to Chapter 69, which statement best fits the discussion of Pandit Ramji Chaudhary?

- (A) 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.
- (B) The chapter notes that centres on Pandit Ramji Chaudhary and Acharya Ramlochan Sharan, Rudrapur Recensions and Maithil Devotion.
- (C) The chapter notes that 'Toward a Feminist Poetics.' In Women Writing and Writing about Women.
- (D) Jha is a Maithili by birth and affiliation who spent most of his adult life in Hindi-dominant institutional environments (Indian Air Force, LIC); his Maithili writing is a reclamation performed across this hybrid space.

२१७. What does Chapter 69 most clearly emphasize about Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) 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.
- (B) The chapter notes that the Rudrapur Recensions: Pandit Ramji Chaudhary and the Parallel Histories of Maithil Devotion / 2 A Legacy of Literature and Devotion: The Life and Works of...
- (C) Institutional narratives often conflate "Barham Baba" (the village spirit) with "Brahmin" (the caste), portraying the deity as a jeneu-wearing priest.
- (D) The chapter notes that issues 17, 21 (videha_17.docx, videha_21.docx): Sagar Raati Deep Jarai programme reports.

२१८. In the context of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan, which statement is accurate?

- (A) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥tva (Motherhood) / Netāji (The Leader), pp.
- (B) The chapter notes that WESTERN CRITICAL FRAMEWORKS Pierre Bourdieu's field theory provides the most comprehensive Western critical frame for understanding Kalpana Jha Patna's critical practice.
- (C) The chapter notes that but the essay's own quality makes the self-description ironic: there is nothing 'extremely ordinary' about this reading.
- (D) The chapter notes that below is the English translation of the key sections and a selection of representative hymns: Front Matter & Introduction Title: Miscellaneous Hymn Collection (Vividh Bhajnavali) Edition: First Edition (1,000 copies) Author: Pt.

२१९. What is the best reading of the chapter's discussion of Two Annas Selected Hymn Translations?

- (A) In the Parallel History's terms, he represents the line of inheritance of Jagdish Prasad Mandal: writers who document the lived texture of subaltern Maithili experience with unswerving fidelity.
- (B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1.
- (C) The chapter notes that children's (Shishu Utsav) Literature designed for children, emphasizing cultural continuity.
- (D) The chapter notes that traditional: 'Karu bhava sāgara pāra he janani...', a Bhakti surrender song ('Who is my boat, who is my boatman, who will take me across?') invoking the goddess as mother-ferryman.

२२०. What does Chapter 69 most clearly emphasize about Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The Vedas and scriptures tire of describing you.
- (B) The chapter notes that yet Jha's strongest essays achieve something close to the New Critical ideal of 'organic unity', the sense that every element of the work is functionally integrated.
- (C) The Logistics of Literary Persistence Ramesh's prefatory remarks in Ijoriyak Angaithi-Mor highlight the material challenges of Maithili publishing.
- (D) The critical examination of this mythological dimension, the questioning of what appears 'natural' in the semiotic system of Maithili women's ornament, is implicitly feminist in its implications.

२२१. Which answer matches the critical direction of Chapter 69?

- (A) The chapter notes that you spent childhood in play and youth in the charms of women.
- (B) The chapter notes that Prasad's critical essays, including 'Sakhaaree-Petaaree Ker Taani-Bharni' (a nuanced review of Nand Vilas Rai's short story collection Sakhaaree-Petaaree) and his essay on Dalit literature, establish him as a critic of serious...
- (C) The Kosi Flood Region as Renu's Literary World The recurrent floods of the Kosi river are not merely backdrop in Renu's fiction they are a shaping force, both literal and metaphorical.
- (D) His signal achievement in this role was overseeing the publication of the first comprehensive Maithili dictionary in two volumes, a project that had been a long-standing scholarly desideratum and that significantly advanced the standardisation of written...

२२२. What does Chapter 69 most clearly emphasize about Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The names of women are found in the panjis of only Rasaṅh-Arariya.
- (B) The Ancient line of inheritance Centers of Learning: Mithila was once the world center for Vedas and Vedanta.
- (C) The chapter notes that this statement, 'I am Dalit, I am a washerman', is the foundational act of the Dalit autobiographical genre: the assertion of a caste identity that social convention, shame, and the fear of stigma have historically suppressed.
- (D) The chapter notes that school of Thought Unit of Language Underlying Philosophy Implications for Sovereignty Mimāṃsā Varṇa (Letter) Varṇavāda: Letters are eternal and partless.

२२३. Which option correctly summarizes a point from Chapter 69?

- (A) The chapter notes that th century) Kshemendra's theory of auchitya (propriety, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, word to meaning, character to action, style to...
- (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.
- (C) The chapter notes that western Critical Theory 4.2.1 Mikhail Bakhtin: Carnavalesque, Heteroglossia, Dialogism Bakhtin's concept of the carnivalesque, the festive inversion of social hierarchies, the laughter that exposes the pretensions of power, is...
- (D) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.

२२४. What is the best reading of the chapter's discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The chapter notes that premashankar Singh's Decision and the Surrogate Motherhood of Anima Singh In the aftermath of Ila Rani's death, the family faced a decision that would become a defining chapter in their domestic history.
- (B) The Tibetan traveller Dharmasvāmin, who visited Mithila during the reign of Karṇāṭa king Rāmasiṃhadeva (1234 CE), mentioned a 'To-ki' locality near which Jain and Buddhist followers were numerous, this 'To-ki' is identified with the present-day 'Turkī'...
- (C) The chapter notes that vachaspati Misra: An unparalleled scholar of all Shastras.
- (D) The Maithili folktale line of inheritance documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that recognises the specific structural features and their cultural variations inside the Mithila line of inheritance.

२२५. Which point is consistent with Chapter 69's treatment of Word Tribute?

- (A) The chapter notes that (Smt.) Premrata Mishra 'Prem' (born 29 September 1948, Rahika, Madhubani, Bihar) is the preeminent pioneer of modern Maithili theatre, a prolific stage and screen actress, short-story writer, memoirist, research scholar, and editor.
- (B) The chapter notes that navya Nyāya Epistemology (Gaṅgeśa's Technique) Navya Nyāya (the "New Logic") originated in Mithila with Gaṅgeśa Upādhyāya.
- (C) The chapter notes that commemorative Poems (Pages 46-49) "At the Door of the Past" by 'Dinkar': A poem calling upon the gods and heroes of Bihar's history (Magadha, Nalanda, Vaishali) to awaken and bring light to the darkness of the present. "Word Tribute"...
- (D) Maithili Rangmanch, Ilarani Singh Ilarani Singh's engagement with Maithili rangmanch must be read in the context of women's exclusion from classical theatrical performance.

२२६. According to Chapter 69, which statement best fits the discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The play is evaluated by the Parallel movement as a "full circle" back to the absurdity of Jyotirishwar.
- (B) 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.
- (C) The chapter notes that dhvani and Suggestion The quality most distinctive of Kamini Kamayini's poetic art, from the standpoint of Ānandavardhana's Dhvani theory, is the layering of suggestion beneath the surface statement.
- (D) The chapter notes that however, Gangesa's Navya-naiyayikas (Tattva cintamani I.3....) define perception as an immediate knowledge (saksatkari jnana) which is produced without the instrumentality of any antecedent knowledge (jnana karanakam jnanam).

२२७. Which point is consistent with Chapter 69's treatment of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The chapter notes that meaning, how can there be a permanent or fixed structure of any folk tale?
- (B) The chapter notes that dhvani (Suggestion): The poet uses Abhidhā (literal meaning) to describe the seasons (Chautasa) but suggests Viraha (separation from the Divine) by way of the symbol of the pining bride in the month of Chait.
- (C) The chapter notes that subhadra's Avva depicts the labor of a single day of an unnamed mother -a micro-history.
- (D) The Tattvacintāmaṇi was composed in the same culture, the Maithil Brahman intellectual culture of medieval Mithila, that produced Vidyapati, Canda Jhā, and the anonymous composers of the Parāṭī and Gosaunik Gīt.

२२८. What does Chapter 69 most clearly emphasize about Literary Criticism Formalism?

- (A) The chapter notes that reader-Response Theory and Hermeneutics Hans Robert Jauss's concept of Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal's translation practice.
- (B) 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...
- (C) The chapter notes that western Literary Criticism Formalism: The structure adheres to traditional Ragas (musical modes) such as Rekhta, Dhrupad, and Bhairavi.
- (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.

२२९. Which point is consistent with Chapter 69's treatment of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The chapter notes that chandana Datt offers perhaps the most balanced appreciation: she praises Sagar's 'nibhik, spasht aur imandar lekhnee' (fearless, clear, honest writing) while situating it inside the socio-political context of Maithili in Kolkata, the...
- (B) Her bilingualism is creative, not merely commercial: her Hindi and Maithili voices are in productive dialogue, often staging the same social problematic (gender violence, caste discrimination, marginalisation) from different cultural angles.
- (C) Inference (Anumāna): The poet uses logical inference to convince the mind (Mana).
- (D) The chapter notes that it gathers the scattered creative and documentary output of a lifetime spent in service of Maithili language and culture, as an activist, as a theatrical organiser, as an interviewer, as an essayist, and as a storyteller and poet.

२३०. Which answer matches the critical direction of Chapter 69?

- (A) In this way, how will the Maithili story-poetry-collection, long-poetry-collection be printed in a consolidated form?
- (B) The chapter notes that this is not a naive equation but a sophisticated comparative hermeneutics that allows Maithili readers to understand an alien cultural practice by way of their own conceptual vocabulary.
- (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 navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya: Pramāna-analysis (pratyakṣa, anumāna, śabda), vyāpti (pervasion / invariable concomitance), avacchedaka (limitor), and the TattvaCintāmaṇi's four-part structure as a meta-critical lens...

२३१. What is the best reading of the chapter's discussion of Kirtan Biographical Sketch Ramji Chaudhary?

- (A) The chapter notes that george Steiner's hermeneutic motion of translation (trust, aggression, incorporation, restitution) is visible in Jha's preface.
- (B) The chapter notes that bhajan Kirtan Biographical Sketch Ramji Chaudhary (1878-1952) Birthplace: Village-Rudrapur, Police Station-Andhra Tharhi, District-Madhubani.
- (C) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity.
- (D) The chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt.

२३२. Which point is consistent with Chapter 69's treatment of Ramji Chaudhary?

- (A) In literary theory: the total cognitive-aesthetic event that a literary text produces in a competent reader.
- (B) The chapter notes that viyogi's Popular Science Writing: Comparison with International line of inheritance Among Indian language popular science writers, Viyogi's Vigyanak Batkahi is most comparable to Jagdish Chandra Bose's early essays (which constituted...
- (C) The chapter notes that literary Works and Manuscript line of inheritance Ramji Chaudhary left behind one published collection, the Vividh Bhajnavali (first edition: Phalgun Shukla Purnima, Samvat 2004 / 1947-48 CE), and one unpublished manuscript...
- (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.

२३३. Which option correctly summarizes a point from Chapter 70?

- (A) The chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies.
- (B) The chapter notes that vachana.
- (C) The poem begins with the exclamation of disgust at untouchability and caste-based social exclusion ('Chhih chhih dhoor chhih'), and proceeds to argue that all people of Mithila, regardless of caste, are children of the same mother ('Mithila ke Maithil').
- (D) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities.

२३४. What is the best reading of the chapter's discussion of Ramlochan Thakur?

- (A) The eventual academic trajectory, Sanskrit Board examination (second division, 2005) from Ketahi-Rampatti School; IA from Shivnandan-Nadkishor Mahavidyalaya, Bhairavasthan (second division); BA from Lalit Narayan Mithila University, Kameshwarnagar...
- (B) The chapter notes that publisher: Shruti Prakashan / Videha Archive.
- (C) The chapter notes that despite the pressures of a working life in the city, Thakur's attachment to Maithili language, literature, and Mithila's folk culture never wavered.
- (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.

२३५. What does Chapter 70 most clearly emphasize about Ramlochan Thakur's?

- (A) The chapter notes that L I T E R A R Y W O R K S A N D P R O D U C T I O N S Ramlochan Thakur's creative output spans across several decades and multiple genres, original poetry, satire, translation, folk literature compilation, criticism, and editorial work.
- (B) 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.
- (C) The chapter notes that yadava's argument that Maithili's 12% share of Nepal's population entitles it to full recognition in education, administration, and public life is structurally parallel to Videha's argument that the democratic, noncanonical Maithili...
- (D) The chapter notes that when the ghazal arrived in Maithili, it found an audience already formed by six centuries of this lyric line of inheritance; the emotional resonance was immediate and deep.

२३६. Which option correctly summarizes a point from Chapter 70?

- (A) As its Director-cum-Secretary, Ravindra Nath Thakur occupied a key position at the intersection of literary culture and state patronage, analogous to the role of a literary administrator working inside a formal institutional critical frame to advance the...
- (B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prize conferred by Videha Journal Prabodh Sahitya...
- (C) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?
- (D) The songs are structured around the familiar Maithili child's world, flowers, butterflies, fish in the stream, the monsoon rain, the kitchen, the grandmother's stories, but organized with a poet's ear for sonic pleasure.

२३७. In Chapter 70 (Ramlochan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that BCE, 200 CE) Bharatamuni's doctrine of Rasa, the theory that art communicates by way of nine fundamental emotional essences, provides the most classical lens for evaluating Thakur's poetry.
- (B) The chapter notes that first, śabda-pramāṇa (the authority of language/testimony): Yadava's lexicographic work, the Maithili-Nepali-English dictionary, the Readings in Maithili, is precisely the institutionalisation of śabda-jñāna, encoding the established...
- (C) 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?
- (D) Avacchedakatā (Delimitation) and Literary Specification One of Navya Nyāya's key technical innovations is the concept of avacchedakatā (delimitation or limitation): the property that delimits or specifies the 'locus' or 'scope' of another property.

२३८. What does Chapter 71 most clearly emphasize about AND INSTITUTIONAL CONTEXT?

- (A) The chapter notes that CE) PART I: BIOGRAPHY, IDENTITY, AND INSTITUTIONAL CONTEXT 1.1 Life and Formation Ram Vilas Sahu (राम विलास साहु / रामविलास साहु), born 1 January 1957, is among the most major contemporary Maithili writers from what the Videha...
- (B) The reader cannot remain outside the fiction; s/he is, from the title, already aboard.
- (C) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter).
- (D) 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.

२३९. In Chapter 71 (Ram Vilas Sahu), which option reflects the chapter's argument?

- (A) The Maithili woman writer is subaltern in the double sense: subaltern as woman inside the patriarchal Maithili literary system, and subaltern as Maithili speaker inside the Hindi-dominated North Indian literary economy.
- (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) The chapter notes that shortly thereafter, Umesh Mandal introduced Sahu to Gajendra Thakur, editor of Videha.
- (D) The chapter notes that this story directly engages Nepal's transitional justice period, the prajatantrik kranti (democratic revolution) and its aftermath, in a way that personalizes the abstract political by way of a single officer's biography.

२४०. Which point is consistent with Chapter 71's treatment of Jagdish Prasad Mandal?

- (A) The chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer.
- (B) The chapter notes that portraits of Social Morality and Hypocrisy Sukanya (सुकन्या): Continues the exploration of gendered agency, depicting the individual's struggle inside traditional social hierarchies.
- (C) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.
- (D) The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher sets out a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form.

२४१. What does Chapter 71 most clearly emphasize about Subaltern Writing The?

- (A) 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...
- (B) The ironic yoking of the sacred concept of dhyāna with the profane concept of Ṭakā (money) is a satirical move consistent with the bīhani kathā's love of the comic-ironic.
- (C) His work 'Barh Mukti Abhiyan' is not just an organization, but a social movement connecting people to their pre-embankment identity.
- (D) The Sahu Community and Subaltern Writing The surname "Sahu" (साहु) recognises Ram Vilas Sahu as belonging to the Sahu caste, a trading and shopkeeping community classified as Other Backward Class (OBC) in Bihar's social hierarchy.

२४२. In the context of Ram Vilas Sahu, which statement is accurate?

- (A) In Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.", Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in his final years, Rajnandan Lal Das continued to innovate.
- (B) His poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities.
- (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) The chapter notes that Julia Kristeva's presentation "Word, Dialogue and Novel" furthers Mikhail Bakhtin's concept.

२४३. What is the best reading of the chapter's discussion of Ram Vilas Sahu?

- (A) The chapter notes that this period has left an institutional legacy that the Anchinhar movement continues to confront.
- (B) 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).
- (C) The chapter notes that this network serves as the counter-canonical publishing infrastructure of the Maithili Parallel line of inheritance.
- (D) The Maithili Sāhitya Saṁsthā and related organisations have organised events that have sustained a literary community in the city.

२४४. According to Chapter 71, which statement best fits the discussion of Cakkā Ulait Cale Bāt?

- (A) The chapter notes that this oscillation is the ghazal's emotional logic: the same social system that produces the daughter's dowry-grief produces the political corruption.
- (B) The chapter notes that significance Ujāra Parbak Khoj is major for Maithili literature for the following reasons: First, it advances the ecological-spiritual lyric as a distinct genre inside contemporary Maithili poetry, a genre that brings environmental...
- (C) The chapter notes that rathak Cakkā Ulait Cale Bāt, Poetry, Tanka, Haiku (2013, 1st ed.; 2024, 2nd ed.) 2.
- (D) The "white dove" (ujara parv) symbolizes a utopian desire that is epistemologically deferred, a classic Navya-Nyāya saṁśaya (doubt) and nirṇaya (determination) structure.

२४५. In Chapter 71 (Ram Vilas Sahu), which option reflects the chapter's argument?

- (A) The chapter notes that this critical appreciation is one such engagement.
- (B) The chapter notes that kosik Kater (Koshi's Bank), Prose/Story collection 3.
- (C) The chapter notes that women's College (Magadh University), Patna, from which she retired in 2008.
- (D) The Alankara Theory Alankaras (figures of speech like simile, metaphor, etc.) are integral to Indian aesthetics.

२४६. Which option correctly summarizes a point from Chapter 71?

- (A) The chapter notes that K A I L A S H K U M A R M I S H R A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Anthropological Theories | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l...
- (B) The chapter notes that Gajendra Thakur's preface (dated 18 May 2012), included in the second edition, is an major critical document.
- (C) The "veil" serves as both a literal and metaphorical barrier, hiding the suffering of women from a society that prefers to look away.
- (D) The technical vocabulary of Navya-Nyāya provides a rigorous instrument for literary analysis.

२४७. Which answer matches the critical direction of Chapter 71?

- (A) As a prose essayist, he bridges the Sanskrit critical line of inheritance and contemporary theory.
- (B) The chapter notes that short Prose and Vihari Kathā Kamini Kamayini's short fiction shows her mastery of the vihari kathā, a genre that is, as the critical literature notes, 'the pure property of Maithili literature' (IJCRT, 2025).
- (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) The effect is a feminist epistemology: the poem asserts the primacy of direct female experience over inherited textual testimony.

२४८. What is the best reading of the chapter's discussion of Ram Vilas Sahu?

- (A) The chapter notes that can the Subaltern Speak?" In Marxism and the Interpretation of Culture, ed.
- (B) The chapter notes that primary evidence is drawn from the two books (Kalanidhi; Gaam Gel Chhalahun), supplemented by web research from Videha, the Hum Mithilawasi literary documentation blog, and the Videha Google Books Pothe archive.
- (C) The headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy.
- (D) The chapter notes that Nettl's concept of the 'musical canon', the set of works regarded as exemplary inside a line of inheritance, is relevant to Jha's multi-register presentation.

२४९. According to Chapter 71, which statement best fits the discussion of Kenā Kahab Bhārat Mahān?

- (A) The chapter notes that navarasa and Maithili Padavali line of inheritance Chaudhary's literary formation occurred inside a Mithila cultural world shaped by the padavali line of inheritance of Vidyapati, a line of inheritance in which shringara and karuna...
- (B) The chapter notes that this is borne out in: (a) the essayistic prose of Gāgar Mem Sāgar, which deploys statistical data (UNESCO's 8,324 languages, India's 1,635 mother tongues), historical chronology, and causal analysis; (b) the logical precision of the...
- (C) The chapter notes that vīra (heroism) operates in poems like Kenā Kahab Bhārat Mahān (How Shall I Call India Great), where the poet's refusal to accept the dominant nationalist narrative, the insistence that true heroism was the farmer's daily sacrifice...
- (D) The chapter notes that this research is by Dinesh Kumar Mishra, who has a B.

२५०. In Chapter 71 (Ram Vilas Sahu), which option reflects the chapter's argument?

- (A) The chapter notes that this characterization, which draws on the deepest resources of the Mithila cultural line of inheritance, captures something essential about Yadav's scholarly ethos.
- (B) The chapter notes that Singh recognises as their social-critical value.
- (C) The chapter notes that western Literary Frameworks 3.2.1 Marxist and Materialist Criticism: Labour, Class, and Alienation Karl Marx's concept of alienated labour, the estrangement of the worker from the product of his labour, from the act of production...
- (D) The mother's role as teacher of Maithili ('matribhasha') makes her death a figure for threatened linguistic extinction.

२५१. In Chapter 72 (Ravibhushan Pathak and Kumar Manoj Kashyap), which option reflects the chapter's argument?

- (A) The chapter notes that Bakhtin: The Chronotope of the Laboratory Mikhail Bakhtin's concept of the chronotope, the literary-spatial-temporal configuration by way of which a genre constructs its world, applies illuminatingly to Viyogi's SF drama.
- (B) The chapter notes that dhvani: The final shēr's dhvani is the most resonant: 'those from Delhi and Assam who will uplift Mithila', the dhvani is the impossibility of distant metropolitan politicians claiming to serve a region they have abandoned or never...
- (C) The chapter places Ravibhushan Pathak and Kumar Manoj Kashyap inside the wider parallel history of Maithili literature.
- (D) The chapter notes that Elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of Kalpana Jha Patna's critical voice as itself a form of women's literary contribution.

२५२. What does Chapter 72 most clearly emphasize about Sahitya Akademi?

- (A) The chapter places Umesh Paswan inside the wider parallel history of Maithili literature.
- (B) The chapter notes that geographic specificity (Telugu context) and social universality (Dalit-woman oppression) - accepting both simultaneously is the most major literary-political decision of this translation project.
- (C) The chapter notes that Kalpana Jha Patna's consistent publication by way of Videha rather than by way of Patna-based print channels is an institutional choice that aligns her with the democratic digital line of inheritance.
- (D) The critical frame recognises and contests the 'mainstream' or 'dried main drain' narrative of Maithili literature, one dominated by Brahmin-centric court culture, Sahitya Akademi selection biases, and the suppression of democratic, anti-caste, women's...

२५३. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan...
- (D) The chapter notes that jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in postIndependence Bihar, negotiating the space between caste restriction and constitutional promise.

२५४. Which point is consistent with Chapter 72's treatment of Giraith Dewal'?

- (A) The chapter notes that raising from Tensed Clauses: A Typological Argument The 1999 paper 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili' addresses one of the most contested issues in 1990s generative syntax: whether raising...
- (B) 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...
- (C) The chapter notes that by labeling Thakur the "Internet Man," Kamat recognises the specific causal agency that allows Maithili to bypass institutional gates.
- (D) The chapter notes that for a critical appreciation of their work, this context is indispensable: to read Pathak's play Riharsal or Kashyap's story 'Giraith Dewal' ('The Falling Wall') in isolation from the caste and class dynamics of Maithili literary...

२५५. Which option correctly summarizes a point from Chapter 72?

- (A) The preface mentions the influence of Shri Chandra Nath Mishra 'Amar' at the start of his poetry journey, a link to an elder generation of Maithili writers.
- (B) The chapter notes that centres on Dr. Kailash Kumar Mishra, Critical Research and Appreciation.
- (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 th-14th cent.), the Mithila-born philosopher and founder of the Navya Nyaya school, authored the monumental Tattvachintamani, a systematic treatise on epistemology (pramana-shastra).

२५६. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The chapter notes that rajkamal's 'Maithilik Agrabhāg' poetry used erotic imagery in ways that were celebrated by some critics as liberation from bourgeois moralism and criticised by others as exploitation of women's bodies for male aesthetic pleasure.
- (B) The chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the...
- (C) 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.
- (D) The "Dooshan Panji" or Blackbook, digitized and released by Videha in 2009, serves as a primary tool of archival resistance, exposing genealogical "secrets" such as the marriage of the philosopher Gangesh Upadhyaya to a woman from a lower caste...

२५७. What is the best reading of the chapter's discussion of Alamkara The Sanskrit?

- (A) Indian Critical Traditions: Rasa, Dhvani, Vakrokti, and Alamkara The Sanskrit critical line of inheritance offers a rich set of analytical tools.
- (B) 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...
- (C) The chapter notes that utpal's poem "Bhav-samarpan" (Emotional surrender) may be read as precisely the kind of anti-heroic, vulnerably subjective lyric that Showalter would identify as characteristic of an alternative, non-martial poetics.
- (D) In Badal's poem "Mā" (Mother), the literal subject is the poet's mother, but the dhvani extends outward to encompass the mother-tongue (Jharkhand's adivasi languages, Hindi, Maithili in Jhā's translation), the motherland (the Chota Nagpur landscape), and...

२५८. Which point is consistent with Chapter 72's treatment of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that it is natural that the 'Antithesis' (rebellion) of the woman coming from a right-wing family was in a left-wing woman (Anti-thesis) due to being born, the creation and emergence of progressive and people's poetry (Synthesis) started...
- (B) Maithili journalism has a long history of serving as a catalyst for social change, and Kosi Sandesh continues this line of inheritance by providing a voice to a region often neglected by the statelevel Hindi and English media.
- (C) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (D) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language.

२५९. In Chapter 72 (Ravibhushan Pathak and Kumar Manoj Kashyap), which option reflects the chapter's argument?

- (A) The chapter notes that what makes Mishra distinctive, and valuable, is precisely what makes him unusual: his sustained, two-decade engagement with Kokil Manch, his meticulous recording of institutional history, his preservation of the testimony of mentors...
- (B) Acta Misiya: Short Fiction and the SF Short Story Form VIII.
- (C) 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.
- (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.

२६०. Which point is consistent with Chapter 72's treatment of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.
- (B) The chapter notes that medical Humanities: Arthur Frank and the Illness Narrative Arthur Frank's The Wounded Storyteller (1995) proposes a typology of illness narratives: the restitution narrative (the patient is cured and returns to normality), the chaos...
- (C) The chapter notes that gangsha Upadhyaya's Tattvachintamani focuses on the criteria for true cognition .
- (D) The chapter notes that western Critical Theories Applied From Western criticism, The analysis draws selectively on several traditions.

२६१. What does Chapter 72 most clearly emphasize about Virginia Woolf's?

- (A) The chapter notes that feminist criticism, from Virginia Woolf's 'room of one's own' to Gayatri Spivak's 'Can the Subaltern Speak?', is relevant to both writers, though differently.
- (B) The chapter notes that BCE-200 CE) establishes the eight rasas, śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder), later supplemented by śānta...
- (C) The chapter notes that 'Matribhumi' (Motherland) invokes the Mithila community: 'Ao Mithilawasi / Ahan chhi ekta shakti / Ahan bachau matribhumikey / Aa ka' ekr bhakti.'.
- (D) The chapter notes that nachiketa (born 1943), linguist and literary critic who headed Banaras Hindu University's linguistics department before returning to Nepal, is the author of multiple Maithili plays and the translator of a substantial body of Sanskrit...

२६२. Which answer matches the critical direction of Chapter 72?

- (A) His critical collection 'Kshitikanak Kshetrafal' (2024), the most recent of his publications, marks a new phase in his literary career: the transition from practitioner to theorist, from writer to critic.
- (B) The chapter notes that kashyap's stories repeatedly centre women's experiences: the runaway daughter in 'Giraith Dewal,' the abandoned wives in 'Parajaa' and 'Maryada ka Hanan,' the flood-affected family in 'Bhukhala Peta.' These are not romanticised but...
- (C) The importance of Volume 2 and Volume 10 cannot be overstated, as they represent the first major attempt to integrate modern management theory and administrative essays into the Maithili language, providing a necessary lexicon for professional use.
- (D) 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...

२६३. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame.
- (B) The scholarly examination of Kamat's role reveals a systematic attempt to democratize the Maithili language, moving it from the exclusive domain of traditional scholarly elites into the vibrant, often contentious arenas of regional politics and digital media.
- (C) The chapter notes that what is distinctive about Tillu's inheritance is that it comes from a writer (Kalikant Jha 'Buch') who was himself excluded from the Sahitya Akademi anthology despite the quality of his work, a fact Tillu notes in Aṃśu with carefully...
- (D) His Nepal-based practice also highlights the cross-border nature of Mithila culture, reminding us that this art form belongs to a civilisational region that the political boundary between India and Nepal cuts across.

२६४. According to Chapter 72, which statement best fits the discussion of Literary Context Ravibhushan Pathak?

- (A) The chapter notes that may 15, 2026 Rangmanch (Theatre): Analyzing the Videha Maithili Parallel Theatre Movement.
- (B) The chapter notes that feminist Literary Criticism Thakur's story collection 'Anhaaraka Virodh Me' (In Opposition to Darkness) and elements of his poetry engage with the specific forms of darkness that women experience in the patriarchal structures of...
- (C) The chapter notes that this restraint is itself a form of ethical argument: the poet will not aestheticise the child's suffering.
- (D) The chapter notes that PART II : R A V I B H U S H A N P A T H A K , L I F E , W O R K S , A N D C R I T I C A L S T U D Y 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district, Bihar, with family...

२६५. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that recent minimalist work on allocutive agreement in Maithili cites Yadav's description as foundational data.
- (B) The story 'Udiyait' (Awakening, 26 July 1976, Mithila Mihir) is noted for its unusual treatment of female consciousness.
- (C) 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.
- (D) The chapter places Ravindra Nath Thakur inside the wider parallel history of Maithili literature.

२६६. What does Chapter 73 most clearly emphasize about Last Rites Haridwar?

- (A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna...
- (B) The chapter notes that nachiketa's deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of...
- (C) The chapter notes that brecht, Epic Theatre, and the Political Stage Bertolt Brecht's development of Epic Theatre in Weimar Germany and its subsequent influence on world theatre provides one of the most productive Western frameworks for analysing Bechan...
- (D) The chapter notes that dinesh Kumar Mishra's book makes it clear that the attempt to 'imprison' the Kamla river has become a curse for Mithila.

२६७. According to Chapter 73, which statement best fits the discussion of Pradeep Pushpa?

- (A) The chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language.
- (B) The chapter notes that it represents the most comprehensive scholarly and testimonial assessment of his life and work yet assembled, drawing on essays, critical reviews, personal reminiscences, and formal assessments by critics including Pradeep Pushpa...
- (C) The chapter notes that desh-Bhakti Geet: Patriotic Songs The patriotic songs 'Jay-Jay Mithila Pawan Dhaam' and 'Rana ke Baat Bandhu' represent different registers of national-cultural belonging.
- (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.

२६८. What does Chapter 73 most clearly emphasize about Published Books?

- (A) 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.
- (B) The chapter notes that l i t e r a r y C a r e e r a n d P u b l i s h e d W o r k s 3.1 Published Books (Chronological) Ravindra Nath Thakur published nineteen volumes across Maithili and Hindi, spanning song collections, experimental verse, a novel, a...
- (C) The chapter notes that lal Dev Kamat's own work as a critic and social commentator is a direct descendant of this modernist project, which sought to utilize literature as a tool for regional awakening.
- (D) The chapter notes that pART IV: FORMAL ANALYSIS AND POETIC TECHNIQUE 4.1 The Lyric Voice The poems of Ujāra Parbak Khoj employ a lyric voice that shifts between three positions: the firstperson singular (I-poet on a personal quest), the second-person...

२६९. Which answer matches the critical direction of Chapter 73?

- (A) Their dialogue-heavy structure, with numbered speakers (1:, 2:) and dramatic direction-like text, resembles the format of a declassified official record, as if the reader is viewing a transcript of events rather than a conventionally narrated story.
- (B) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference that simultaneously serves as and distances the poetic self.
- (C) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the correct year of first publication as 1985.
- (D) The chapter notes that this is the today's situation of rural and urban Mithila woman-society, which even in Maithili literature today, male and female writers have brought.

२७०. Which option correctly summarizes a point from Chapter 73?

- (A) The chapter notes that ,5.VIDEHA 395 CLOSE READING: LITERARY AND INTELLECTUAL CHARACTER 1.
- (B) At the time of its composition, no ghazal grammar (ghazal shastra or vyakaran) existed for Maithili; critics had flatly claimed that ghazal could not be written in the language.
- (C) 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...
- (D) And until this answer comes, Dalit literature -in poetry, in prose, in Maithili, in Telugu -will continue questioning.

२७१. Which point is consistent with Chapter 73's treatment of Anchinhar Aakhar?

- (A) The chapter notes that jagdish Chandra Thakur 'Anil' uses the term 'chumbakiya lekhak' (magnetic writing) for Abara Nahitan, a formulation that captures dhvani precisely: the writing attracts without explaining its pull.
- (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) These formal shortcomings are major when evaluated against the ghazal grammar later codified on the Anchinhar Aakhar website by Gajendra Thakur and Ashish Anchinhar.
- (D) The chapter notes that marxist and Cultural Materialist Analysis Raymond Williams's concept of 'structures of feeling' (Marxism and Literature, 1977), the prereflective, lived experience of a cultural moment that literature captures before it crystallizes...

२७२. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society.
- (B) The chapter notes that key to this critique is the legacy of Harimohan Jha (1908-1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya...
- (C) His significance is not only literary but epistemological in the deep sense intended by Gangesa Upadhyaya's Navya-Nyāya: his work serves as a claim to knowledge, a set of testimonies about the Maithili world that require the full apparatus of...
- (D) The chapter notes that he served as lyricist, co-director, and screenplay writer.

२७३. What does Chapter 73 most clearly emphasize about Aayurveda Ki Amar Kahani?

- (A) The chapter notes that BIOGRAPHICAL PROFILE Ramlochan Thakur (रामलोचन ठाकुर) stands as one of the most distinguished and quietly luminous literary figures of modern Maithili literature.
- (B) The chapter notes that ravindra's songs will bring a new age to Maithili music." He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an Ayurveda-based telefilm, Aayurveda Ki Amar Kahani.
- (C) The chapter notes that safi's text is, in the most literal sense, the subaltern speaking.
- (D) The grandmother telling folk stories, the Dimasa tribal woman describing her community's sanitation struggle, the Naga woman explaining traditional marriage markers, Bulki herself, these are all constituted as Aptas: their testimony is presented as...

२७४. What is the best reading of the chapter's discussion of Jha Sagar's?

- (A) The Maithili-speaking child reading about the koel's return hears simultaneously a nature story and a story about the return of Maithili culture to its own landscape.
- (B) Jha's Implication: By showing that Navya Nyaya can not only translate but potentially surpass the precision of Russell's "Mathematical Philosophy," Jha reclaims intellectual sovereignty.
- (C) The chapter notes that laxman Jha Sagar's memoir in the Videha special issue provides the most vivid account of how this partnership came into being.
- (D) In Pathak's novel, the village is recalled by way of social memory: the grandmother's crow-reading, the pattern of arrivals and departures.

२७५. According to Chapter 73, which statement best fits the discussion of Ravindra Nath Thakur?

- (A) 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...
- (B) The chapter notes that Shiv Kumar Prasad, 'Shahar O Gel' (Videha, Issue 14) 3.2 Dhvani Siddhanta (Theory of Suggestion / Resonance), Anandavardhana Anandavardhana's Dhvanyaloka (9th cent.
- (C) The two immediately formed a duo, and from approximately 1966-1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural circuit.
- (D) The chapter notes that second -Domestication (in which the original is assimilated into the target language's culture): "revolutionary act," "accumulated pain," "objectification" -these were translated into language familiar to Maithili readers.

२७६. In Chapter 74 (Phanishwar Nath Renu), which option reflects the chapter's argument?

- (A) The chapter places Phanishwar Nath Renu inside the wider parallel history of Maithili literature.
- (B) The chapter notes that poetic language: Indigenous symbols (Indian laburnum, tamarind, Maisamma Devi) abound in Telugu poetry.
- (C) 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...
- (D) His essay 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (The Purpose of Segregating Dalit Literature from Other Literature), published in Videha Issue 20, represents his most sustained theoretical intervention.

२७७. Which option correctly summarizes a point from Chapter 74?

- (A) The chapter notes that Sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression.
- (B) The chapter notes that Gayatri Chakravorty Spivak's question 'Can the Subaltern Speak?' (1988) is relevant to the social reform songs: the women who sing these songs about addiction liberation are themselves often from the social groups most devastated by...
- (C) The chapter undertakes a comprehensive examination of how Renu wove the cultural fabric of Mithila and the linguistic texture of Maithili into the body of his Hindi literature.
- (D) 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)...

२७८. According to Chapter 74, which statement best fits the discussion of Phanishwar Nath Renu?

- (A) 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.
- (B) 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.
- (C) As a New Critical close reading reveals, the surface action (a son asking for fair-money) carries a deep subtext.
- (D) The chapter notes that ultimately, the chapter holds that Renu's engagement with Mithila and Maithili is not ornamental but structural it is the very foundation upon which his literary vision is built.

२७९. Which point is consistent with Chapter 74's treatment of Phanishwar Nath Renu?

- (A) A historical dictionary of Maithili, linking the classical vocabulary of Vidyapati (c.
- (B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".
- (C) The chapter notes that Solanki brings this historical controversy into poetry: "Your khadi wears out very quickly" -khadi is Gandhi's symbol -Swadeshi, simplicity, nationality. "Wearing out" = the hollowness of the symbol being revealed.
- (D) The chapter notes that biographical Context: The Making of a Mithila Writer 3.

२८०. Which option correctly summarizes a point from Chapter 74?

- (A) His stories are not about rural Mithilā as observed from the outside but as lived from the inside, a crucial distinction that the VPHF values as a marker of genuine literary contribution to the subaltern counter-canon.
- (B) Her essay itself practises dhvani: her closing praise, 'congratulations from an extremely ordinary reader', carries the suggestion of its opposite.
- (C) In the Videha Parallel History critical frame, this network serves as a "living parallel institution", an alternative to the Sahitya Akademi-Delhi axis that has historically controlled access to Maithili print culture.
- (D) The chapter notes that socioPolitical Dimensions: Caste, Gender, and Power in Mithila 10.

२८१. Which option correctly summarizes a point from Chapter 74?

- (A) The chapter notes that **biographical Context: The Making of a Mithila Writer** 2.1 Early Life and Cultural Formation Phanishwar Nath Renu was born on 4 March 1921 in Aurahi Hingna village, Forbesganj tehsil, Purnia district...
- (B) The chapter notes that rani's Balchandā situates the female body at the intersection of cultural line of inheritance and structural violence.
- (C) His research journey began in 1984 after the breach of the Kosi embankment at Hempur village in the Nauhatta block of Saharsa district.
- (D) The Logistics of Literary Persistence Ramesh's prefatory remarks in Ijoriyak Angaithi-Mor highlight the material challenges of Maithili publishing.

२८२. What does Chapter 74 most clearly emphasize about Phanishwar Nath Renu?

- (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 blank diary pages at the story's opening and close constitute what Genette calls an analepsis embedded inside a prolepsis: the story is structured as the explanation of a state of affairs (the blank pages) that the reader sees before understanding.
- (C) The book's modest title is its most truthful statement: this is a writer who wrote exactly as much as he understood, neither more nor less.
- (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.

२८३. What is the best reading of the chapter's discussion of King Janaka?

- (A) In the Hindu epic line of inheritance, it is the kingdom of King Janaka philosopherking, author of the Ashtavakra Gita, and father of Sita.
- (B) The chapter notes that resignation: The story reflects on the tragedy of the poor, who cannot afford "pride" and must endure abuse just to fill their stomachs.
- (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 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.

२८४. According to Chapter 74, which statement best fits the discussion of Phanishwar Nath Renu?

- (A) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (B) The chapter notes that fifth -The Body as Political Terrain: the Dalit woman's body -which burns, tires, rots, sheds tears upon this body all three systems of caste, class, and gender work simultaneously.
- (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (self-choice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous...
- (D) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

२८५. In Chapter 74 (Phanishwar Nath Renu), which option reflects the chapter's argument?

- (A) The chapter notes that geographically, Mithila corresponds roughly to the northern plains of Bihar and adjoining parts of Nepal (the Terai region), bounded by the Gandak river to the west, the Mahananda to the east, the Himalayas to the north, and the...
- (B) 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.
- (C) The Makta, Matla, Radif, Kafiya: Technical Vocabulary The technical vocabulary that all three poets deploy in their prefaces shows their shared theoretical formation.
- (D) Intersectionality: Dalit feminism (e.g., Shailaja Devi, Bima Bhim) analyzes the double oppression of caste and gender.

२८६. Which point is consistent with Chapter 74's treatment of Independence Indian?

- (A) The chapter notes that despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.
- (B) The chapter notes that unlike the farmer-poets (Jagdish Prasad Mandal, Ramdeo Prasad Mandal 'Jharudar'), Jha is an academically trained Maithili scholar (MA, NET, BET), yet he writes from the margins of the mainstream literary establishment as a diaspora...
- (C) The chapter notes that 'Jagan jananī kām jaga kaha re / Jana Jānaki nāma': The identification of the Universal Mother (Jagat Jananī) with Jānakī (Sita, born in Mithila) is a uniquely Mithila theological move.
- (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.

२८७. What does Chapter 74 most clearly emphasize about Phanishwar Nath Renu?

- (A) His account of the women's cultural gathering in North Cachar Hills, where, for a few days, tribal women of all Naga sub-groups gather in *communitas*, sharing traditional dress, songs, and cultural knowledge, temporarily suspended from ordinary social...
- (B) 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.
- (C) The chapter notes that post-Colonial Theory and the Question of World Literature The movement of a text from Arabic (1912) to English (1957 translation) to Maithili (2016) enacts a post-colonial literary circuit that deserves theorisation.
- (D) Applied to Saras: Saras's ghazals display *vakrokti* in the Kuntaka sense: the characteristically oblique address of the beloved (whether human, social, or metaphysical) by way of the formal conventions of the ghazal creates a consistent 'strangeness', the...

२८८. In the context of Phanishwar Nath Renu, which statement is accurate?

- (A) 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.
- (B) In “Napanā” (Measurement/Enumeration), the surface meaning, the government census does not count women’s domestic labour, triggers a lakṣaṇā-mūla dhvani that gestures toward the entire devaluation of reproductive labour in capitalism; the vyañjanā-mūla...
- (C) Maithili Words and Phrases as Stylistic Signatures One of the most immediately recognizable features of Renu's prose style is its pervasive use of Maithili words, phrases, and idioms.
- (D) The chapter notes that this is the emotional reality of the Bihari-Maithili diaspora experience: the loss of the kohbar's intimacy in the relentless movement of urban life.

२८९. According to Chapter 74, which statement best fits the discussion of Linguistic Politics Renu's?

- (A) The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension.
- (B) His novels, stories, and plays do not argue against upper-caste cultural dominance in the abstract, they simply present the Dhanuk community's world in all its specificity and richness, demonstrating by way of the pratyaksha of literary representation that...
- (C) In Navya-Nyaya epistemological terms, the poem deploys the device of pratijnya (proposition) and its refutation by way of a counter-example (drshtanta): the argument that a daughter’s birth is a crime (‘betii bha ke janam lenahi kono aparaadh nai’) is...
- (D) Ashish Anchinhar’s analysis in the same issue is more categorical: he designates Thakur’s compositions as ‘kath-it ghazal’ (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained.

२९०. Which answer matches the critical direction of Chapter 75?

- (A) The chapter notes that for a folk and devotional artist working in the Maithili line of inheritance, this grading represents formal institutional validation of a practice that might otherwise remain confined to the living oral line of inheritance.
- (B) The chapter notes that conclusions and Future Outlook The Videha Sadeha series (1-37) represents a definitive turning point in Maithili literary history.
- (C) The chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhavak purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography.
- (D) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.

२९१. Which option correctly summarizes a point from Chapter 75?

- (A) The chapter notes that secondary Sources: Indian Literary Criticism and Poetics Levi, Sylvain.
- (B) The chapter notes that gauri is an entirely distinctive voice in the Telugu Dalit women's poetic line of inheritance.
- (C) The chapter notes that this single editorial declaration establishes the work's historic significance: Baishakh Me Dalan Par (Shruti Prakashan, New Delhi, 2014; 1st edition) is the first Dalit autobiography in the Maithili language.
- (D) The Maithili Language and Its Survival Both writers are implicitly engaged in the question of Maithili linguistic survival.

२९२. What is the best reading of the chapter's discussion of Sandeep Kumar Safi?

- (A) The chapter notes that published in a language with over a thousand years of literary history from Vidyapati's medieval padas to the parallel literary movement of the twenty-first century Safi's text breaks what had been, until 2014, a complete silence: the...
- (B) The chapter notes that when his poetry invokes the village evening, the barbed-wire fence, the power company official, these images are social facts, not local colour.
- (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 nabo Narayan Mishra in the Maithili Literary Context XII.

२९३. In Chapter 75 (Sandeep Kumar Safi), which option reflects the chapter's argument?

- (A) The chapter notes that navya-Nyāya Epistemology (Gaṅgeśa Upādhyāya, Tattvacintāmaṇi, c.
- (B) In 'Swadhin', the literal marital situation carries the dhvani of women's fundamental right to bodily autonomy inside marriage.
- (C) The chapter notes that it is the third level, dhvani, that serves as genuine poetic achievement.
- (D) The chapter notes that this hybrid form is itself a critical statement, it refuses to confine Safi to a single genre, claiming the full spectrum of literary expression for a Dalit voice that mainstream Maithili culture had not previously granted that right.

२९४. What does Chapter 75 most clearly emphasize about Sandeep Kumar Safi?

- (A) The chapter notes that survey of Major Works 3.2.1 Monak Pauti (The Coral Bead / Symbol of the Married Woman) Monak Pauti (90 pages) engages with one of the most culturally charged objects in Maithili women's lives: the monak (coral) pauti (string or...
- (B) The chapter notes that Stanley Fish's concept of the 'interpretive community', the idea that meaning is produced not by individual readers but by communities of readers who share conventions of interpretation applies to Tillu's position as a critic formed...
- (C) 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...
- (D) The chapter notes that by way of this millennium of literary production, the Dalit communities of Mithila, the dhobis, the chamars, the musahars, the doms, the passwans and others who constitute the foundational labour force of Mithila's agrarian and...

२९५. Which answer matches the critical direction of Chapter 75?

- (A) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge.
- (B) A feminist reading might nonetheless point to the limits of this male-authored female voice: the women in Kamal's songs are largely defined by their relationships (wife of the absent husband, daughter of Maina, devotee of the mother-goddess), and their...
- (C) The chapter notes that inside the English-language discourse on the Indian diaspora novel, it remains invisible due to the language barrier.
- (D) The Menu: The text describes the traditional Maithili meal, including various vegetable curries, rice, pulses, curd, and meat.

२९६. What does Chapter 75 most clearly emphasize about Sandeep Kumar Safi?

- (A) The chapter notes that Safi reverses this: he begins with the universal condition of struggle and then specifies its particular Dalit inflection.
- (B) The chapter notes that CRITICISM This literary criticism analyzes Gopalji Jha 'Gopesh's' "Gumm Bhel Thadh Chhi" (1966) by way of a synthesis of classical Indian aesthetics, Western modernist theory, the Videha Parallel History critical frame, and...
- (C) Jha holds that Srinivas's story implicitly concurs the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (D) The chapter notes that siting Translation: History, Post-Structuralism, and the Colonial Context.

२९७. Which option correctly summarizes a point from Chapter 75?

- (A) The dhobi community in Mithila occupies the position of a service caste whose traditional occupation (washing clothes for landed families) placed them in a relationship of economic dependence and social subordination to the upper castes they served.
- (B) The compound Tatal Pankhi thus achieves in two words what the English title achieves, the image of flight arrested by violence, while also activating the specifically Maithili imaginative line of inheritance of the bird-soul (jivatma as pankhi) that runs...
- (C) The chapter notes that significance Kalpana Jha Patna's significance inside the Videha Parallel History critical frame is substantial on multiple dimensions.
- (D) 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...

२९८. Which option correctly summarizes a point from Chapter 75?

- (A) The chapter notes that bharata's concept of the neta (the hero) is also relevant: in Nilo Kaka, the titular character is explicitly a dhīroddhata (bold, proud) neta who refuses to be diminished by official power, a heroic type rare in Maithili drama of the...
- (B) The collection is simultaneously a celebration of light and a lament for its absence; simultaneously a love poem to Maithili culture and an elegy for its erosion; simultaneously a spiritual quest and a social critique.
- (C) The Videha archive's digital preservation of this anthology is itself a feminist archival act, creating permanent, accessible, open digital records of women's literary production.
- (D) The system that produced this situation, in which a First Class degree earner from a Mithila Dalit community cannot find employment, is the subject of Safi's most direct social critique: 'Eteḥ padhnihar bade afsar hoait achhi muda ham sab kichhu nai ka...

२९९. Which answer matches the critical direction of Chapter 75?

- (A) And this pre-knowledge of meaning also depends on the text's prior history and contemporary critical theory and ideology.
- (B) The chapter notes that by way of the Navya-Nyāya lens of Gaṅgeśa, his ghazals demonstrate the epistemological discipline that the form demands: each sher a valid inference, the radif a site of precision under pressure.
- (C) The chapter notes that from the perspective of Elaine Showalter's 'gynocriticism' and the broader feminist project of recovering and validating women's experience in literature and theatre, Thakur's work performs an major function: it makes the bodies...
- (D) The chapter notes that vaishakh (April-May) is the hottest month in the Maithili calendar, the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural cycle.

३००. Which option correctly summarizes a point from Chapter 75?

- (A) Indian Grammatical Theory and Philosophy of Language Bhartrhari.
- (B) The chapter notes that this is Maithili nature poetry of the highest order, exact, sensory, and saturated with the specific natural and acoustic world of Mithila's summer.
- (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 local and Traditional Solutions: The author advocates for local solutions instead of 'large barrages' or 'large embankments'.

३०३. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary.
- (B) The chapter notes that this inclusion asserts a continuity between the 14th-century classical line of inheritance and the contemporary folk line of inheritance, a continuity that the canonical literary history severs by treating Vidyapati as a...
- (C) 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.
- (D) 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...

३०४. Which answer matches the critical direction of Chapter 76?

- (A) All five figures appear prominently in the special art issue of *Videha* (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary...
- (B) The chapter notes that gaam Gel Chhalahun is archived on videha.co.in/pothi.htm.
- (C) The chapter notes that it also connects him to the global line of inheritance of magical and social realism's recovery of the local, Garcia Marquez's Macondo, Hardy's Wessex, Premchand's rural UP.
- (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.

३०५. What is the best reading of the chapter's discussion of Brief Theoretical Background Mithila?

- (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (C) The chapter notes that mishra, Kailash Kumar. "Sinurhar, Shivshankar Srinivas'k Katha." *Videha* 424.
- (D) His theoretical essay on translation, with its explicit invocation of the *Shabdarthalochointamani*, positions him as a writer who consciously claims the Mithila intellectual line of inheritance (including its most illustrious export, Navya Nyaya) for the...

३०६. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The chapter notes that poets and storytellers are being distracted by a competition limited to Maithil Brahmins and Karana Kayasthas, and after leaving Hindi and coming to Maithili, with the speed they are doing these deeds, when will they focus on the...
- (B) The chapter notes that kamini Kamayini's published works include contributions to multiple issues of *Videha* spanning poetry, short fiction, and critical writing.
- (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) His analysis of *bahr* for Maithili insists that conjunct consonants (*saṃyuktākṣara*) must be treated according to the established rules of classical Maithili grammar (as documented in sources like the *Mithila Bhasha Vidyotan*), not according to Sanskrit or...

३०५. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The chapter notes that gopesh's plays enact ostranenie by way of the Maithili vernacular deployed against a classical backdrop.
- (B) These narratives resolve, at the level of fiction, contradictions that cannot be resolved in social reality: the brilliant non-Brahmin student who succeeds despite systemic barriers.
- (C) As art historian Yves Vequaud documented in *The Women Painters of Mithila* (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic...
- (D) The chapter notes that this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author.

३०६. Which point is consistent with Chapter 76's treatment of David Szanton?

- (A) The chapter notes that from a Navya-Nyaya standpoint, this final injunction functions as a vyapti (pervasive rule) that governs the entire collection: creative expression ('kichhu furaana') must be placed in the service of social transformation.
- (B) The chapter notes that this is Riti theory applied to a socio-political context: the qualities of Maithili writing are inseparable from the political question of which Maithili is written.
- (C) Jha holds that Srinivas's story implicitly concurs the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (D) The chapter notes that this shift, theorised by David Szanton as the transition from 'folk art to art,' has produced what we now understand as contemporary Mithila painting: a hybrid practice negotiating ritual origin, market demand, personal expression...

३०७. Which answer matches the critical direction of Chapter 76?

- (A) The story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another.
- (B) The chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language.
- (C) The chapter places Kalpana Jha, Delhi inside the wider parallel history of Maithili literature.
- (D) The chapter notes that m r s S a n j u D a s : T h e S e l f - T a u g h t M o d e r n i s t a n d t h e Q u e s t i o n o f O b s c e n i t y Biographical and Contextual Overview Sanju Das was born in Kamrauli village, Darbhanga district, Bihar.

३०८. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that he is the first Maithili playwright to receive the Sahitya Akademi Award for Poetry (2017), marking his recognition by India's national literary institution as one of the foremost voices in Indian literature.
- (B) The chapter notes that rewriting History: The Life and Times of Pandita Ramabai.
- (C) Ayna's mirror motif is a sustained dhvani; Chameli Rani's flat narration is vakrokti in prose.
- (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

३०९. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The reader familiar with the ghazal line of inheritance experiences a pleasurable and disturbing recognition: this is a love poem about political justice.
- (B) His translation work also required mastery of the equivalent between Sanskrit-derived Maithili alamkaras and the figures of foreign literary traditions.
- (C) His second defining qualification, noted in the same archive entry, is the receipt of traditional yoga education (परम्परागत योगक शिक्षा प्राप्त), not yoga in the modern fitness sense but in the lineage-based disciplinary sense of the classical Indian line...
- (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.

३१०. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that gajendra Thakur's preface is an major critical document.
- (B) The title's origins in Mithila predate the British period by centuries: a manuscript dated Lekham Sam.
- (C) The chapter notes that comparative Analysis: The Parallel Theatre vs.
- (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■
Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.

३११. What is the best reading of the chapter's discussion of Contemporary Mithila Artists?

- (A) The "literary theft" controversy involving his book Dui Patan Ke Bich Mein further proves the profound value of his research as a source of creative and political inspiration.
- (B) The chapter notes that feminist criticism: women in Sahu's fiction are agents, Citrā, Budhni, Radhiyā, not victims; they reason, resist, and occasionally win.
- (C) The chapter notes that one sermon holds that women should always be subordinate to men.
- (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.

३१२. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The chapter notes that umesh Mandal, the work is subtitled 'Research Analysis' (Anusandhan Vishleshan) and serves as a systematic critical study of the poetry of Jagdish Prasad Mandal, himself one of the most major figures of the Parallel Maithili line of...
- (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?
- (C) The chapter notes that critical Reviews and Literary Essays 2.3.1 Reviews of Jagdish Prasad Mandal's Novels The Sanchiyka contains substantial reviews of two novels by Jagdish Prasad Mandal: JīvanSamgharṣa (Life-Struggle) and Jīvan-Marāṇa (Life-Death).
- (D) 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. ■...

३१३. What does Chapter 76 most clearly emphasize about Contemporary Mithila Artists?

- (A) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS AND NĀṬYAŚĀSTRA 13.1 Rasa Theory Applied to Science Fiction and Popular Science Writing Bharata Muni's Nāṭyaśāstra (c.
- (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 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.
- (D) Her use of folk motifs, decorative borders, and flattened forms inside compositionally complex and psychologically loaded paintings is a formal embodiment of this dialectic.

३१४. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's...
- (B) The Navya-Nyaya Verdict Applying Gangesa's pramana-methodology as a meta-critical critical frame: the knowledge-claim that both these writers are major figures in Maithili literary history rests on valid pramanas.
- (C) The chapter notes that feminist Theory Several of Karigar's poems address the condition of women in Maithili society with a directness unusual in the line of inheritance's canonical poetry. 'Dahej' (Dowry), 'Hamro Jiib Diya' (Give Me My Life Too), and...
- (D) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.

३१५. Which option correctly summarizes a point from Chapter 76?

- (A) History may not have ended, but traditional history has ended.
- (B) The chapter notes that this oblique mode is precisely what Kuntaka recognises as the guarantee of both poetic pleasure (ānanda) and critical depth.
- (C) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.
- (D) The word 'Parjaa' in Maithili carries both the meaning of 'subject' (citizen under a ruler) and a more archaic feudal connotation of 'tenant/dependent.' Kashyap's title thus sets up a multiple reference: the story's protagonist is simultaneously a subject...

३१६. What is the best reading of the chapter's discussion of Contemporary Mithila Artists?

- (A) The chapter notes that what is less often noted is the social location of this philosophical achievement: the Navya Nyāya school flourished in the same Mithilā whose Brahmin-dominated literary establishment the Videha Parallel History critical frame...
- (B) 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.
- (C) 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.
- (D) The subject matter of this book is connected to the fundamental problem of the Mithila region.

३१७. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The story 'Daag' is the collection's most explicit engagement with female agency.
- (B) The chapter notes that kashyap developed a unique pedagogy that taught literacy by way of the geometric forms of Mithila art and traditional tattoo (godna) body painting.
- (C) Mandal's fiction is predominantly Karuṇa-rasa, the rasa of compassion, sorrow, and pathosactivated 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...
- (D) The chapter notes that research shows that the area the Kosi traverses receives an average of 1456 mm of rainfall, making its flow and sediment management even more complex.

३१८. Which point is consistent with Chapter 76's treatment of Contemporary Mithila Artists?

- (A) Ambedkar's Gandhi-criticism -that Gandhi was doing politics in the name of Dalits but was not fundamentally changing the caste system -takes poetic form in Solanki's poem.
- (B) The chapter notes that while Bhimanna's poetry performs a counter-reading of Dalit identity from the historical-mythological dimension, Subhadra's poetry establishes the body, labor, and domestic objects -leather, the clay pot, the sari's edge -at the...
- (C) The Crow: "Liberation is Only a Curse" -The key Paradox The story's philosophical climax is: "Bandodu will never come again to beg in that house.
- (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.

३१९. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.
- (B) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art...
- (D) His key thesis, which ripples by way of his academic treatises and his Maithili satirical works, suggests that the "loss of language", understood as the erosion of semantic precision and the forgetting of logical delimiters, is synonymous with the "loss of...

३२०. Which option correctly summarizes a point from Chapter 76?

- (A) The chapter notes that for marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, by way of Kashyap's pedagogy, literacy itself.
- (B) These are, ultimately, the questions that Gaṅgeśa asked of cognition, that Vidyāpati asked of devotion, that the Videha movement asks of literary history, and that LĀL DEV Kāmat asks of daily life in twenty-first-century Mithilā.
- (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 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...

३२१. What is the best reading of the chapter's discussion of Shashi Bala?

- (A) His intellectual formation was shaped by three converging forces: (a) the Sitamarhi-Mithila civilisational milieu, the birthplace of Sita and a zone where Western Maithili (Bajjika) is the vernacular; (b) exposure to social media activism around Maithili...
- (B) The invisibility of Shashi Bala inside the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.
- (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement.
- (D) The chapter notes that parallel research into the Panji files suggests that sub-castes like the "Srotriyas" did not exist before 1800 C.E. and were an artificial creation of the permanent settlement era to consolidate elite power.

३२२. According to Chapter 76, which statement best fits the discussion of Arjun Appadurai?

- (A) The chapter notes that published ghazals from Videha Issue 129 (2013) show 'Anil' working in the standard ghazal form with Maithili matla (opening couplet with both hemistichs rhyming), radīf (refrain), qāfiyā (rhyme), and maqta (closing couplet with...
- (B) The chapter notes that it then applies multiple Indian and Western critical frameworks, rasa theory, dhvani poetics, the Parallel Literature paradigm, postcolonialism, feminist theory, ecocriticism, New Criticism, and narratology, to evaluate and interpret...
- (C) As a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra...
- (D) The chapter notes that badalait Swar (2011), A critical study of changing voices in Maithili fiction.

३२३. Which option correctly summarizes a point from Chapter 77?

- (A) The chapter notes that biographical and Institutional Context 2.1 Life and Background Santosh Kumar Mishra was born on 2037/5/28 BS (approximately 1980 CE) in Janakpurdham-7, Nepal, a city of deep Maithili and Mithila...
- (B) The chapter notes that this is precisely what Anandavardhana calls vivaksita-anyaparavacya dhvani, where the primary meaning recedes to make way for a more potent suggested meaning.
- (C) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (D) The chapter notes that this rich vocabulary is being forgotten due to modern education and the propagation of the word 'Disaster'. | Maithili/Local Word | Meaning / Category | : : : | Boh (Boh) | Flood like a festival, slowly spreading silt over...

३२४. What is the best reading of the chapter's discussion of Balaju Hiit?

- (A) His permanent address is Janakpurdham-7, Jiromile; his temporary address in Kathmandu (Balaju Hiit, Kathmandu) reflects the common pattern of Maithili intellectuals who maintain roots in the Terai while working in the Nepali capital.
- (B) The modern revitalization of Maithili was further propelled by figures such as Chanda Jha and Lal Das, the latter of whom (1856-1921) authored the Mithila Bhasha Ramayana and translated classical Sanskrit texts like the Purusha-Pariksha into Maithili.
- (C) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (D) Mandal's logic suggests that if the soil (the land) is not "untouchable," then the words spoken by those who work the soil cannot be excluded from the definition of the language.

३२५. According to Chapter 77, which statement best fits the discussion of Maithil Navayu Sahitya Parishad?

- (A) The chapter notes that 'Ahanken Ki Chahi?' (What Do You Want?) and the Language Question This poem is perhaps the most linguistically self-conscious in the collection, and therefore the most major for understanding Ashok's position inside the Maithili...
- (B) The chapter notes that he is a founding member and President of Maithil Navayu Sahitya Parishad (Maithil New Youth Literary Council), Kathmandu, an organization dedicated to the promotion of Maithili language, literature, culture, and art in Nepal's capital.
- (C) The chapter notes that . Poetry (English Translation),, -.
- (D) The chapter notes that second -she makes Alisamma universal. "I am Alisamma" -in this the "I" is not merely one individual, but all Dalit women.

३२६. Which option correctly summarizes a point from Chapter 77?

- (A) The chapter notes that this is, in the truest sense, a Navya Nyaya poetics.
- (B) 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.
- (C) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally key, not as a regional footnote.' Mishra's work is firmly inside this Nepal-Maithili line of inheritance.
- (D) The chapter notes that feminism: Examining poems like "Son Dai" to highlight the plight of women in a male-dominated society.

३२७. According to Chapter 77, which statement best fits the discussion of Santosh Kumar Mishra?

- (A) The chapter notes that critical Appreciation: Indian Aesthetics, Nāṭyaśāstra, and Rasa Theory VIII.
- (B) 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.
- (C) The chapter places Shardinu Chaudhary inside the wider parallel history of Maithili literature.
- (D) The repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement.

३२८. In Chapter 77 (Santosh Kumar Mishra), which option reflects the chapter's argument?

- (A) 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).
- (B) The poem's insight, that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient, is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance).
- (C) The chapter notes that centres on Dalit Literary Criticism, Odia Dalit Literature in Maithili Translation.
- (D) The chapter notes that swarooparani's poetry is rapid, passionate -as if a dam were breaking.

३२९. Which answer matches the critical direction of Chapter 77?

- (A) The chapter notes that this refusal of sādharmaṇīkaraṇa serves as a fundamental challenge to rasa theory.
- (B) The chapter notes that 'Matribhumi' (Motherland) invokes the Mithila community: 'Ao Mithilawasi / Ahan chhi ekta shakti / Ahan bachau matribhumikey / Aa ka' ekr bhakti.'.
- (C) The chapter notes that this interview serves as a literary self-portrait and a manifesto of Mandal's critical position.
- (D) The chapter notes that western Literary Theory 3.4.1 Russian Formalism and the Concept of Ostranenie Viktor Shklovsky's concept of ostranenie (defamiliarization, Theory of Prose, 1925), the idea that great literature makes the familiar seem strange...

३३०. In Chapter 77 (Santosh Kumar Mishra), which option reflects the chapter's argument?

- (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 Parallel History movement views the Panji records not as sacred texts but as tools used by the elite to maintain social and economic control.
- (C) The chapter notes that secondary Sources, Videha Special Issue 428 Mishra, Dr.
- (D) Aena (Mirror), Anthology of Maithili Poetry Overview Aena is a multi-author Maithili poetry anthology compiled and edited by Santosh Kumar Mishra under the imprint of Maithil Navayu Sahitya Parishad, Kathmandu (first edition Magh 2062 BS / approximately...

३३१. In the context of Santosh Kumar Mishra, which statement is accurate?

- (A) In Western poetry the metaphor of the phoenix (the mythological bird that rises reborn from ash) is consonant with this - but the phoenix is consumed in ash and then rises.
- (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 Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics.
- (D) The chapter notes that Roland Barthes's concept of mythologies, the way cultural signs naturalise historical constructions, illuminates Mandal's critical engagement with the mythology of Ijjat (honour): Pangu and Ijjat Gama Ijjat Banchelo demythologise...

३३२. Which point is consistent with Chapter 78's treatment of Siyaram Jha?

- (A) These special issues, which Videha has devoted to writers including Ram Bharos Kapari 'Bhramar', Shivshankara Shrinivas, Hitnath Jha, and others, function as the primary site of critical appraisal inside the Parallel Literature line of inheritance...
- (B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that pranav Jha, 'Mithila me Pokhark Atikraman aa "Talab Bachao Abhiyan"' (pp.
- (D) The chapter notes that with the aid of feminist theory, the critic can analyze whether the female body is an ornament of Śṛṅgāra or a document of labor?

३३३. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

- (A) The chapter notes that this pedagogically literary project is entirely consistent with the Videha Parallel History's commitment to developing every register and audience of Maithili literature.
- (B) The chapter notes that critical Assessment Sapna Sakar is an uneven collection, some stories are slight and anecdotal, while others (especially "Buni Mai Ka Betha" and "Nirvashit Jivan") demonstrate genuine narrative craftsmanship.
- (C) The social world rendered is consistently the lower-middle-class Mithila world, teachers, small farmers, lower-government-service families, women in domestic spaces, treated with both affection and critical intelligence.
- (D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II.

३३४. In Chapter 78 (Siyaram Jha 'Saras'), which option reflects the chapter's argument?

- (A) The chapter notes that 'Nacikettāka "Eka Chala Rājā" ka Maṃcana.' Videha Sadeha 8 (Prelim_8).
- (B) The chapter notes that *Karnamrit: The Life's Work (1981, 2019)* 6.1 Foundation and Philosophy The founding of Karnamrit (कर्णमृत) in 1981 marked the beginning of Rajnandan Lal Das's most sustained and consequential contribution to...
- (C) And if we too happen to find such a place, where men and women can think big thoughts!
- (D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI.

३३५. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) Jha's plays inherit this line of inheritance's social commitment, folk-idiom, and performative accessibility while translating it into the more structured proscenium-stage or temporary-stage format.
- (B) The chapter notes that *prefatory Note on the Videha Parallel History Framework* Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...
- (C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...
- (D) The chapter notes that Meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of écriture féminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

३३६. Which option correctly summarizes a point from Chapter 78?

- (A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk...
- (B) The chapter notes that this anthology is the largest curated collection of Maithili women's poetry of the modern period.
- (C) The pivotal moment came around 2004, when he met Umesh Mandal, sub-editor of Videha and son of the great Maithili novelist Jagdish Prasad Mandal.
- (D) The chapter notes that KICHHU TEET MADHUR: THE TRAVELOGUE AS SCIENCE-HUMANIST WRITING Kichhu Teet Madhur (Kolkata, 2014) is a four-part travelogue covering America (from 1977, Viyogi's first posting at Berkeley), France (1984-85, with family), other...

३३७. Which point is consistent with Chapter 78's treatment of Gaṅgeśa Upādhyāya?

- (A) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women's writing.
- (B) The pen name 'Nand', meaning 'joy', 'delight', or the name of Krishna's foster-father in the Puranic line of inheritance, has both devotional resonance and folk warmth (appropriate for a writer whose social realism is grounded in village affection).
- (C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c.
- (D) The Well Wrought Urn: Studies in the Structure of Poetry.

३३८. What does Chapter 78 most clearly emphasize about Siyaram Jha 'Saras'?

- (A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic.
- (B) The chapter notes that Elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.
- (C) The chapter notes that translation (Anuvaad) Maithili translation of Rajni Chhabra's Hindi poetry collection Pighalte Himkhanda (पिघलते हिमखण्ड), Videha Issue 21, pp.
- (D) In Maithili children's literature, it is Mrs.

३३९. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) The chapter notes that satire and the Burlesque: In "He Kavi Kokil," Gopesh uses a Western satirical lens to deconstruct the "Poet-Cuckoo" (Vidyapati).
- (B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.
- (C) The story shows Srinivas's capacity to render female interiority with empathy.
- (D) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

३४०. Which option correctly summarizes a point from Chapter 78?

- (A) The chapter notes that Elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.
- (B) The chapter notes that biographical Introduction: Siyaram Jha 'Saras' Life and Context Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...
- (C) The mother who sings a lullaby is not primarily communicating with the child (who cannot understand the words) but enacting a relationship, performing a cultural role, and communing with the ancestral line of inheritance of women's domestic life.
- (D) The chapter notes that 'कुलदीपक' (Kuladīpak, The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often eclipsed by male-dominated histories of the reform movement.

३४१. Which option correctly summarizes a point from Chapter 78?

- (A) Gaṅgeśa Upādhyāya's analysis of pratyaksha (direct perception) is relevant here: the granddaughter's direct experience of her grandfather is a form of parama-pratyaksha (immediate, unmediated cognition) that grounds the subsequent critical assessment in a...
- (B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras').
- (C) The chapter notes that from a feminist critical perspective, these viraha poems perform complex gender negotiations.
- (D) The chapter notes that safi's Baishakh Me Dalan Par holds this foundational position in Maithili: it is the first, and its existence changes the Maithili literary landscape permanently.

३४२. What does Chapter 78 most clearly emphasize about Prashna Ee Uthaiye?

- (A) These are all gaslighting techniques used to demoralize, which have been ended by the parallel stream with the help of Story Science.
- (B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This).
- (C) Her four poems together present a panorama of a complete Dalit woman's life: from field to home, from labor to motherhood, from hunger to dignity.
- (D) The chapter notes that singh's Maithili poetry, published in Videha: Sadeha 26, ranges across three distinct registers: the philosophical-meditative ('Ateet', 'The Past'; 'Aas', 'Hope'), the lyric-social ('Lori' 'Lullaby'), the patriotic-empathetic ('Baaju...

३४३. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) The Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests.
- (B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics.
- (D) The scholarly examination of Kamat's role reveals a systematic attempt to democratize the Maithili language, moving it from the exclusive domain of traditional scholarly elites into the vibrant, often contentious arenas of regional politics and digital media.

३४४. What is the best reading of the chapter's discussion of Siyaram Jha 'Saras'?

- (A) In Dhari Prashna Ee Uthaiye, raudra and vīra assert themselves alongside karuṇā, as the poet confronts gender injustice.
- (B) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?
- (C) The chapter places Ashok (Kathakar Ashok) inside the wider parallel history of Maithili literature.
- (D) The chapter notes that spivak's question 'Can the subaltern speak?' finds a partial but major answer in Bhramar's work: yes, but only by way of sustained institutional labour, founding journals, establishing publishing infrastructure, building cultural...

३४५. According to Chapter 78, which statement best fits the discussion of Anandavardhana Anandavardhana's Dhvanyāloka?

- (A) The chapter notes that this is the condition Spivak recognises: the subaltern is not voiceless but unheard inside the institutional systems that should respond to her.
- (B) The contribution of women's reservation is also in that.
- (C) The second major theme is women's struggle against patriarchal constraint.
- (D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.

३४६. Which answer matches the critical direction of Chapter 79?

- (A) In poetry itself, outrage and rebellion against the woman-man relationship, male-dominated system, and female-misery portrayal, etc., has come.
- (B) The chapter notes that comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- (C) The rehabilitation of villages trapped between the embankments exists only on paper.
- (D) His writings have appeared in numerous prestigious Maithili journals and periodicals over the years.

३४७. According to Chapter 79, which statement best fits the discussion of Dr. Shambhu Kumar Singh?

- (A) The chapter notes that this act of inter-linguistic hospitality is, inside the Videha Parallel History's terms, a model of what the democratic, inclusive, multi-vocal Maithili literary line of inheritance ought to look like.
- (B) The Political Philosophy of "Freezing" The "freeze" that Solanki wants -is not against stability, but a demand for change by way of stability. "Let the tea in the kettle freeze" -tea is a symbol of movement, heat -made and drunk every day.
- (C) 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.
- (D) The chapter notes that lalita documented as the long line of inheritance of women's writing in India: marginalized, suppressed, recovered by way of archival labor.

३४८. Which point is consistent with Chapter 79's treatment of Dr. Shambhu Kumar Singh?

- (A) The regional identity of Ghoghardiha is particularly major, as it sits at a crossroads between the traditional academic centers of Darbhanga-Madhubani and the more flood-prone, socioeconomically marginalized Kosi region.
- (B) The Dalit woman is neither merely a representative of Dalits nor merely of women -she is a third category whose experience is different from and more complex than either.
- (C) The French critic Tzvetan Todorov's theory of the "fantastic" is relevant here: the novel maintains what Todorov calls the "hesitation" between a rational and a supernatural explanation of events, not in supernatural plots but in the emotional logic of...
- (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

३४९. Which answer matches the critical direction of Chapter 79?

- (A) 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...
- (B) The Viṣahārā Gīta, songs addressed to the snake-goddess Viṣahārī (Mansa/Manasā in Bengal) serves as a line of inheritance closely connected to the agricultural year and the threat of snakebite during the monsoon.
- (C) The restoration of bahra and qāfiyā discipline is not merely aesthetic but political: it asserts that subaltern writers are capable of, and deserving of, the same formal mastery as elite writers.
- (D) The chapter notes that Singh begins from the foundational proposition that literature is 'the accumulated repository of knowledge' ('gyaan raashik sanchit kos'), and that periodisation is necessary for systematic study, while acknowledging that the...

३५०. Which point is consistent with Chapter 79's treatment of Dr. Shambhu Kumar Singh?

- (A) The Buddhist Charyapadas (8th-12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili.
- (B) The chapter notes that each previous scholar's position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered).
- (C) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women's writing.
- (D) In both Maithili and Hindi he consistently wove together reportage, ethnographic documentation, and literary criticism in a style that was wholly his own, termed by contemporary critics the 'reportage king' (Riportaajak Baadshaah) of Maithili literature.

३५१. What does Chapter 79 most clearly emphasize about Jayakant Mishra's?

- (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the...
- (B) The apparent Vyapti 'where there is a daughter, there is a debt' (the dowry economy's cultural logic) is the false universal that Takak Mol subjects to dramatic testing.
- (C) The chapter notes that he is described as a well-known name in the Mithila art field, whose paintings have earned considerable praise.
- (D) The chapter notes that rabindra Narayan Mishra's works figure in this archive as representative of a generation of Maithili writers who blend engagement with modernity and fidelity to regional literary line of inheritance.

३५२. According to Chapter 79, which statement best fits the discussion of Dr. Shambhu Kumar Singh?

- (A) The chapter notes that until recently, several Maithili male writers used to believe that Maithili female-writing is limited only to the women writers who hold the pen of a man.
- (B) The chapter notes that dhvani Theory (Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestion (dhvani) as the soul of poetry, is particularly applicable to Jha's dramatic language.
- (C) The rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni's...
- (D) The Jhumra text presented begins: 'Arahī je vana se maiyā kharahī kaṭaolaiyai he maiyā...' (From the arhar forest, the Mother cut the stubble-grass...), a narrative of the goddess building her dwelling from forest materials, rich in agricultural imagery...

३५३. Which point is consistent with Chapter 79's treatment of Naari Samasya?

- (A) As epistemological practitioner: In Gangesa's terms, her fiction grounds its knowledge-claims in pratyaksha (direct social observation), resolves crises of shabda (making speakable what social discourse leaves unspoken), constructs valid anumana (inference...
- (B) The chapter notes that line of inheritance and the Individual Talent." In Selected Essays.
- (C) The MNSP's publication of Aena, a poetry anthology representing multiple Maithili voices from Nepal, is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.
- (D) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...

३५४. What does Chapter 79 most clearly emphasize about Yatra Naaaryastu Poojyante Ramante?

- (A) The chapter notes that but earlier, the kind of mass migration seen in the Bhojpuri region was unknown in Mithila.
- (B) The essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim 'Yatra Naaaryastu Poojyante Ramante...
- (C) The chapter notes that yet, a discerning critique reveals that the compositions inside that volume align more closely with the traditions of song and verse than with the specific architecture of the Ghazal.
- (D) The Need for a Dedicated Anthology A major point of the introduction is the historical absence of a collective volume for women poets: Lack of Collection: While male writers have long dominated the Maithili literary scene, women were often published only...

३५५. Which answer matches the critical direction of Chapter 79?

- (A) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.
- (B) The essay then moves by way of a sequence of dramatic texts, quoting from each to illustrate its chosen theme.
- (C) The chapter notes that technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A major portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.
- (D) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion), the emotion evoked by separation, loss, and the suffering of living beings.

३५६. In the context of Dr. Shambhu Kumar Singh, which statement is accurate?

- (A) All three poets are writing inside and against a dense web of intertexts: the Urdu ghazal line of inheritance (Mir, Ghalib, Faiz), the Hindi ghazal (Dushan Dushyant Kumar), and the emerging Maithili ghazal corpus.
- (B) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative, individual and collective.
- (C) The chapter notes that vīra rasa (heroic courage): The poems of linguistic pride ('Hamrā Azurak Bhāṣā', 'Chhoṛi Diy Rastā Hamar') and of cultural assertion produce a subdued but genuine vīra, the hero who refuses to abandon the mother tongue even under...
- (D) The chapter notes that Singh does not generalise about women's oppression in the abstract but grounds each claim in specific dialogue and plot.

३५७. Which option correctly summarizes a point from Chapter 79?

- (A) Her essay is auchita in its language: she uses Sanskrit classical vocabulary ('ati sarvatra varjayet', 'gadyam kavinam nikasham'), contemporary Maithili critical idiom, and occasional Hindi formulations appropriate to the mixed register of contemporary...
- (B) The chapter notes that this lineage manifests in his use of Navya-Nyāya techniques, a school of logic founded by Gaṅgeśa Upādhyāya in Mithila.
- (C) The chapter notes that 'Clitic versus Affix: Maithili e and o.' In Yadava & Glover (eds.), Topics in Nepalese Linguistics.
- (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...

३५८. According to Chapter 79, which statement best fits the discussion of Adrienne Rich?

- (A) 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...
- (B) The chapter notes that he notes how Mohan’s verses carry gūḍhārtha (hidden meaning) about impermanence and duty, requiring pratibhā (intuitive insight) to appreciate, a classic dhvani criterion. c) Alankara and Vakrokti (Kuntaka) Jha’s critique of Madhup’s...
- (C) The chapter notes that kuntaka's Vakroktijivita (10th century) locates poetic power in vakrokti, the oblique expression that deviates from the ordinary (svabhavokti) by way of deliberate aesthetic choice.
- (D) The work set in motion a philosophical revolution whose effects were felt across Mithila, Bengal, Navadvīpa, Madras, Mahārāṣṭra, Kāśmīra, and eventually all of India, making Sanskrit scholarship of the last five hundred years inconceivable without it.

३५९. Which point is consistent with Chapter 79’s treatment of Sara Ruddick’s?

- (A) The key political declaration comes in the final lines: 'Mrityu saiyan je dhaene achhi / Dalit ka adhikar / okara / samanataa hetu larab ham'.
- (B) The chapter notes that nepal's constitutional commitment to Maithili as a national language should be operationalized by way of dedicated representation in the Nepal Pragya Pratishthan membership and a specific award category for Maithili-language literary...
- (C) The chapter notes that for much of the institutional Maithili literary establishment, centred on upper-caste Brahmin cultural organisations in Darbhanga and Sahitya Akademi circles, the ghazal was associated with Urdu and, by extension, with a Muslim...
- (D) The chapter notes that this is consistent with Sara Ruddick’s feminist epistemology (‘Maternal Thinking’, 1989), which foregrounds the particular, embodied, relational knowledge produced by women’s actual social experience.

३६०. Which answer matches the critical direction of Chapter 79?

- (A) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyanand Jha).
- (B) The story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (śrāddha), eating elaborate meals while the poor and the women wait.
- (C) The chapter notes that lakshmana Jha Sagar, 'Genuine Maithilist' Lakshmana Jha Sagar's essay 'Khanti Maithilist Shardu Ji!' uses the term 'Maithilist', a neologism denoting someone deeply, genuinely and authentically committed to the Maithili language and...
- (D) The chapter notes that by documenting that Maithili dramatists from the 1950s onward have consistently addressed women’s oppression, the essay implicitly claims for Maithili drama a socially progressive line of inheritance that has been underrecognised.

३६१. In Chapter 79 (Dr. Shambhu Kumar Singh), which option reflects the chapter’s argument?

- (A) In her poetry beauty lies in anger, craft lies in aggressiveness, philosophy lies in concrete bodily reality.
- (B) The Crow, the Pluperfect, and Magical Realism The novel’s opening symbol, the grandmother’s interpretation of the crow’s caw as an omen of homecoming, operates in the mode of what the Praasangiki’s own critical commentary recognises as folk-knowledge...
- (C) The chapter notes that uday Narayana Singh ‘Nachiketa’, about the number of Maithili workers at CIIL; and the quietly comic episode of the packet of ground moong lentils that Dr.
- (D) The ghazal is generically anti-organic: its couplets are deliberately independent, resisting the smooth narrative flow of Western lyric poetry.

३६२. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) Theory / critical frame line of inheritance Application to Chaudhary Postcolonial Theory Homi Bhabha (Location of Culture); Gayatri Spivak (Can the Subaltern Speak?) Protagonists inhabit Bhabha's 'third space' of hybrid cultural formation.
- (B) The chapter notes that Lalita's Women Writing in India (1991) in the Indian line of inheritance.
- (C) The chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature.
- (D) The chapter notes that constructing new Bahars specific to Maithili phonetics.

३६३. What does Chapter 80 most clearly emphasize about CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY?

- (A) A P A R A L L E L H I S T O R Y O F M A I T H I L I T E R A T U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel...
- (B) 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.
- (C) His survey of the twentieth century, while including some women writers, does not systematically engage with the question of why women's voices have been suppressed in Maithili literary institutions.
- (D) The chapter notes that this incident shows the impact of Story-Science.

३६४. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) The poem enacts what Dalit scholars call 'mythological counter-reading': using the dominant culture's own sacred stories to critique the dominant culture's exercise of power.
- (B) In Badal's poem "Mā" (Mother), the literal subject is the poet's mother, but the *dhvani* extends outward to encompass the mother-tongue (Jharkhand's *adivasi* languages, Hindi, Maithili in Jhā's translation), the motherland (the Chota Nagpur landscape), and...
- (C) Her surname Chaudhary indicates origins in the Chaudhary community of Mithila, a community with a strong presence in the Madhubani district and the broader Mithila region, historically associated with agricultural and administrative roles.
- (D) The Village and the Mithila Mainstream The relationship between Arer and the mainstream Mithila cultural-literary establishment is one of simultaneous connection and exclusion.

३६५. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of '*janpad chetana*' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...
- (B) Gaṅgeśa defends *Upamāna* as an independent *pramāṇa* because similarity-based knowledge cannot be reduced to inference: knowing that Nand's *Parivar* resembles the memoiristic novels of Nagarjun/Yatri requires perceiving the similarity, not just inferring it...
- (C) The chapter notes that *natak Ka Lel* (1974): For a Play / For the Sake of Drama *Nāṭakak Lel* is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's *Six Characters in Search of an Author*, Anouilh's *Antigone*, Brecht's *The...*
- (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / *Mātr̥va* (Motherhood) / *Netājī* (The Leader), pp.

३६६. What is the best reading of the chapter's discussion of Lesbian Continuum' Essay?

- (A) The chapter notes that safi's text confirms this: his individual journey from Manhath to Nepal to Punjab to Bangalore and back is also the journey of thousands of Maithili Dalit migrants who follow the same route driven by the same poverty and the same...
- (B) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.
- (C) The Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line...
- (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātr̥va' (Motherhood) and 'Netāji', is among the most theoretically...

३६७. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable...
- (B) The chapter places Sujit Kumar Jha inside the wider parallel history of Maithili literature.
- (C) The external life-struggle of the struggling female community and the internal mind's conflict, both have come in their poetry.
- (D) The chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.

३६८. What does Chapter 80 most clearly emphasize about Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that dalit-ism can give the 'crutch of reservation' to Mithila's womansociety.
- (B) The chapter notes that rāṇiyāṃ Bhikhārīn (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi.
- (C) 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...
- (D) The chapter notes that from 1998 to 2003 he served as a teacher at Ajit Kumar Mehta Sanskrit Shikshan Sansthan, Ladaura, Kalyanapur, Samastipur, a National Sanskrit Sansthan-affiliated institution, while simultaneously undertaking the transliteration of...

३६९. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) 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...
- (B) The chapter notes that kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.
- (C) The chapter notes that kristeva's 'maternal semiotic', the pre-Oedipal, rhythmic, bodily dimension of language that poetry uniquely recuperates, is evident in the poem's incantatory quality; but the poem simultaneously reproduces the patriarchal ideal of...
- (D) The chapter notes that tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural...

३७०. What is the best reading of the chapter's discussion of Rain Queen?

- (A) The contrast loka/vidvān (people/scholar) and gāma/jajamāna (village/patron) is the definitional antithesis of the parallel literary line of inheritance.
- (B) The movement holds that institutional attempts to claim him as a purely Brahminical icon by organizations like the Chetna Samiti have essentially "murdered" the trans-sectarian and humanist spirit of his poetry.
- (C) The chapter notes that ram Bharos Kapadi 'Bhramar', 'The Source of My Intellectual Thirst' Ram Bharos Kapadi 'Bhramar' is among the most prolific and versatile figures in contemporary Maithili literature.
- (D) The chapter notes that barkha Rānī (Rain Queen) personifies the monsoon as a female sovereign, a move consistent with the Indian line of inheritance of gendering natural forces and consistent also with the feminist implications of elevating the feminine in...

३७१. According to Chapter 80, which statement best fits the discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) 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...
- (B) Influence and Legacy The Navya-Nyāya School The Tattva-Cintāmaṇi rapidly eclipsed all prior Nyāya literature.
- (C) The chapter notes that kumhar (Potter) suggests an engagement with the craft line of inheritance of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.
- (D) The chapter notes that devanagari The Maithili script, known as Mithilakshara or Tirhuta, is of great antiquity, evolving from an eastern variety of the Gupta script distinct from the Nagari forms.

३७२. Which answer matches the critical direction of Chapter 80?

- (A) In poetry itself, outrage and rebellion against the woman-man relationship, male-dominated system, and female-misery portrayal, etc., has come.
- (B) The chapter notes that structuralism and Semiotics: Saussure, Barthes, Jakobson Ferdinand de Saussure's distinction between langue (language system) and parole (individual utterance) is foundational.
- (C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).
- (D) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.

३७३. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) Attention to diaspora voices: Recognition that Maithili literature is produced not only in BiharNepal but by Maithili speakers across India and internationally.
- (B) The two epistemological modes, direct perception versus testimony-and-inference, correspond to the two literary forms: lyric poetry (direct, perceptual, immediate) versus novel (indirect, testimonial, inferential).
- (C) Her Sadeha 7 contribution of eight ghazals alongside haiku and prose poetry shows a poet who treats formal diversity, the short (haiku), the medium (ghazal), and the unstructured (prose poetry), as complementary instruments in a single creative practice.
- (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...

३७४. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that for Chaudhary, translating this critical frame into Maithili criticism is an act of asserting that Maithili women's culture including its folk song traditions, painting practices, and ritual life, has its own lesbian continuum that...
- (B) 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.
- (C) 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...
- (D) The choice of Navya-Nyāya as an analytical lens is not merely decorative.

३७५. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women.
- (B) The chapter notes that Elaine Showalter's gynocriticism (*A Literature of Their Own*, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic...
- (C) The chapter notes that 'Dū Hajāra Dasa Śrāvaṇaka Dṛśya' is flood documentary poetry: the poem as a scene (dṛśya), precisely dated, from a specific moment of natural-social catastrophe.
- (D) A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." Brook's critical frame of Deadly, Holy, Rough, and Immediate Theatre provides a useful vocabulary for positioning...

३७६. What does Chapter 80 most clearly emphasize about Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that its discussion connects Durganand Mandal with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that Vinayananda Jha's annotated list of books edited from Jha's manuscripts, Bhairav Lal Das's essay on Jha's research vision, Munnaji's essay on Jha's contribution to establishing the canonical status of the Bihani Katha (ultra-short...
- (C) The chapter notes that Sandarbha Sahit establishes a model of forensic literary criticism named, evidenced, formally grounded, that represents a genuine methodological innovation in Maithili critical discourse.
- (D) The chapter notes that Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms.

३७७. Which answer matches the critical direction of Chapter 80?

- (A) In the devotional traditions of North India, the rasa of separation is itself a form of communion.
- (B) The chapter notes that Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.
- (C) The 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) The chapter notes that Baitha infers that his daughter's elopement represents a practical solution; the village infers that it represents a moral catastrophe.

३७८. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) The chapter notes that feminist standpoint theory, particularly Sandra Harding's argument (The Science Question in Feminism, 1986) that knowledge produced from the standpoint of the oppressed is epistemically privileged because it has access to realities...
- (B) The chapter notes that dr Kailash Kumar Mishra compares Chaudhary's significance to that of Sundarlal Bahuguna (Chipko movement) and Kailash Satyarthi (Bachpan Bachao Andolan): ecological-cultural activists whose work transcends narrow environmentalism to...
- (C) The mother's role as teacher of Maithili ('matrihasha') makes her death a figure for threatened linguistic extinction.
- (D) The chapter notes that critical Appreciation: The Ghazal Tradition (Shonitayal Payark Nishan) Shonitayal Payark Nishan ('Bloodstained Footprints') places Saras inside the most technically demanding and...

३७९. Which option correctly summarizes a point from Chapter 80?

- (A) The chapter notes that its discussion connects Dr. Prafulla Kumar Singh 'Maun' with critical appreciation, literary history and the Videha critical frame.
- (B) The feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated...
- (C) 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...
- (D) The chapter notes that together, they complete a spectrum that the official canon cannot accommodate.

३८०. What is the best reading of the chapter's discussion of Lesbian Continuum?

- (A) The chapter notes that this is his debut collection and the work that won the Videha Bhasha Samman 2014.
- (B) The chapter notes that Chaudhary's Lesbian Continuum essay and Mātrṭva piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities.
- (C) The chapter notes that chapter VI: The Videha Parallel Theatre as Cultural Movement 6.1 The 2012 Videha Maithili Natya Utsav, A Landmark Event The First Videha Maithili Natya Utsav (2012), documented in the...
- (D) The chapter notes that Pathak's translation is not servile reproduction but an active negotiation: he appropriates the prestige of Nirala's oeuvre while insisting on Maithili's own phonological, grammatical, and aesthetic resources.

३८१. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) Indian Aesthetics (Rasa-Dhvani): His poetry aims for a clear, didactic rasa: often śānta (peace of understanding) or vīra (heroism of national pride, as in 'Shubh Chandrayaan').
- (B) The chapter notes that THE TRANSITION TO NAVYA-NYAYA: The Paradigm Shift: From Prameya to Pramāṇa As Karl H.
- (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 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...

३८२. Which option correctly summarizes a point from Chapter 80?

- (A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...
- (B) The chapter notes that its wrestlers, farmers, OBC freedom fighters, Muslim musicians, and Dalit workers are constitutive of its social reality but absent from the mainstream archive.
- (C) The chapter notes that however, from 1984 onwards, he used his technical knowledge to understand the traditional and natural behavior of rivers.
- (D) The chapter notes that the Literary Partnership: Dampati Lekhak The concept of the 'dampati lekha' (literary couple) has a notable if understudied history in Maithili literature.

३८३. What is the best reading of the chapter's discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that early systematic treatment of Maithili agreement in a Nepalese linguistics context, providing the empirical foundation for the later collaborative work with Bickel and Bisang.
- (B) The chapter notes that introduction: A Quiet Giant of Maithili Literature Rajnandan Lal Das (राजनन्दन लाल दास) stands among the most selfless, dedicated, and quietly consequential figures in the history of modern...
- (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 chapter notes that kashyap and Shashi Bala's work thus stands inside a theoretically respectable line of inheritance, even if it sits uncomfortably with contemporary social conservatism.

३८४. According to Chapter 80, which statement best fits the discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The text's most striking social-anthropological claim is its insistence on the village's aapasi sauhaarda (inter-community harmony).
- (B) 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...
- (C) The father the narrator's grandfather, tells a story: when he was young, another man would give him chivura (flattened rice) and mangoes, small kindnesses that represented real generosity.
- (D) The chapter notes that but in Dalit poetry catharsis is of a different nature.

३८५. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) The chapter places Shardindu Chaudhary inside the wider parallel history of Maithili literature.
- (B) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD?
- (C) 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.
- (D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīva (c.

३८६. Which answer matches the critical direction of Chapter 81?

- (A) The chapter notes that displacement and Rehabilitation: Like the Kosi and Bagmati, the condition of villages trapped between the embankments on the Mahananda became hellish.
- (B) The 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 b i o g r a p h i c a l P r o f i l e a t a G l a n c e The following facts are drawn from the formal profile in Videha 358 (presented by Jagdish Chandra Thakur 'Anil', pp.
- (D) 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...

३८७. What does Chapter 81 most clearly emphasize about Kalpana Jha?

- (A) The chapter notes that 25) 2.4, Kalpana Jha: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak: Shardindu Chaudhary' (pp.
- (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 places Ravindra Nath Thakur inside the wider parallel history of Maithili literature.
- (D) The chapter notes that vidyapati's padavali, his collection of songs celebrating the love of Radha and Krishna, fused erotic shringara rasa with Vaishnava bhakti in ways that established a template for Maithili lyric consciousness that persists to the present.

३८८. Which option correctly summarizes a point from Chapter 81?

- (A) As a playwright, he has created a body of socially committed drama that addresses the most urgent questions of contemporary Mithila society: gender violence, caste oppression, electoral corruption, intergenerational neglect, and the betrayal of community...
- (B) The chapter notes that this small, precisely remembered detail captures the economic reality of Maithili literary life.
- (C) The chapter notes that shruti Prakashan, 2009. Mandal, Jagdish Prasad.
- (D) The chapter notes that 106 ongoing Editorials of Samay-Sal Periodical editorials Analysed by Ajit Kumar Jha, Videha 358 pp.

३८९. According to Chapter 81, which statement best fits the discussion of Shardindu Chaudhary?

- (A) The chapter notes that singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (B) The chapter notes that survey of Major Works 2.2.1 Jatiya Vyavasaya Shabdavali (Occupational Vocabulary of Castes) This substantial lexicographical work of 209 pages documents the technical and occupational vocabulary specific to the various jati...
- (C) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (D) They represent the sustained deployment of a comic-critical worldview across a major body of work.

३९०. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) In Bourdieu's theory of literary fields ('The Rules of Art', 1992/1996), this poem is a direct critique of the conversion of cultural capital into social capital by way of the mechanism of the prize.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) Thakur's poetry, with its consistent mourning of a lost cultural homeland, deserves feminist scrutiny regarding the figure of the 'motherland' (janmabhumi, mati-pani) as a feminised landscape.
- (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities.

३९१. Which point is consistent with Chapter 81's treatment of Harimohan Jha's?

- (A) The theory distinguishes between the śakti (denotative power) of individual words, the ākāṅkṣā (mutual expectancy) that binds words into sentences, the yogyatā (semantic fitness) that constrains meaningful combination, and the tātparya (speaker's intent)...
- (B) The all-female cast provided a revolutionary dimension to the performance, where women's portrayal of male power structures served as an implicit critique of patriarchal authority.
- (C) 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.
- (D) In Mithila, the line of inheritance runs from Vardhamāna Upādhyāya's implicit engagement by way of the Pakṣadhara Miśra (Jayadeva) 'Āloka' commentary and the subsequent internal controversy between the Āloka-parampara (Pakṣadhara-Yajñapati line) and the...

३९२. What does Chapter 81 most clearly emphasize about Shardindu Chaudhary?

- (A) The chapter notes that shardindu Chaudhary works in this same line of inheritance of the sharp-eyed commentator who sees by way of convention.
- (B) The chapter notes that centres on Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha, Critical Appreciations.
- (C) Videha holds two versions of this collection: a primary version and a 'mool' (original/source text) version, suggesting that the text underwent editorial evolution or that both print and digital versions were archived.
- (D) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing.

३९३. According to Chapter 81, which statement best fits the discussion of Gajendra Thakur?

- (A) The chapter notes that yadav's empirical observation that educated young Brahmins in 1996 had begun to stop using 'tō' to address lower-jāti people is, in this critical frame, a shift in the social rasa of Maithili grammar, a democratic evolution of the...
- (B) 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.
- (C) The Videha 358 critical essay by Gajendra Thakur (pp.
- (D) The originality or secondclass nature of feeling and experience depends on this fact: how much did the writer (male or female) dive into the woman's mind, or what kind of 'Bhogna-Bhogik' (experiencer) pen did they hold?

३९४. Which answer matches the critical direction of Chapter 81?

- (A) The chapter notes that 106), this satirical memoir collection takes its title from the Maithili expression 'Ja Ham Janitahun', 'Had I known...', a phrase charged with retrospective irony.
- (B) The folk narratives called nārāṣhaṃsī in the Vedas prove that both continued in parallel for a long time.
- (C) The chapter notes that 'The Syntax of Possessor Prominence in Maithili' (with Oliver Bond, Irina Nikolaeva and Sandy Ritchie).
- (D) The chapter notes that Julia Kristeva's concept of 'abjection', the horrified rejection of what must be expelled (mother, body, origins) in order for the subject to constitute itself, illuminates the ambivalence in Thakur's relationship to Mithila's...

३९५. Which point is consistent with Chapter 81's treatment of Ajit Kumar Jha's?

- (A) The chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical...
- (B) In Mithila Rising (Chapter 12, 'State Hood for Mithila', pp.
- (C) The chapter notes that the Maithili Movement: Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the...
- (D) The chapter notes that part V: Darishee Shashinirmala's Three Poems It is I Who Lost Everything, I am Wearing Menstrual Cloth, A Dalit Woman Prefatory Note Darishee Shashinirmala is a most aggressive and confrontational voice in Telugu Dalit women's poetry.

३९६. What does Chapter 81 most clearly emphasize about Shardindu Chaudhary?

- (A) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...
- (B) The history of Maithili literature has always been bound up with periodical culture.
- (C) The title points toward the democratic and non-hierarchical ethos of theatre as a practice, which Vibha Rani reads as a key feature of Premalata Mishra's practice: on stage, social rank collapses, and the actor's skill is the only currency.
- (D) They include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor.

३९७. In Chapter 82 (Dr. Shiv Kumar Prasad), which option reflects the chapter's argument?

- (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 novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.
- (C) The poem thus shows the temporal conditionality of vyāpti, a point that Gangesa himself makes in his analysis of the Anumana-Khanda: that pervasion-relations hold only inside specified limiting conditions.
- (D) Additionally, the performance history of Kamat's one-act plays, their staging, reception, and social impact in actual Maithili communities, requires documentation.

३९८. According to Chapter 82, which statement best fits the discussion of Pratham Maithili Paksik E-Patrika?

- (A) 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...
- (B) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women's writing.
- (C) The Videha Context Videha, Pratham Maithili Paksik E-Patrika (ISSN 2229-547X), founded 1 January 2008 (building on the Bhaalsarik Gaachh blog from 2004), is the first Maithili fortnightly e-journal.
- (D) The chapter notes that he is first and foremost a scholar-critic rather than a purely creative writer, a figure whose primary contribution is the systematic intellectual labour of documenting, analysing, and interpreting Maithili literary history for...

३९९. Which option correctly summarizes a point from Chapter 82?

- (A) The women poets of the old generation used Ramayana, Mahabharata, Puranic myths, whereas the modern woman poet chose the symbols of modern life or chose the straight-flat way of 'Vaktavyaparak' (statement-oriented), ideological-dominant poetry-writing.
- (B) AI, Robotics, and the Question of Human Dignity The most sustained thematic concern running across Viyogi's science fiction, popular science essays, and translations is the question of artificial intelligence and its implications for human identity and...
- (C) 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)...
- (D) The chapter notes that position within the Videha Parallel History Framework 6.1 The Videha Parallel line of inheritance The Videha Parallel Literature Movement (Bhalsarik Gachh, 2000, Videha, 2008 onwards, ISSN...

४००. In Chapter 82 (Dr. Shiv Kumar Prasad), which option reflects the chapter's argument?

- (A) The chapter notes that valmiki's Joothan 'brims with a quiet sense of outrage'; the simmering anger of a man who has experienced systematic dehumanisation and who has found his voice by way of the mediation of Ambedkar's movement.
- (B) Analysis Through Indian Kavya shastra 3.1 Rasa Siddhanta (Theory of Aesthetic Emotion) Bharatamuni and Abhinavagupta The Natyashastra of Bharatamuni (c.
- (C) The Suppressed Gaṅgeśa and Munnaji's Social Position The Videha Parallel History's recovery of Gaṅgeśa Upādhyāya's suppressed inter-caste origins born to a Charmkarini (leather-tanning caste) mother, a fact concealed by upper-caste historians creates a...
- (D) The chapter notes that its primary value is testimonial: it preserves the voices of a generation of Maithili cultural workers and reconstructs the institutional history of the Maithili movement in Kolkata.

४०१. Which option correctly summarizes a point from Chapter 82?

- (A) The Ghazal in Other Indian Languages: The Comparative Frame Alongside its development in Urdu, the ghazal was being adapted, imperfectly at first, then with growing assurance, into several of India's regional languages.
- (B) In contrast, the parallel history recognises the Charyapadas as a primary site of subaltern resistance.
- (C) The founder of Mithila's greatest philosophical line of inheritance was himself socially marginalised by the Brahmin caste apparatus.
- (D) The chapter notes that shanta Rasa and Bhakti Aesthetics in Maay Hamar Nav Kumbh Naheli The poem on the mother achieves shanta rasa, the peace of settled spiritual insight, by way of a systematic stripping away of conventional claims to worth.

४०२. According to Chapter 82, which statement best fits the discussion of Dr. Shiv Kumar Prasad?

- (A) Then Patna, Darbhanga, and Nawada for three or four months, then Calcutta, with a letter for Yatri in the name of Hindi writer Chhedilal Gupta.
- (B) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...
- (C) The chapter notes that shahar O Gel (The City He Went To) is a classic viyoga poem, the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.
- (D) The barking dog of the title ghazal defamiliarizes the migrant's situation: we know rationally that the migrant has left his village, but the image of the dog barking at the empty house makes this departure vivid, strange, and emotionally devastating in a...

४०३. In Chapter 82 (Dr. Shiv Kumar Prasad), which option reflects the chapter's argument?

- (A) The chapter notes that 'Matribhumi' (Motherland) invokes the Mithila community: 'Ao Mithilawasi / Ahan chhi ekta shakti / Ahan bachau matribhumikey / Aa ka' ekr bhakti.'.
- (B) The chapter notes that prasad writes 'Sahitya rajniti nai chhai' (Literature is not politics), the suggested meaning is more capacious than the explicit claim: it implies a critique of the instrumentalisation of art by any ideological programme, a point...
- (C) The chapter notes that this tension generates the characteristic double-voicedness of his work, the capacity to speak simultaneously in Maithili's idiom and with the critical distance of a comparative scholar.
- (D) The chapter notes that linguistic engagement with regional Maithili idiom and vocabulary, preserving the spoken texture of village speech.

४०४. Which answer matches the critical direction of Chapter 82?

- (A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata).
- (B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) The chapter notes that yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this critical frame, and his academic engagement with the LHR line of inheritance places him inside the most progressive current of...

४०५. Which point is consistent with Chapter 82's treatment of Dr. Shiv Kumar Prasad?

- (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 benefit of the road is that it will lead to the village.
- (C) 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...
- (D) His poetic language is full of figurative density -in which a drop, a seed, a fish, an egret, the sea -these natural-cosmic images become the poetic expression of the Dalit identity's invisibility and struggle.

४०६. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

- (A) The chapter notes that works in Videha Sadeha 7 (Prelim_7), Sadeha 36 (Prelim_36).
- (B) The distinction matters for how the novels are placed in literary history: they belong to a line of inheritance of male authors who have taken women seriously (Flaubert, Tolstoy, in Indian literature Premchand, in Maithili Harimohan Jha) rather than to the...
- (C) Avacchedaka analysis: The novel's social knowledge-claims, about diaspora life, village decay, Maithili identity, are properly avacchinned (limited/delimited) by the specific Northeast Indian context.
- (D) The chapter notes that prasad's Khebaiyan exemplifies what Brooks called the 'well-wrought urn': a poem whose meaning is inseparable from its form.

४०७. Which answer matches the critical direction of Chapter 82?

- (A) 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.
- (B) The chapter notes that both marginalites are documented and theorised by the Videha Parallel History.
- (C) The paradox of the marginalised asserting themselves by way of a complaint is quintessentially New Critical irony.
- (D) The chapter notes that this linguistic choice is itself politically major: as the Videha Parallel History documents, the Sahitya Akademi establishment historically privileged Brahminical high-register Maithili, which T.K.

806. Which answer matches the critical direction of Chapter 82?

- (A) Abhaa Jha's essay is titled 'Rangkarmi Premrata Mishra's 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.
- (B) In Gangesa's terms: the pratyaksha evidence (Jha's actual published works) is before us; the anumana (what can be inferred about their significance) is being built; the upamana (how they compare with the best in their fields) is becoming clearer; and the...
- (C) The chapter notes that Prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem.
- (D) Indian Rasa theory recognises the karuna-shanta combination that gives his best stories their emotional signature.

809. Which point is consistent with Chapter 82's treatment of Dr. Shiv Kumar Prasad?

- (A) The chapter notes that Prasad and Bama The comparison with Bama, the Tamil Dalit woman writer whose Karukku (1992) combines autobiography, social critique, and spiritual reflection in a fragmented, oral-inflected form, reveals the gender dimension of Dalit...
- (B) The chapter notes that this critical frame has particular relevance for Prasad, who has spent much of his creative life in Jharkhand (associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the Bihar-centred official literary...
- (C) The chapter notes that Prasad's work operates inside what Spivak would call the 'subaltern cartography' of Maithili.
- (D) The chapter notes that its discussion connects Dr. Kirtinath Jha with critical appreciation, literary history and the Videha critical frame.

810. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

- (A) Jha's translation of Gibran participates fully in this movement.
- (B) The chapter notes that for connecting with the whole of life and the world, language-diversity, regional and class-diversity consciousness is necessary. Marginalized Voices and Social Responsibility Even in all the above circumstances and...
- (C) Her analysis shows that Prasad's fiction merits the serious critical attention that the mainstream has withheld.
- (D) 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.

811. Which answer matches the critical direction of Chapter 82?

- (A) 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.
- (B) The 'golak bānh' (encirclement of the ball, or prison-ball-and-chain) is an unusually concrete image for the poet's sense of entrapment: social obligation, material poverty, and unrealised aspiration all compressed into a single object.
- (C) Among them, on number ten is 'Kathak Banal Lok' (The Man Who Became a Log), which was included in the syllabus of the 9th and 10th Bihar School Examination Board in the Galp Guchha story collection, and therefore this story is the most popular, read by...
- (D) The chapter notes that unlike the dominant stream of Maithili letters, long shaped by Maithil Brahmin scholarly culture centred on Darbhanga, Mandal represents the subaltern voice that Gajendra Thakur's Videha movement, the first Maithili fortnightly...

४१३. What is the best reading of the chapter's discussion of Dr. Shiv Kumar Prasad?

- (A) 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.
- (B) The chapter notes that strategic Comparison of Analytic Frameworks Jha's comparison is a strategic attempt to defend the "kingdom" of Indian philosophy against the "encroachment" of Western thought by proving the superiority or at least equal...
- (C) The classical requirement that the poet name himself in the maqta is not vanity but epistemological accountability: the poet takes responsibility for the poem, stakes his identity on its truthfulness, and thereby makes the poem a form of valid testimony...
- (D) The chapter notes that original (Avadhi) Maithili Translation English Meaning Jo sumirati sidhi hoi, gananāyaka karivara badana.

४१३. Which option correctly summarizes a point from Chapter 82?

- (A) The Maithili Sāhitya Samsthā and related organisations have organised events that have sustained a literary community in the city.
- (B) The chapter notes that prasad's work, by way of the Marxist lens, serves as a form of cultural praxis: his poetry documents the material conditions of the Maithili semi-urban periphery (Nirmali, Supaul, a flood-vulnerable, economically marginalised region).
- (C) 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.
- (D) The chapter notes that this geographical-intellectual connection between Gaṅgeśa's Mithila and Jha's journalism is not merely metaphorical.

४१४. What is the best reading of the chapter's discussion of Dr. Shiv Kumar Prasad?

- (A) The chapter notes that 'Shahar O Gel' is a document of primitive accumulation in the cultural sphere: the village's human capital is drained to the city, leaving a community that has lost its social fabric.
- (B) The chapter notes that brecht and the Short Form Bertolt Brecht's theory of the Lehrstück (learning play) and his advocacy of short, defamiliarising narrative forms that interrupt habitual perception and provoke critical thought provides a Western...
- (C) 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...
- (D) 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.

४१५. What does Chapter 83 most clearly emphasize about Kumar Jha?

- (A) The chapter notes that narendra Jha, arriving at systematic writing only after his heart surgery at age 63, is the 'indispensable nutritive element' for this malnutrition, but also a sign of how fragile this line of inheritance remains.
- (B) Gangesa analyses vyapti (universal concomitance: "where there is smoke, there is fire") as the foundation of valid inference.
- (C) The chapter notes that shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse...
- (D) A Literature of Their Own: British Women Novelists from Bronte to Lessing.

४१६. According to Chapter 83, which statement best fits the discussion of Chandrakala Devi?

- (A) His mother was the late Chandrakala Devi, who also composed Maithili verse.
- (B) The chapter notes that publisher: Mithila Sanskriti Parishad (Secretary: Sri Dayashankar Mishra), 6-B, Kailash Saha Lane, Kolkata-700007.
- (C) The parallel line of inheritance championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to recognise.
- (D) The Nyāya theory is that doubt about pervasion acts as a preventer of the cognition of pervasion.

४१७. In Chapter 83 (Shiv Kumar Jha 'Tillu'), which option reflects the chapter's argument?

- (A) The story answers this question with structural irony rather than direct statement, another instance of the vakrokti (oblique expression) that Kuntaka recognises as the hallmark of literary excellence.
- (B) The chapter notes that 5 New Critical Close Reading: Selected Poems Applying the New Critical method of close reading, bracketing biographical and historical context temporarily in order to attend to the poem as a verbal structure, one observes in the...
- (C) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.
- (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

४१८. What does Chapter 83 most clearly emphasize about Tillu Miyan?

- (A) His particular form of comedy, combining folk idiom, political satire, and social critique, draws on the Maithili line of inheritance of haasya (comedy) as a literary and performative mode while adapting it to the conditions of contemporary Indian...
- (B) The chapter notes that) is his first published literary work and specifically his first published Maithili ghazal collection.
- (C) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy.
- (D) The chapter notes that however, the very act of staging female suffering, of making visible what is normally confined to domestic spaceperforms a feminist function in the context of village performance culture.

४१९. What does Chapter 83 most clearly emphasize about Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that bechan Thakur: The Director-Educator Bechan Thakur is arguably the most major practitioner of the parallel movement, serving as both a director and a mentor to a new generation of artists.
- (B) 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.
- (C) Gangesa analyzes the Vyaptipancaka (five provisional definitions of Vyapti offered by older logicians) and refutes them all because they fail in cases of non-co-locative attributes.
- (D) The collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and...

४२०. Which point is consistent with Chapter 83's treatment of Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that key Stories and Their Analysis 3.2.1 Sunanda, Gender, Moral Courage, and Village Hypocrisy The opening story 'Sunanda' is one of the collection's finest achievements.
- (B) The chapter notes that writers like Raut (a farmer from Berma village, Madhubani) and contributors like Kamini Kamayini carry an authority of embodied experience that is itself a form of epistemological validity.
- (C) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.
- (D) A Literature of Their Own: British Women Novelists from Bronte to Lessing.

४२१. Which answer matches the critical direction of Chapter 83?

- (A) The chapter notes that kṣemendra's concept of aucitya (propriety, appropriateness), the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment, is precisely what these poems embody.
- (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) Avacchedaka (Limitor) and Poetic Precision Gaṅgeśa's avacchedaka prevents infinite regress in predication by specifying the 'conditioner' of a property.
- (D) 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...

४२२. According to Chapter 83, which statement best fits the discussion of Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...
- (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context.
- (C) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (D) The essay 'Maithilī Kathāme Strī' in Sadeha 21 makes him one of the few male writers in the archive who explicitly theorises women's representation in Maithili fiction.

४२३. In the context of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren, which statement is accurate?

- (A) 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.
- (B) The Well Wrought Urn: Studies in the Structure of Poetry.
- (C) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic, an ending that opens rather than closes meaning': the two men embrace; Madan weeps; no moral is stated.
- (D) His Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sām Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām (We/I, the first-person plural assertion)...

४२४. According to Chapter 84, which statement best fits the discussion of Ke Dastāveza?

- (A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record.
- (B) The chapter notes that however, Derrida is accused of trying to appropriate the voice of women under the guise of male discourse, to snatch the authority that women have painstakingly achieved, the authority with which they speak for themselves.
- (C) The chapter notes that devotional geet occupies an interesting middle position: it is human composition (not scripture) but it claims the authority of line of inheritance (parampara) and the sanction of community performance.
- (D) The story ends with the two men embracing, the powerful official and the subaltern child now reversed, the class hierarchy and the caste hierarchy pulled apart.

४२५. What does Chapter 84 most clearly emphasize about Theoretical Frameworks Vatsyayan-Ajneya's?

- (A) Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration.
- (B) 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.
- (C) A n a l y s i s o f I n d i v i d u a l W o r k s 9.1 Mansarbi: A Novel of Caste, Gender, and Mithila's Rural Economy Mansarbi (2025) is structured around two intersecting narrative strands: the story of Bulki and Raghab's love (Shringara), and the story of...
- (D) The chapter notes that none of these limiting conditions invalidates the work; the NavyaNyāya critical frame insists that all knowledge is conditioned knowledge, and the task is to specify the conditions rather than pretend to an unconditioned view.

४२६. What is the best reading of the chapter's discussion of ACHHE LAL SHASTRI?

- (A) ACHHE LAL SHASTRI अच्छेलाल शास्त्री Witness Poet · Shravana 2010 Flood Poet · Raṇabhūmi Critical Voice Archive Presence & Works Sadeha 7 (Prelim_7): Kī Dekha Rahala Chī? + Dū Hajāra Dasa Śrāvaṇaka Dṛśya | Sadeha 10 (Prelim_10): Raṇabhūmi Ā Kavita | Sadeha...
- (B) The chapter notes that durganand Mandal belongs unambiguously to the suppressed parallel line of inheritance.
- (C) The well-known "Bahare Asam" (Bahr-e-Asam, matrakram 2122-1222-2122) cited in Anchinhar Aakhar blog posts for specific ghazals exemplifies how this numerical notation system makes bahr identification and teaching practically accessible.
- (D) A complete critical edition of all twelve plays with scholarly apparatus in English or Hindi would transform Nachiketa's international accessibility.

४२७. Which point is consistent with Chapter 84's treatment of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani?

- (A) The specific attention to how Maithili dramatists depict the landless labourer, the exploited woman, the child bride, and how the dramatic form creates conditions for the audience's critical engagement with these conditions, is consistent with Bertolt...
- (B) The chapter notes that close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.
- (C) The chapter notes that he worked alongside the Dimasa Mahila Utthan Samiti, the Zeliangrong Naga communities, the Jemi Naga women, and others, helping register women's cultural organisations under the Punjab Registration Act.
- (D) Her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits.

४२८. Which option correctly summarizes a point from Chapter 84?

- (A) The zero-count for Maithili Sahitya Akademi Fellows is the single most glaring institutional failure, representing decades of collective neglect of a language with one of the oldest literary traditions in India.
- (B) The story opens: 'He jo sipahi seva mein asai ke pad pahine gaurab aa pratishtha ki baat chhalai se Nepaalke badlait halat sange ao pad aa padiya dayitva vala byakti grahya nahi bhairhane chhai'.
- (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 sunani brings this intra-Dalit class-controversy into poetry.

४३९. According to Chapter 84, which statement best fits the discussion of Anamika Raj's?

- (A) The chapter notes that by reclaiming the logic of Gaṅgeśa and the social realism of the "Parallel line of inheritance," the Videha movement has provided a robust critical frame for linguistic revitalization.
- (B) 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.
- (C) The chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry.
- (D) 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.

४३०. In Chapter 84 (Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren), which option reflects the chapter's argument?

- (A) 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...
- (B) The chapter notes that by digitizing these performances, Videha counters the "usurpation" of these traditions by commercial interests and ensures that the specific cultural meanings of motifs like the Kalash (sacred pot) or the Sita-Ram narrative remain...
- (C) Academic surveys show that the 21st century has seen an explosion of short-story writing, with over one hundred collections published between 2015 and 2020 alone.
- (D) 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: Dādīka Gīta | Sadeha 10...

४३१. Which answer matches the critical direction of Chapter 84?

- (A) 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.
- (B) The most personally major was the title 'Abhinav Vidyapati' (the New Vidyapati), conferred upon him in person by the eminent Hindi and Maithili poet Baba Nagarjuna (Vaidyanath Mishra Yatri) at a public ceremony in Purnia.
- (C) Anchinhar's expertise in Maithili literary history and genre history gives his assessment of Shardindu Chaudhary's contribution its particular authority.
- (D) The chapter notes that dādīka Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the line of inheritance of the grandmother's oral transmission of folk culture, the role that Maithili's women's oral line of...

४३२. What is the best reading of the chapter's discussion of Parallel History?

- (A) The chapter notes that th century CE, Mithila) is the founder of the Navya Nyāya (New Logic) school, the dominant line of inheritance of philosophical analysis in Mithila for several centuries.
- (B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.
- (C) The chapter notes that rasa-Dhvani Analysis Bharatamuni's theory of rasa and Ānandavardhana's dhvani provide the primary Indian critical critical frame for Pushpa's ghazals.
- (D) The chapter notes that kamal's most accomplished songs achieve Rasa-Dhvani: the COVID song 'Jani nikalhu katahu, akaran' achieves both literal social instruction and the resonance of human isolation, lost community, and existential longing in just a few lines.

४३३. In Chapter 84 (Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren), which option reflects the chapter's argument?

- (A) The folk literature line of inheritance itself is characterised by a distinctive kind of vakrata, the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.
- (B) In 'Raand', the story is focalized by way of Mani, the young student-nephew, whose growing surprise and admiration for his aunt's autonomy structures the narrative's ideological movement from convention to liberation.
- (C) 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...
- (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...

४३४. Which point is consistent with Chapter 84's treatment of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani?

- (A) The Videha Parallel History: Mallik's eight-volume presence makes him the archive's most consistent early ghazal voice.
- (B) The chapter notes that munni Kamat writes: 'She encouraged more and more women to get involved in stage productions.
- (C) The chapter notes that later theorists, notably Abhinavagupta, added śānta (tranquility/peace) as a ninth. Ānandavardhana's Dhvanyāloka recognises śānta as the deepest rasa, the one that underlies all others as the ocean underlies all waves.
- (D) Videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of...

४३५. According to Chapter 84, which statement best fits the discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 5) Reaching the milestone of modern creative prose collections.
- (B) The gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony.
- (C) The rasa is often directly stated rather than suggested.
- (D) The critical apparatus of a literary movement is not gender-neutral: the voices that shape how a line of inheritance reads and values its own texts are as determinative of the line of inheritance's character as the voices that create those texts.

४३६. In the context of Shivshankar Srinivas, which statement is accurate?

- (A) And the novelist begins with Gyanchan Yadav's story.
- (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 chapter notes that western Critical Perspectives VI.A Formalism and New Criticism VI.B Structuralism and Narratology VI.C Postcolonialism and Subaltern Studies VI.D Feminist Literary Criticism VII.
- (D) 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.

४३७. Which option correctly summarizes a point from Chapter 85?

- (A) The chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the...
- (B) The title Geet Ganga employs the structuralist binary of river/land, the Ganga as the flowing, continuous, uncontainable element that resists being fixed, versus the settled bank of line of inheritance.
- (C) The chapter notes that whether or not the legend is literally true, it encodes a real philosophical point: the verse on 'gotva' is itself a mini-exercise in the very question of universals (sāmānya) that lies at the heart of Navya-Nyāya logic.
- (D) Indian Critical Perspectives VII.A Rasa Theory (Bharata and Abhinavagupta) VII.B Dhvani and Vakrokti VII.C The Navya Nyaya Epistemological critical frame of Gangesa Upadhyaya VII.D Applying Navya Nyaya to Srinivas's Fiction VIII.

४३८. What is the best reading of the chapter's discussion of Literary Study VIII.A Shivshankar Srinivas?

- (A) The chapter notes that comparative Literary Study VIII.A Shivshankar Srinivas and Kathakar Ashok VIII.B Shivshankar Srinivas and Kumar Pawan VIII.C Srinivas in the Context of Maithili Short Fiction IX.
- (B) The chapter notes that however, the very act of staging female suffering, of making visible what is normally confined to domestic space performs a feminist function in the context of village performance culture.
- (C) His mother was the late Chandrakala Devi, who also composed Maithili verse.
- (D) Anumāna (Inference) and the Social-Critical Mode Anumāna in Nyāya is inferential cognition based on the vyapti, the universal pervasion or invariable concomitance between a hetu (reason/mark) and the sadhya (probandum).

४३९. Which point is consistent with Chapter 85's treatment of Shivshankar Srinivas?

- (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 notes that this erasure is precisely what Gyan Pandey, in his work on communal violence and subaltern history, calls "the prose of the archive": the official record is not a neutral accumulation of facts but a politically constituted selection...
- (C) The special commemorative issue of Videha (Issue 424, August 2025), which is dedicated entirely to him, marks a landmark moment in the critical recognition of his oeuvre.
- (D) The chapter notes that just as Gaṅgeśa's low-caste birth was suppressed in official Mithila intellectual history (Videha Parallel History, Part 16), Ramaphal Mandal's martyrdom was suppressed because it represented subaltern nationalism rather than...

४४०. Which answer matches the critical direction of Chapter 85?

- (A) His critical writings include Badalait Swar (2011), Maithili Upanyas ki Aalochana (2021), and Vishleshan (2022).
- (B) His account of the women's cultural gathering in North Cachar Hills, where, for a few days, tribal women of all Naga sub-groups gather in communitas, sharing traditional dress, songs, and cultural knowledge, temporarily suspended from ordinary social...
- (C) The chapter notes that 'A Critical Analysis of Maithili Short Stories: Twenty First Century.' Videha eJournal, 2025.
- (D) The crow is placed in comparative relation to the canonical Maithili kokil (cuckoo), but via antithesis: the hitherto unfamiliar (the crow-poet) is recognized by way of similarity-with-difference to the familiar (the cuckoo-poet).

४४१. In the context of Shivshankar Srinivas, which statement is accurate?

- (A) 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.
- (B) The chapter notes that trikona (1986), A collaborative collection in which Srinivas participated alongside other writers.
- (C) The chapter notes that navya-Nyāya Epistemology (Gaṅgeśa's Technique) Navya-Nyāya, which flourished in Mithila, stresses precision in definition (Lakṣaṇa).
- (D) The chapter notes that feb 15, 2023 Galpi (Storytellers): A critical examination of the narrative techniques in modern Maithili fiction.

४४२. Which option correctly summarizes a point from Chapter 85?

- (A) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language.
- (B) The chapter notes that he left his village at fifteen to find work in Kolkata, a trajectory shared by millions of Maithil working-class migrants.
- (C) 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...
- (D) The chapter notes that this debut co-authored collection introduced him to the Maithili reading public.

४४३. What is the best reading of the chapter's discussion of Shivshankar Srinivas?

- (A) 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.
- (B) The chapter notes that yogananda Jha (whose Loka-jivan o Loka-sahitya, 1986, is itself archived on Videha), evaluates literature by its fidelity to and creative engagement with folk oral traditions.
- (C) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women.
- (D) The hetu (reason/middle term) is: the target language possesses adequate expressive resources for the source text's semantic range.

४४४. According to Chapter 85, which statement best fits the discussion of Shivshankar Srinivas?

- (A) The chapter notes that pramana in Theatrical Cognition The Naiyayika line of inheritance recognises four Pramanas (sources of valid knowledge): Pratyaksha (direct perception), Anumana (inference), Upamana (comparison/analogy), and Shabda (verbal testimony).
- (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 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.
- (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.

४४५. What is the best reading of the chapter's discussion of Shivshankar Srinivas?

- (A) The chapter notes that jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures, she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila...
- (B) His logic mirrors the Navya Nyaya concept of abhava (non-existence) specifically, he holds that the "absence" of these dialects in official literature is not a natural lack but a "constructed non-existence" enforced by political power.
- (C) The chapter notes that contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.
- (D) The chapter notes that mishra's refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.

४४६. Which answer matches the critical direction of Chapter 85?

- (A) The chapter notes that translated Work "Sinurhar" (Sinurhar, Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008). "Mati" ("Soil") was translated by Ashutosh Kumar...
- (B) The chapter notes that rampur started being talked about in surrounding villages.
- (C) The chapter notes that epistemological Grounding: Navya Nyāya and the Logic of Gaṅgeśa A unique feature of the Videha movement is its integration of the Navya Nyāya school of logic, particularly the fourteenth-century techniques of Gaṅgeśa Upādhyāya, into...
- (D) In narratological terms (drawing on Gérard Genette and Seymour Chatman), Bhramar works with a cinematic narrative mode, rapid scene-changes, dramatic dialogue, physical action that carries ideological weight.

४४७. What is the best reading of the chapter's discussion of Shivshankar Srinivas?

- (A) 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.
- (B) The chapter notes that comparative Mystical and Spiritual Traditions 24.
- (C) The chapter notes that this is a body of work spanning thirty-six years and every major prose and poetry genre.
- (D) 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.

४४८. According to Chapter 85, which statement best fits the discussion of Shivshankar Srinivas?

- (A) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (B) The chapter notes that vimal's cinematic metaphor, 'like a reel unrolling from beginning to end' captures the narrative's external orientation: Bhramar is not an interior monologue novelist but a storyteller who relies on action, dialogue, and social event.
- (C) The chapter notes that b Essays on Institutional History The essays on Mithila Vikas Parishad Kolkata (published in Videha Special Issue No.
- (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.

४४९. In Chapter 85 (Shivshankar Srinivas), which option reflects the chapter's argument?

- (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 archiving of his works on Videha and by way of CIIL ensures that they are accessible to a global readership and that they contribute to the larger project of documenting and sustaining a literary line of inheritance of extraordinary antiquity and...
- (C) The question of testimonial validity, whether the author has the right kind of knowledge to testify to these realities, is answered by their biographical positions: Raut's authority comes from his embodied life as a farmer, Kamini Kamayini's from her...
- (D) 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...

४५०. Which point is consistent with Chapter 85's treatment of Kumar Mishra?

- (A) The "I" of Mankenapuvvu is possibly educated, aware, rebellious -the Dalit woman of the new generation.
- (B) The story dramatizes a Navya-Nyāya crisis. a.
- (C) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.
- (D) The chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr.

४५१. Which answer matches the critical direction of Chapter 85?

- (A) Application of Critical Frameworks to Kapileshwar Raut New Critical Reading From the New Critical standpoint, Raut's best stories achieve a fine balance between dramatic compression and emotional resonance.
- (B) The story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another.
- (C) The chapter notes that dhundhame Ghatna (Incident in the Fog) (1970) First, second, third situation of the story, then two telegrams from the story compiler.
- (D) The chapter notes that gajendra Thakur's preface to Hamara Binu Jagat Sunnaa Chhai (2012) is the most substantial critical assessment of his work to date and serves as the entry of his work into Maithili's critical discourse.

४५२. In the context of Shivshankar Srinivas, which statement is accurate?

- (A) The chapter notes that reading Aṃśu from outside this community requires a conscious act of cultural translation.
- (B) The chapter notes that mantradrashṭa Rishyashringa (Śrutiprakashan edition), Maithili Translation Translation details: Hindi source: Harishankar Shrivastava "Shalabh," editor Shrigopal Pandit.
- (C) The story shows Srinivas's capacity to render female interiority with empathy.
- (D) The chapter notes that for Narendra Jha's writing, the Sahitya Shastra critical frame is less directly applicable, his work belongs to the 'shastra' (technical treatise) line of inheritance rather than the 'kavya' (literary) line of inheritance.

४५३. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) 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.
- (B) The postcolonial state, by way of Hindi/English hegemony, has imposed a vyadhikaraṇa abhāva (non-existence in a different locus), the word 'Maithili' now exists, but its meaning has been relocated to a museum, not a living community.
- (C) Videha Parallel History critical frame (VPHF): This original critical frame, derived from the archive's unique function, posits that these texts are not mere reflections of mainstream history but are counter-narratives.
- (D) The chapter notes that centres on Subhash Chandra Yadav, Nit Naval Subhash Chandra Yadav.

४५४. What does Chapter 86 most clearly emphasize about Magical Birds?

- (A) Videha Parallel History critical frame (VPHF): Bagwār is a parallel history of the Indian peasant.
- (B) The stories rarely challenge the reader's assumptions or generate the productive ambiguity that marks major fiction.
- (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) And Subhash Chandra Yadav did not stop listening to stories. "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased.

४५५. Which answer matches the critical direction of Chapter 86?

- (A) The remaining birds from the magical land of Mithila also disappeared.
- (B) The chapter notes that legacy The Jha couple represent, taken together, the most comprehensive attempt in twentieth and twentyfirst century Maithili writing to address the civilisational question: what has happened to Mithila, and how can it be recovered?
- (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) In this context, Narendra Jha is the poushtik tatvathe nutritive element, that the language badly needs.

४५६. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) 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).
- (B) The farmers were still ploughing the fields, but without the colourful birds, this Mithila did not seem like that Mithila anymore.
- (C) A critical reading of its architecture reveals the intellectual ecology that parallel literateurs endorsed and inhabited.
- (D) The chapter notes that by using genealogical records as a tool for social deconstruction rather than caste preservation, the archive functions as a powerful instrument of social justice.

४५७. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) And in the land of Princess Swapnasundari, Mithila, small and big trees began to smile everywhere.
- (B) 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...
- (C) The chapter notes that by framing the electoral corruption as a dream, Mandal enables both the emotional intensity of witnessing it and the cognitive distance of knowing it is a dream, precisely the Brechtian combination of feeling and understanding that...
- (D) The chapter notes that udaya Narayana Singh), Buddhinath Mishra, and others, confirming his membership in the active Maithili literary community that engaged directly with the plagiarism controversy.

४५८. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that certification: Extrinsic Validity (Parataḥ-Prāmāṇya) A key debate in Indian epistemology concerns whether the validity of knowledge is selfcertifying (svataḥ-prāmāṇya, as the Mīmāṃsakas held) or requires external certification...
- (B) The chapter notes that d Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".
- (C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (D) Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.

४५९. Which answer matches the critical direction of Chapter 86?

- (A) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyanand Jha).
- (B) The chapter notes that nand's engagement with a female protagonist's interiority, and his willingness to use the mythological name as a frame for contemporary social analysis, places him in dialogue with the women's literary line of inheritance that Videha...
- (C) The chapter notes that born and educated in Calcutta (BSc, Calcutta University), Jha enlisted in the Indian Air Force, where technical training and postings to nine stations over twenty years shaped an itinerant sensibility intimately familiar with the...
- (D) And the Mithila of that little princess became the greenest and most cheerful country in the world.

४६०. Which option correctly summarizes a point from Chapter 86?

- (A) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy.
- (B) And if we too happen to find such a place, where men and women can think big thoughts!
- (C) The chapter notes that however, attempts to employ these theories in an integrated manner have been limited, particularly in the domains of Dalit literature, women's literature, and translated literature.
- (D) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds.

४६१. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (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 paswan and Bama The comparison with Bama, the Tamil Dalit woman writer whose Karukku (1992) combines autobiography, social critique, and spiritual reflection in a fragmented, oral-inflected form, reveals the gender dimension of Dalit...
- (C) The chapter notes that if you find this place, wherever it is, then inform us at our e-mail address editorial.staff.videha@gmail.com.
- (D) The chapter notes that this report provides an exhaustive analysis of this parallel line of inheritance, contrasting it with established historiography and articulating the mechanisms by which digital democratization is reshaping the Maithili literary...

४६२. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) The resonance with Lallan Prasad Thakur's theatrical project is structural rather than direct.
- (B) Jha's practice leans toward a middle register that would be accessible to educated readers while retaining the aesthetic elevation appropriate to Gibran's poetic prose.
- (C) The chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting.
- (D) The young women with dark, plump, firm bodies, suppressing shy smiles, nudging each other and whispering, gaze intently at the vipata.

४६३. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that iV Fictional Worlds of Social Critique: Ram Chandra Roy: Narrative as a Mirror to Rural Realities Work: Sapanā Sākār (सपना साकार, Dream Realized) (Short Stories) Formalist-Structuralist Analysis: Roy is a master of the conventional...
- (B) After seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.' 3.2 Dhadhait Navki...
- (C) Maithili Story Science (Maithila Kathashastra) and Subhash Chandra Yadav The target of Michel Foucault's "Disciplinary Institution" and the psychological "Gaslighting" of Barton and Whitehead is the same.
- (D) The chapter notes that its theatrical dramaturgy builds by way of recognition of a familiar domestic situation toward a climactic confrontation that forces the audience to examine its own assumptions about filial duty (putradharm) and parental authority.

४६४. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that so Subhash Chandra Yadav's writer's block was not ordinary writer's block, it was "gaslighting".
- (B) The chapter notes that georg Lukács' concept of the 'type', the literary character who embodies a historical-social tendency, applies directly to Manu's poetic persona: he is the type of the Maithili migrant labourer-intellectual, the first-generation...
- (C) The story 'Daag' is the collection's most explicit engagement with female agency.
- (D) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestion (dhvani) as the soul of poetry, is particularly applicable to Jha's dramatic language.

४६५. Which point is consistent with Chapter 86's treatment of Ramanand Jha?

- (A) The chapter notes that but when Ramanand Jha 'Raman' used this Story Science with Bisadh, and in its light, when Umesh Mandalji sent me the story of Jagdish Prasad Mandal, which was edited for spelling by Shivshankar Srinivas (he worked hard for three days...
- (B) The chapter notes that since its inception, Videha has served not merely as a repository of texts but as an active participant in the construction of a "Parallel line of inheritance".
- (C) Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.
- (D) 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.

४६६. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav's?

- (A) The chapter notes that shabd-Arth-Shakti.
- (B) The chapter notes that because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha.
- (C) The novels grant women psychological complexity and moral autonomy that was comparatively rare in Maithili prose fiction before Chaudhary.
- (D) The poet, separated from his community's full flourishing, living in a diaspora city (implied by the Kolkata publication), or witnessing the erosion of traditional culture, seeks (khoj) the white pigeon (ujāra paraba) that once made the community whole.

४६७. What does Chapter 86 most clearly emphasize about Tarānand Viyogi's?

- (A) The chapter notes that story Science exposed Tarānand Viyogi's terminology (1) like novels being produced in Maithili in bulk, (2) language of the Mehtar caste, and (3) the conspiracy to pile up a mountain of garbage, and Ramanand Jha "Raman"'s terminology...
- (B) The chapter notes that shashinirmala sets out this philosophical insight in the language of poetry -without any theoretical terminology.
- (C) The women poets of the old generation used Ramayana, Mahabharata, Puranic myths, whereas the modern woman poet chose the symbols of modern life or chose the straight-flat way of 'Vaktavyaparak' (statement-oriented), ideological-dominant poetry-writing.
- (D) The chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili.

४६८. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) The chapter notes that this is the epistemological work of literature in Gangesa's critical frame: not merely to communicate what is already known, but to create the verbal instruments by way of which new knowledge can be expressed and received.
- (B) The Bīhani Kathā Form in Tohār Katek Raṅg As a bīhani kathā writer, Manu operates inside the Videha movement's signature literary innovation.
- (C) The chapter notes that this incident shows the impact of Story-Science.
- (D) The chapter notes that from 1972, women began performing female roles in Chetna Samiti productions, a historic shift in which she was key.

४६९. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame.
- (B) The collection of folk tales done so far is incomplete.
- (C) In narratological terms (drawing on Gérard Genette and Seymour Chatman), Bhramar works with a cinematic narrative mode, rapid scene-changes, dramatic dialogue, physical action that carries ideological weight.
- (D) All quotations from Maithili primary texts are the author's translations.

४७०. Which option correctly summarizes a point from Chapter 86?

- (A) The line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit.
- (B) The chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales.
- (C) The chapter notes that second, she writes exclusively in poetry, a gendered specialisation that reflects both the line of inheritance of women's song and lyric expression in Mithila and the specific conditions of literary production in the diaspora.
- (D) The chapter notes that fishman's GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission.

४७१. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that during the transcription period, it was experienced that the historical understanding of Mithila was of a very high order.
- (B) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women's poetry.
- (C) The chapter notes that we all continue to use its metaphors, symbols, emotions, and craft in our own ways in written literature.
- (D) The chapter notes that by way of Videha, Anchinhar established himself as a collaborator of Gajendra Thakur in multiple co-edited volumes.

४७२. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that this date, 1993, is a landmark in Maithili's institutional recognition as a media language, and Jha's documentation of it is an act of archival preservation that the Videha Parallel History critical frame regards as foundational.
- (B) The chapter notes that both forms of extractionecological and social, are driven by the same logic of control over the reproductive capacities of nature and women.
- (C) The chapter notes that this inclusion asserts a continuity between the 14th-century classical line of inheritance and the contemporary folk line of inheritance, a continuity that the canonical literary history severs by treating Vidyapati as a...
- (D) In Maithili, the study of folk literature has not even properly begun.

४७३. What does Chapter 86 most clearly emphasize about Rabindranath Tagore?

- (A) The chapter notes that this journey, which began with Rabindranath Tagore, progressed as a result of a reformist movement from one corner of India to another.
- (B) The chapter notes that its discussion connects Voices from Mithila with critical appreciation, literary history and the Videha critical frame.
- (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) The chapter notes that feminist Theory Feminist literary theory, from Virginia Woolf by way of Simone de Beauvoir, Judith Butler, and the Indian feminist line of inheritance represented by Susie Tharu, K.

४७४. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision.
- (B) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society.
- (C) The chapter notes that dialectical Continuity: Gopesh represents the Mithila of the past (Vachaspati, Mandan Misra, and the Kamala river) alongside the Mithila of the present (transistors, nylon shirts, and "drainpipe" trousers).
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

४७५. Which option correctly summarizes a point from Chapter 86?

- (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) 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.
- (C) The chapter notes that evaluated by way of the full spectrum of Indian and Western literary theories, his work shows extraordinary breadth and depth: it engages simultaneously with the classical aesthetics of Rasa and Dhvani, with the social realities of...
- (D) 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.

४७६. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) Videha Parallel History critical frame (VPHF): Jha's essays are a parallel history of literature.
- (B) The chapter notes that isms: Literature: Postmodern, Existentialist, Humanist, these were ideologies of philosophy.
- (C) The line of inheritance of women writing on women by women was actually: delayed start in Maithili.
- (D) The chapter notes that bakhtin's concept of the 'chronotope', the spatiotemporal matrix in which novelistic events are embedded, is equally useful.

४७७. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that bCE-200 CE) The Nāṭyaśāstra's theory of rasa, aesthetic emotion aroused in the sensitive reader by a literary work, provides a fundamental vocabulary for describing Thakur's emotional register.
- (B) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.
- (C) The chapter notes that empathy: The Social Foundation of Maithili Verb Agreement' (with Balthasar Bickel and Walter Bisang).
- (D) The purpose of a story should be according to the needs of society, and the changes in the story's journey should be in accordance with the changes that have occurred and are occurring in society.

४७८. Which option correctly summarizes a point from Chapter 86?

- (A) The chapter notes that but at the same time, the story is itself controlled by the culture of that society.
- (B) The fact that the poetry of a famous scholar like Gangesh is not available today, under whose conspiracy, is evident from the examples given above.
- (C) 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.
- (D) The 'Anchinhar Formula' as Pramāṇa Theory The structural parallel between Anchinhar's evaluative formula and Gaṅgeśa's pramāṇa theory is striking and, given the Maithili cultural context, unlikely to be entirely accidental.

४७९. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that jataka tales, along with the spread of folk language, also carry the desire to spread Buddhism.
- (B) The chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that when a woman poet writes of the angaithi (hearth), the sadharanikarana of domestic longing into aesthetic experience serves as the poetic act.
- (D) In the world-travel-exposure, the 'flightspeed' of women's society has increased.

४८०. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) The chapter notes that paksha, Sadhya, Hetu (Subject, Predicate, Reason in inference): The structure of Nyāya inference applied to the critical claim: Preeti Thakur's chitrakatha (paksha) achieves cultural democratisation (sadhya) because it sets out...
- (B) 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...
- (C) The chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member.
- (D) The chapter notes that so a story is crafted by reconstructing experiences.

४८१. What is the best reading of the chapter's discussion of Subhashchandra Yadav?

- (A) The story anticipates what Judith Butler (Gender Trouble, 1990) calls performative gender resistance: Citrā does not merely complain about the system but disrupts its performance, literally refusing to put on the varmaṇa (marriage garland) and locking the...
- (B) And for the re-establishment of dialogue, the storyteller needs to have belief, logical belief and experiential belief, which Subhashchandra Yadav possesses.
- (C) The chapter notes that THE TRANSITION TO NAVYA-NYAYA: The Paradigm Shift: From Prameya to Pramana As Karl H.
- (D) The chapter notes that 30), classified as dīrgha-kathā (long story / novelette), with illustrations by the artist credited inside the publication.

8८३. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The writer does not have control over the text.
- (B) The chapter notes that other notable works include Shaurya Gaan (Songs of Valor), Janak Nandini Janaki, and the poetry collection Sanjhiya.
- (C) The chapter notes that lajakotar interrogates the shame codes that confine women.
- (D) The chapter notes that yet it is sung in the same devotional community context as the anonymous folk songs, demonstrating the multi-register character of Maithili devotional culture.

8८३. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) The chapter notes that this becomes clearer with an example from folklore.
- (B) The chapter notes that women poets must adopt a scientific, progressive, and modern outlook to take Maithili literature forward.
- (C) Applied to narrative, this approach (Propp's Morphology of the Folktale, Barthes' S/Z, Greimas' actantial model) recognises recurrent functional units and their transformations.
- (D) Indian Rasa-Dhvani can be radicalized for political affect (not just aesthetic delight).

8८४. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) Any critic who approaches literature with any expectation or prejudice other than this (like the conscious obstinacy of Maithili), cheats themselves and deceives others." Modern and postmodern logic, reality, dialogue, and the exchange of ideas gave birth...
- (B) The chapter notes that Jayakant Mishra's four-part scheme in his Sahitya Akademi history, Kumar Gangnanand Singh's alternative division, Dr.
- (C) The chapter notes that 1448), whom Tagore described as 'a poet of happiness' and who was compared by modern scholars to Dante and Chaucer for the role he played in elevating the vernacular to a literary medium.
- (D) The chapter notes that this is the feminist theological insight at the heart of the text: that the history of religion is full of women who make liberation possible for men while remaining outside the line of inheritance they enable.

8८५. Which option correctly summarizes a point from Chapter 86?

- (A) The chapter notes that but then the neo-leftist movement came in France, and ideologies like nihilism and anarchism also emerged.
- (B) Mandal, drawing on the Mithila Ramayana of Sant Lal Das, reconstructs her as a "Veer Nari" (Warrior Woman) and a manifestation of "Parashakti" (Supreme Power).
- (C) The chapter notes that Shaligram Yadav and Avadhia Thakur are witnesses to the line of inheritance of Vishfi village.
- (D) His father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chirai in an inscription of filial devotion that marks the emotional centre of his creative project.

8८६. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that where is analysis like panisoha (water snake) and panigar (water animal) in Maithili grammar?
- (B) The scholarly and the poetic, the male-critical and the female-creative, the historical and the present: these form a productive hermeneutic circle in the Videha literary ecosystem.
- (C) The chapter notes that 77. Dr Kailash Kumar Mishra, "Narayan Chaudhary aa Jalkar Sanrakshan ker Samaajik Sarokaar." In: Videha Issue 419, pp.
- (D) The chapter notes that Seemaak Ohi Paar, A novel of crossing boundaries (the title translates as 'Beyond the Border').

४८७. Which option correctly summarizes a point from Chapter 86?

- (A) Auchitya (Kshemendra) Kshemendra's concept of auchitya (propriety, aptness) is the most directly applicable tool from the Indian critical line of inheritance to Kalpana Jha Patna's prose.
- (B) The chapter notes that 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.
- (C) The Parallel Literature Movement critical frame The Parallel Literature Movement (samānāntar sāhitya āndolan), as theorised by way of the Videha platform, challenges the hegemony of the Sahitya Akademi canon and its preference for works compliant with...
- (D) 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.

४८८. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that even communal people have been seen taking refuge in feminism, anti-women Marxists, and such alliances and monasteries.
- (B) The Parallel History critical frame insists, following T.K.
- (C) The chapter notes that figures like Ashish Anchinhar have developed the theoretical critical frame of Maithili ghazal prosody (Ghazalsastram), and 'Anil's Ghazal Ganga represents his contribution to this line of inheritance.
- (D) The Gujarati Dalit poetry presented in this collection -following the Telugu line of inheritance -is poetic expression of Dalit experience on a different linguistic-cultural terrain.

४८९. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The rasa of vīra (heroism) is subtly present in Roy's portrayal of subaltern aspiration: Jīvan Mukhiyā's determination to educate his children against economic odds, Ammar's journey from expelled child to BDO, Diyā's resistance to corrupt marriage conditions.
- (B) The chapter notes that nature Imagery and the Maithili Ecological The crow poem places Karn inside the Maithili nature poetry line of inheritance that treats specific animals, plants, and landscapes as both literal and figurative presences in the literary...
- (C) The chapter notes that if the creators of Maithili have such illusions and lack of confidence, distrust in the communicability of their mother tongue (!), then under whose pretense are we all conspiring to leave the future of this language on the shoulders...
- (D) The chapter notes that cRTITICISM The book "Sasarphani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.

४९०. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The Gujarati ghazal is closely tied to mushaira culture and to the Bohra and Khoja Muslim communities who maintained connections with Urdu literary line of inheritance while composing in Gujarati.
- (B) They shamelessly take translation awards from Marathi, Urdu, Tamil, Kannada, they don't even come to ask the meaning of Vanakkam, they have no knowledge of Alif-be-se, they don't have the ability to talk to a child in Marathi.
- (C) In the dominant Maithili theatrical establishment (what Thakur and the Videha movement call 'jativadi rangmanch'), the subaltern, the lower-caste, the female, the rural poor, cannot speak or is spoken for by upper-caste mediators who claim to represent...
- (D) Videha Issue 408, Mithila Vikas Parishad Visheshank (15 December 2024).

४९१. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The indicative meaning (lakṣaṇā) points to the condition of suppressed Maithili women.
- (B) The ghazals are presented in the sequence they appear in the collection.
- (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) And in all these awards, when the jury and advisory board themselves come forward, the weak self-confidence of these limited competitors is apparent.

४९२. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) At the same time, the collection's lyric poems of personal and familial emotion ('Ekta Te O Chhalih', 'Sahanta', 'Nabkaniya', 'Doodhpiba Nana') demonstrate a poet who has moved beyond topicality to an engagement with the universal structures of human...
- (B) The chapter notes that people of Mithila have always managed water by way of 'chairs', 'ponds', and 'pyne'.
- (C) 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.
- (D) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.

४९३. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that comparative Study: Jharudar among Maithili Writers and Beyond X.
- (B) 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.
- (C) The chapter notes that now even on the internet, caste-based throat-cutting and use of abusive language can be seen on some websites of Maithili.
- (D) As a woman critical prose writer, she represents a voice that the mainstream Maithili literary establishment has systematically undervalued.

४९४. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that limbale holds that Dalit literature is defined by 'authenticity of experience' rather than formal aesthetic criteria derived from the upper-caste literary line of inheritance, and that Dalit autobiography functions as 'community'...
- (B) The playwright, situated inside or addressing a literate, academic context, brings the values of archival research, textual criticism, and historical documentation to bear on performance traditions that may not have operated according to these values.
- (C) The chapter notes that sincere Maithili storytellers and readers who are ready to go into the dust and dirt, who create literature for children and women, and who invest their energy only in keeping Maithili alive, they are creating a category.
- (D) The chapter notes that navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangeshā Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding.

४९५. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that e Bihani Kathā vs Laghukathā: The Genre Debate One of the most productive internal debates in contemporary Maithili literary criticism concerns the distinction between bihani kathā (literally 'morning/dawn story', also rendered as...
- (B) The chapter notes that Julia Kristeva, in her presentation "Word, Dialogue and Novel", proposed the concept of intertextuality, meaning that a text cannot exist confined inside one wall.
- (C) As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.
- (D) The chapter notes that 'Toward a Feminist Poetics.' In Women Writing and Writing about Women.

४९६. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that this is the core paradox of the Maithili literary awards ecosystem: the institutions with the resources have insufficient will, and the institution with the will has insufficient resources.
- (B) The chapter notes that but in Julia Kristeva's vertical relation pole, the "text" dialogues with mainstream literature as well as with an event that occurred in a short period.
- (C) The chapter notes that subodh Jha's essay on Saṃskṛti O Saṃskāra would be a reflection on the relationship between Maithili cultural inheritance (saṃskṛti, the accumulated cultural line of inheritance) and the personal-social formation it produces.
- (D) 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.

४९७. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that Julia Kristeva's presentation "Word, Dialogue and Novel" advances Mikhail Bakhtin's concept.
- (B) Avacchedakatā (Limitation/Precision): Gopesh employs a proto-Navya-Nyāya technique by defining the "New" (Nav) and "Old" (Puran) by way of precise qualifiers (avacchedaka).
- (C) The chapter notes that this is the today's situation of rural and urban Mithila woman-society, which even in Maithili literature today, male and female writers have brought.
- (D) The chapter notes that however, the intellectual corpus of Acharya Ramanand Mandal (1934-2005) represents a profound epistemological rupture in this line of inheritance.

४९८. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that both have committed their literary labour to the Videha parallel line of inheritance: a line of inheritance that insists on the democratic, multi-caste, multi-gender, digitally democratised nature of Maithili literature against the...
- (B) The chapter notes that it was this tension, Vedic Brāhmaṇas defending śruti and karma against Buddhist philosophical challenge, that drove the extraordinary refinement of tarka (inference-logic) in Mithila to levels unmatched elsewhere in India.
- (C) At the same time, Julia Kristeva also analyzes language as a sign and symbol.
- (D) The chapter notes that nature-Images in Dalit Poetry: A Counter-Reading In upper-caste Hindi-Sanskrit poetry, nature is generally the realm of aesthetic experience -in Kalidasa's Meghadutam the background to the yaksha's longing, in Chhayavaad the...

४९९. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her.
- (B) The chapter notes that yet his satire activates Hāsya-rasa (in Baklel), his romantic stories activate Śṛṅgāra-rasa (in Lal Bhouji and Paras), and his political essays activate Raudra-rasa (the fury of the Independence Day satire and the Rakhi essay on...
- (C) Her literary career began in 1965, with contributions to Maithili journals and magazines including Mithila Darshan, Mithila Mihir, Shikha, and Katha Pushpa.
- (D) The chapter notes that each previous scholar's position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered).

५००. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that naḍhiyā Bhukaiye Hamar Ghaṛārīpar: Maithili Ghazal Collection Naḍhiyā Bhukaiye Hamar Ghaṛārīpar ('The Dog Barks at My Homestead') is Manu's landmark contribution to the Maithili ghazal line of inheritance.
- (B) These special issues, which Videha has devoted to writers including Ram Bharos Kapari 'Bhramar', Shivshankara Shrinivas, Hitnath Jha, and others, function as the primary site of critical appraisal inside the Parallel Literature line of inheritance...
- (C) The Maithili Literary line of inheritance and the Videha Platform 3.
- (D) Therefore, women should not be seen as objects of conjecture and knowledge.

५०१. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that this report sets out a detailed analysis of the historical, geographical, and sociological aspects of Bhutahi Balan in the light of Dinesh Kumar Mishra's research, experience, and the interconnections of folk life in Mithila.
- (B) The chapter notes that due to the embankments, traditional farming (paddy-jute) has been destroyed.
- (C) The chapter notes that but Derrida is accused of wanting to appropriate the voice of women by men; with such effort for women that nonsense has been said, he wants to snatch that right to speak for themselves from them.
- (D) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change.

५०२. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) His inability to prevent Akash's violence despite his intervention is the play's most sobering social diagnosis: the traditional communal mechanisms of conflict resolution are no longer adequate to contain the violence produced by economic dispossession.
- (B) 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.
- (C) The chapter notes that derrida is not concerned with the daily problems and powerlessness of women.
- (D) The moustache in Maithili rural culture is a sign of male honour and dignity; its deliberate destruction by colonial power, and Sahu's lifelong refusal to restore it, transforms his bare upper lip into a permanent, embodied sign of anticolonial dignity, a...

५०३. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) And this prior knowledge of meaning also depends on the reader's prior history and contemporary critical theories and ideologies; all these are parts of culture, so how can they be kept away from the structure?
- (B) The chapter notes that vaagat Gaan (Welcome Song), Marxist, Dhvani, and Social-Realist Readings Aau, Aau, Aau sabhak vaagat karai chhi, / nain me samaau hridayasan dharai chhi. / Ullaasak geet katau sagaro karuna-kandan, / upati rahal vipati rahal...
- (C) 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.
- (D) 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.

५०४. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) 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.
- (B) The chapter notes that similarly, Saussure, in his theory of sign, analyzes the sign: a word like "cat" is "cat" because it is not something else.
- (C) 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.
- (D) The chapter notes that katha Path: Core Theme: Storytelling as line of inheritance and method.

५०५. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) 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.
- (B) The chapter notes that from the Jakobsonian formalist perspective, the poems demonstrate systematic attention to phonetic texture: the opening verses show careful deployment of the retroflex consonants and distinctive vowel qualities of Maithili as sources...
- (C) The chapter notes that navya Nyaya Critique: The story 'समाजक पिशाच' (Samājak Piñśāc, The Demon of Society) can be read as a logical jalpa (debate) on gender roles.
- (D) The chapter notes that shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...

५०६. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that navya Nyāya demands we ask: what is the vyāpti (concomitance) between literary merit and official recognition?
- (B) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (C) The chapter notes that why did the novel Gulo begin with Riniya, not with Gulo's son?
- (D) The chapter notes that lalita documented as the long line of inheritance of women's writing in India: marginalized, suppressed, recovered by way of archival labor.

५०७. Which answer matches the critical direction of Chapter 86?

- (A) The concept of Piya Desantar (Vidyapati's Bidesiya) is now before the discerning audience, and amidst the current plight of the Maithili migrants, this offering is presented with deep respect to the great poet, Vidyapati.
- (B) The social world it depicts, the tobaccochewing uncle, the darkness, the barking dogs, the child's desire, is the specific world of a lowercaste Mithila household, not the lit, comfortable world of the upper-caste household that has historically been the...
- (C) The chapter notes that 'Parivatan' (Change) in the same collection depicts marital conflict by way of two voices, a wife who has fully assimilated the expectations of a 'modern' marriage, and a husband who is simultaneously modern in aspiration and...
- (D) The way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful.

५०८. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (B) The chapter notes that from the perspective of Abhinavagupta's dhvani theory, the vyangya (suggested meaning) of these songs transcends the literal narrative of a woman waiting for a migrant husband.
- (C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive...
- (D) The chapter notes that for Translated Literature: The level of equivalence between the source language and the target language.

५०९. What is the best reading of the chapter's discussion of Subhashchandra Yadavji's?

- (A) The chapter notes that kalpana Jha Patna's critical prose, which the mainstream Maithili literary establishment has neither recognised nor systematically studied, is precisely the kind of women's critical writing that gynocriticism demands be recovered and...
- (B) The title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together.
- (C) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.
- (D) The chapter notes that Terry Eagleton's emphasis on ideology in literary texts is relevant to Roy's relationship to Maithili literary ideology.

५१०. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) Among them, on number ten is 'Kathak Banal Lok' (The Man Who Became a Log), which was included in the syllabus of the 9th and 10th Bihar School Examination Board in the Galp Guchha story collection, and therefore this story is the most popular, read by...
- (B) The "mad woman as goddess" story participates in a long line of inheritance, from Charlotte Bronte's Bertha Mason to Mahasweta Devi's tribal women of fiction that uses the female "madwoman" as a figure of social excess: the woman whose behaviours exceed the...
- (C) Anchinhar received the Videha Bhasha Samman for the year 2014 for Anchinhar Aakhar, awarded by Pankalal Mandal.
- (D) The chapter notes that vyāpti and the Scientific Law Navya-Nyāya's key logical concept of vyāpti, universal concomitance, the invariable co-occurrence of a property (sādhya) with its sign (liṅga), is structurally identical to the scientific concept of a...

५११. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that three Maujis (women), three Musaharnis (women of Musahar caste), among them an old woman.
- (B) The vyapti linking this representation to social critique is: wherever a dramatist represents social conditions from inside the community's own cultural logic, social critique is produced that would not be produced by external representation.
- (C) The chapter notes that parallel Literature in Maithili and Videha Maithili Literature Movement.
- (D) The chapter notes that Jagdanand Jha "Manu" A poet, ghazalist, and seed-story writer.

५१२. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The Question of Development and Women The book is noteworthy for its brief but pointed reflection on the condition of women in Mithila.
- (B) The chapter notes that Kathak Banal Lok (The Man Who Became a Log) (1976) This is the best story in the collection.
- (C) Applied to literary criticism, the Navya-Nyāya critical frame yields the following critical tools.
- (D) The chapter notes that Pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.

५१३. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that this means that if the credit is now for a novel focused on inter-caste marriage, even if a Brahmin girl and a Chamar boy got married in Sushil's novel, would he then acknowledge Sushil?
- (B) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night.
- (C) The poem is written as a series of memories of the mother's acts: feeding the child, consoling him, teaching him Maithili by way of oral line of inheritance, the instruction to be a good person ('naik manukh') rather than merely a koel bird (praised for...
- (D) The chapter notes that critical Appreciation by way of Indian Literary Theory 4.1 Rasa Theory (Bharata Muni's Natyashastra) 4.2 Dhvani Theory (Anandavardhana) 4.3 Alamkara School (Bhamaha, Dandin) 4.4 Vakrokti (Kuntaka) and Auchitya (Kshemendra) 5.

५१४. Which option correctly summarizes a point from Chapter 86?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The Videha Sadeha series, of which issue 31 is examined here, represents a special archival edition, collecting selected prose and verse from the journal's first 350 issues.
- (C) The men spend their days selling gājā, and the women at night.
- (D) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...

५१५. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) Jhapan (The Veils) "Jhapan" deals with the domestic and systemic oppression of women.
- (B) The chapter notes that tirth (Pilgrimage) (1969) The story of the courtyard of Balbabāli.
- (C) The Salahas, Lorik, and Bihula traditions circulate in Maithili; therefore they belong to Maithili literary heritage regardless of the caste-identity of the performing communities.
- (D) The chapter notes that from Videha critical frame: Does not explicitly cite Videha historiography; remains implicit.

५१६. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) 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.
- (B) And in the final situation of the story, the road is called 'prostitute road', perhaps because its trampling happens.
- (C) The chapter notes that viyogi and Jayant Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b).
- (D) The chapter notes that bhangima (भंगिमा), the theatre-focused irregular journal of the Bhangima group; she served as its editor for a period.

५१७. According to Chapter 87, which statement best fits the discussion of Sujit Kumar Jha?

- (A) The chapter notes that e. Śabda (Verbal Testimony) and the Authority of the Literary Record Śabda, knowledge derived from reliable verbal testimony (āptavacana), is the fourth pramāṇa and corresponds in literary criticism to the authority of the textual...
- (B) Theoretical critical frame I: Indian Criticism (Rasa, Dhvani, Aucitya, Vakrokti) V.
- (C) The chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist.
- (D) The grandmothers' bedtime stories are the original apta; the chitrakatha is their authorised transcription.

५१८. Which point is consistent with Chapter 87's treatment of Sujit Kumar Jha?

- (A) The chapter notes that yet the poem's very act of making the mother the key subject of lyric attention, naming her experience, her labour, her inner life ('Na o vidushi na o sunnari'), is a feminist gesture in the context of a literary line of inheritance...
- (B) The list of fourteen tolas (sub-settlements) and their demographic composition performs an major sociological function: it documents the full social complexity of a Mithila village, including the Muslim community (Kumhar/Dhuniya/Gumma castes) who are named...
- (C) The chapter notes that editorial note on metre: Each ghazal carries Pushpa's own bahr notation (in brackets at the foot of each poem) using the numerical system standardised in the Videha Maithili ghazal line of inheritance: 2=dīrgha (long/heavy syllable)...
- (D) The chapter notes that its discussion connects Sujit Kumar Jha with critical appreciation, literary history and the Videha critical frame.

५११. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (B) Against performance (performative piety, performative filial duty, performative upper-caste status), Roy's fiction valorises the authentic: real care, real devotion, real solidarity.
- (C) His texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood.
- (D) The chapter notes that critical Volumes on Preeti Thakur Anchinhar, Ashish (Ed.).

५२०. According to Chapter 87, which statement best fits the discussion of Vocation Sujit Kumar Jha?

- (A) The suggestive level: the prohibition of the mother ("mā" means mother as well as being the Maithili for "no/not"), the fundamental violence of a language policy that tells a mother tongue "No Entry." 6.3 Vakrokti and the Poetics of Obliqueness Kuntaka's...
- (B) The chapter notes that this date, 1993, is a landmark in Maithili's institutional recognition as a media language, and Jha's documentation of it is an act of archival preservation that the Videha Parallel History critical frame regards as foundational.
- (C) The chapter notes that this insistence connects Anchinhar's poetics to the Videha movement's broader project of Maithili linguistic sovereignty, its refusal to allow Maithili to be absorbed into Hindi as a mere dialect, and its insistence on the language's...
- (D) The chapter notes that pA R T I : B I O G R A P H I C A L A N D C O N T E X T U A L P O R T R A I T 1.1 Life and Vocation Sujit Kumar Jha was born on Baisakh 11, Vikram Samvat 2033 (approximately April-May 1976) in the village of Lohana Bhamnagama-2, Ward No.

५२१. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) There is historical written evidence that Gonu Jha lived around 1050-1150, yet Usha Kiran Khan depicts him engaging in scholarly debate with the Sanskrit and Avahattha Vidyapati (in the Hindi historical novel Sirajanhara, Bharatiya Jnanpith).
- (B) Applying this critical frame to Umesh Mandal's critical work in Jagdish Prasad Mandalak Kavya Sansar, one can identify four corresponding epistemic operations: 1.
- (C) The chapter notes that she solves the problem of adapting a richly oral culture's folk narratives to a visual-verbal medium without reducing them to illustration or caption.
- (D) His father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chirai in an inscription of filial devotion that marks the emotional centre of his creative project.

५२२. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school.
- (B) The chapter notes that while Jha writes prose criticism, his best essays operate by way of a strong dhvani dimension, the suggested meaning is invariably larger than the stated argument.
- (C) The chapter notes that this development from poetry to fiction is itself a literary history: the poet who has learned to tell stories.
- (D) The poem stages a dramatic inversion: the socially silenced voice (the unborn girl) is given speech; the socially empowered voice (the father) is placed in the position of accused.

५२३. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that dhīrendra, against the Indian-Maithili line of inheritance of Rajkamal Chaudhary, and against global short-story traditions. Śabda (verbal testimony) draws on the prefaces, reviews, and institutional records that contextualise and...
- (B) The Jhumra text presented begins: 'Arahī je vana se maiyā kharahī kaṭaolaiyai he maiyā...' (From the arhar forest, the Mother cut the stubble-grass...), a narrative of the goddess building her dwelling from forest materials, rich in agricultural imagery...
- (C) The chapter notes that this linguistic agility is itself a creative resource, giving his Maithili a flexibility of register not always found in more monolingual literary traditions.
- (D) The chapter notes that pramāṇa used: Pratyakṣa (perception): direct images of hunger, bombing, computers replacing humans. Śabda (testimony): the poet's mother's voice ("Telephone par Mām"), other poets' works.

५२४. What is the best reading of the chapter's discussion of Sujit Kumar Jha?

- (A) Jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense.
- (B) The chapter notes that paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.
- (C) The chapter notes that shonitayal Payark Nishan.
- (D) The woman of Mithila was sometimes Sonadai, sometimes Buchchidai, sometimes became Chanodai, sometimes became the heroine of 'Lalka Paag', sometimes 'Nanadi-Bhouji' (sister-in-law/brother-in-law's wife), sometimes 'Widow Lament', sometimes became the...

५२५. According to Chapter 87, which statement best fits the discussion of Sujit Kumar Jha?

- (A) The essay on Ram Bhorosa Padi 'Bhramar' and his novel Gharmuha, a novel about the Madheshi political movement in Nepal, explicitly engages postcolonial questions: the 'Madheshi' identity of Terai Maithili-speakers in Nepal is itself a postcolonial...
- (B) The chapter notes that rājendra Vimal in the Jiddī foreword, is what Vimal calls 'karaṇṭ' (current): a story that begins from seemingly ordinary events and gathers, by way of the middle, an unstoppable momentum before arriving at a 'shocking yet...
- (C) The writings of Malangiya's son, Ramdev Jha's son, and numerous pseudonyms have been published in Videha without any editing, those that could be printed have been, and those that could not have not been.
- (D) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.

५२६. Which point is consistent with Chapter 87's treatment of Sujit Kumar Jha?

- (A) The writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition.
- (B) His short-story collection Kichu Puran Gapa Kichu Nava Gapa (2005) plants one foot in Maithili line of inheritance and the other in modern narrative experimentation; his translation Tatal Pankhi (2016) carries the Maithili literary imagination into...
- (C) The breast cancer story attributed to Meena Jha in the Videha archive is major for what it refuses: it refuses the restitution narrative's false consolation and the chaos narrative's meaninglessness.
- (D) Jha's creative response is not to perform either centre but to write directly from the Janakpurdham borderland, making its specific social textures, the radio journalist's world, the Terai town's contradictions, the daily lives of women and children, the...

५२७. What does Chapter 87 most clearly emphasize about Narratology Sandra Gilbert?

- (A) The chapter notes that feminist Narratology Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* and bell hooks's feminist standpoint theory provide the critical tools for reading the representation of women that dominates Jha's fiction.
- (B) The chapter notes that paswan and Namdeo Dhasal The comparison with Namdeo Dhasal, whose *Golpitha* (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language, reveals the...
- (C) The chapter notes that navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (D) The chapter notes that literary Works and Manuscript line of inheritance Ramji Chaudhary left behind one published collection, the *Vividh Bhajnavali* (first edition: Phalgun Shukla Purnima, Samvat 2004 / 1947-48 CE), and one unpublished manuscript...

५२८. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that ghazalkar Parichay Shrinkhala (Ghazalkar Introduction Series): Systematic introductions to individual Maithili ghazal poets, including historical figures, contemporary practitioners, and poets from the wider Sher-o-Shayari line of...
- (B) The chapter notes that rasa, literally “taste” or “flavour”, denotes the aesthetic emotion or sentiment evoked in the sahrdaya (receptive reader).
- (C) The internal critical essay on Chirai (by Chandresh, included as a preface) notes that 'most stories in *Gandha* are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper...
- (D) The chapter notes that 'Maithili Natak aa Aadhunik Rangamanch' (Maithili Drama and Modern Stage).

५२९. What does Chapter 88 most clearly emphasize about Naval Sushil?

- (A) The chapter notes that dhirendra notes that 'Ashokak kavi sahaj reetisi kinba biswasbhak sahayog laai je kichhu kahaal achhi oo prabhavkaari achhi'.
- (B) The chapter notes that chaudhary's Lesbian Continuum essay and Mātr̥va piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities.
- (C) In the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily...
- (D) The chapter notes that nita Naval Sushil (Introduction) Sushil Chandra Jha, famously known as Sushil Village + Post-Dulaha, District- Madhubani (Bihar, India).

५३०. In the context of Sushil, which statement is accurate?

- (A) ABDUR RAZZAK अब्दुर रज्जाक Muslim Maithili Short Fiction Writer · Political Satirist · Dalit-Solidarity Voice Archive Presence & Works Sadeha 16: Ghoramaṭhā Rājanaitika (p.
- (B) Videha Parallel History critical frame Kundan Kumar Karn is among the most formally innovative figures in the Videha ghazal archive.
- (C) 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.
- (D) The Hindi literary world gradually came around, and by the 1960s Renu's canonical status was secure.

५३१. Which option correctly summarizes a point from Chapter 88?

- (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) 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 chapter notes that its literal meaning (what village is this?) dhvanis: What has become of my village?
- (D) The chapter notes that based on the available information, The analysis provides a complete critical analysis of Ashok's oeuvre, including his prose poems (short stories), edited works, and critical essays, employing key literary theories.

५३२. What is the best reading of the chapter's discussion of Sushil?

- (A) The chapter notes that postcolonial and Subaltern Studies: The postcolonial "reporting is back." Delhi/ Patna are viewed not as a cultural capital but as a site of indifferent, alienating institutions.
- (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) The chapter notes that kamini Kamayini are available in the archive.
- (D) The chapter notes that myths and Legends: Folklore says that when the Kosi and Kamla changed their courses, Bhutihi Balan established its kingdom in the empty space between them.

५३३. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) The chapter notes that western theoretical sources: Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic* (1979); Helene Cixous, *The Laugh of the Medusa* (1975); Gayatri Chakravorty Spivak, *Can the Subaltern Speak?*
- (B) The chapter notes that that too, in a village, and when Gāmbālī dies, she has a fifteen-year-old son.
- (C) 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...
- (D) 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...

५३४. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that gharāṇī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community.
- (B) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.
- (C) The chapter notes that this is partly a function of the short-story form but also of Mandal's greater comfort with the essay and poem.
- (D) The chapter notes that that this attempt is possible only in fantasy, in the idealized space of romantic love, is the novel's melancholy insight.

५३५. What does Chapter 88 most clearly emphasize about Sushil?

- (A) The chapter places Harimohan Jha inside the wider parallel history of Maithili literature.
- (B) The Videha movement uses the logic of avacchedaka to shift this delimitor.
- (C) In this novel, there is a romantic relationship between a Mallah girl and a Brahmin's son (at the end of the novel, she is proven to be the Brahmin's biological daughter).
- (D) The chapter notes that he is described as a well-known name in the Mithila art field, whose paintings have earned considerable praise.

५३६. In the context of Sushil, which statement is accurate?

- (A) 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.
- (B) The chapter notes that udaychandra Jha 'Vinod' from Dulaha village, who is mediocre and has a reactionary ideology, was accepted in the mainstream.
- (C) The chapter notes that this is simultaneously a structuralist poetics of the folk ballad and an anthropology of folk performance. Maun's structural analysis of Maithili lokgatha anticipates and confirms key findings of Western oral-formulaic theory...
- (D) 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...

५३७. Which answer matches the critical direction of Chapter 88?

- (A) His paper 'Cross-border Languages Shared by Nepal and India' (2011), his documentation of Maithili in the Nepal census, and his collaborative work with Indian Maithili scholars in the Readings volume all enact the transnational linguistic community that...
- (B) The chapter notes that singh's attention to the role of the railways, the print press, and the 'swaraj movement' (selfgovernance) in shaping Maithili modernity is New Historicist in spirit.
- (C) The chapter notes that buddhist, Jain, and Pre-Medieval Historical Studies Maun's historical scholarship extended into pre-medieval periods of Mithila's religious and cultural history.
- (D) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife.

५३८. What is the best reading of the chapter's discussion of Sushil?

- (A) The chapter notes that vardhaman's son, from Khandvala, Vishwanath's son Shivanath's wife Gangesh, M.M.
- (B) The essays on living persons (Gajendra Thakur, Narendra Jha, Narayanji Chaudhary) raise the auchitya question acutely: is it 'fitting' to write extended critical appreciation of living persons, where the normal institutional machinery for critical distance...
- (C) The chapter notes that this reflexive meta-critical dimension makes the Sanchiyka not merely a creative collection but an epistemological document, a record of a writer's awareness of how he knows and why he writes.
- (D) The chapter notes that CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time inside the mainstream of international formal syntactic theory.

५३९. Which point is consistent with Chapter 88's treatment of Sushil?

- (A) The names of women are found in the panjis of only Rasaṛh-Arariya.
- (B) The chapter notes that key features of the Parallel History critical frame include: Historical continuity: Tracing Maithili literature from the Charyapada (9th-11th centuries), by way of Jyotirishwar Thakur's Varnaratnakar (c.
- (C) The creation of the first Maithili Braille site further shows the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.
- (D) In Navya-Nyāya semantics, śabda-śakti is the inherent power of a word to convey its meaning.

५४०. In the context of Sushil, which statement is accurate?

- (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 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) Theme of Analysis Western Analytic View (Russell/Wittgenstein) Indian Analytic View (Jha/Navya-Nyāya) Meaning Use or logical atomism. Śakti (potency) and Sphota (essence).
- (D) Maithili adaptation of the ghazal faced the challenge of applying a quantitative prosodic system to a language (Maithili) with a different phonological structure.

५४१. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) 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...
- (B) The chapter notes that significance Ujāra Parbak Khoj is major for Maithili literature for the following reasons: First, it advances the ecological-spiritual lyric as a distinct genre inside contemporary Maithili poetry, a genre that brings environmental...
- (C) The chapter notes that kishai's descendants are spread across many villages of Mithila.
- (D) The chapter notes that what distinguishes Chaudhary from orthodox progressive fiction is his refusal to offer programmatic resolution.

५४२. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that gangesh's birth 5 years after his father's death and then his marriage to a Charmakarini is described here.
- (B) Thakur's collected tales confirm Propp's morphology while also revealing the specific inflections of Maithili folk narrative: the particular role of the clever wife (the Maithili Sautan Katha type), the specificity of Mithila's agricultural and social...
- (C) The chapter notes that bimbak Pathar's dominant rasas are: Karuṇa rasa (compassion/pathos): The dominant rasa of the collection.
- (D) The chapter notes that regional Linguistic Authenticity Srinivas employs regional Maithili vocabulary, idioms (kahabiyān), and dialect.

५४३. According to Chapter 88, which statement best fits the discussion of Kamalanand Jha Context?

- (A) The chapter notes that pseudocriticism in Maithili (Kamalanand Jha Context, 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading.
- (B) Indian Critical Traditions Invoked a) Rasa Theory (Bharata, Abhinavagupta) Jha repeatedly evaluates works by their rasa yield.
- (C) The chapter notes that he speaks in his own name, in his own gamaya Maithili, about his own community's life, in a published text that enters the Maithili literary archive by way of the Videha Digital Library and Shruti Prakashan.
- (D) 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.

५४४. What does Chapter 88 most clearly emphasize about Sushil?

- (A) The chapter notes that partiality towards a particular politics does not do justice to the work." In a novel where politics is far away, there is no question of 'political bias' and 'partiality towards a particular politics'.
- (B) The chapter notes that ramanath Jha, a key figure in modern Maithili Panji systematization, is noted in the parallel history archives for suppressing these specific Dooshan Panji records.
- (C) Auchitya of tone: The essay's balanced, non-sycophantic, genuinely engaged critical tone, closing with 'congratulations from an extremely ordinary reader' while being nothing of the kind, is a model of the Maithili critical vinay (modesty) that the...
- (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...

५४५. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the...
- (B) The Prose Style: Language as Identity Performance Satyanand Pathak's prose style in Gaam Gel Chhalahun is one of the most immediately recognisable in modern Maithili fiction.
- (C) The chapter notes that for people like him, there is a line in the Maithili bio-data; for the parallel stream, it is a matter of life and death.
- (D) The chapter notes that this reading needs qualification: Chaudhary is less an iconoclast of Maithili aesthetics than someone who has internalized those aesthetics and found ways to adapt them to the novel form.

५४६. What does Chapter 88 most clearly emphasize about Aligarh Muslim University?

- (A) The chapter notes that manu's poetic voice establishes the pakṣatā of the pardeshī experience: it makes the migrant's interior life the subject of epistemological inquiry rather than leaving it invisible and inferred-from-outside.
- (B) 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.
- (C) The chapter notes that to be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University.
- (D) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प), the Maithili/Sanskrit word for flower.

५४७. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that when enrollment in a subject is not possible, people enroll in Hindi out of desperation, otherwise Kamalanand Jha would have understood that this research could be done by a civil engineer, he might have understood.
- (B) The chapter notes that bear-Dancing: Cultural Economics The novel's key cultural-economic conflict is: animal protection law versus Qalandar livelihood.
- (C) The chapter notes that durganand Mandal belongs unambiguously to the suppressed parallel line of inheritance.
- (D) The bihani kathā, by contrast, are more open and imagistic: they present a fragment of experience, a migrant worker's memory of his daughter, a village scene observed from the Gulf, without narrative resolution, allowing the reader to complete the...

५४८. According to Chapter 88, which statement best fits the discussion of Thief Pankaj Jha Parashar?

- (A) The Videha movement's commitment to including women's writing, as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor, is an institutional correlate of the feminist critical position that women's writing serves as a suppressed...
- (B) The chapter notes that biographical and Socio, Literary Context I.1 Life and Formation Shiv Kumar Jha 'Tillu' was born on 11 December 1973 in Malipur Mohtar (his maternal village), Begusarai district, Bihar.
- (C) The chapter notes that 258): Thief Pankaj Jha Parashar (Member, Sahitya Akademi's Maithili Advisory Committee) [Jalprantar 2017 (p.
- (D) The chapter notes that by labeling Thakur the "Internet Man," Kamat recognises the specific causal agency that allows Maithili to bypass institutional gates.

५४९. Which point is consistent with Chapter 88's treatment of Pankaj Jha Parashar's?

- (A) The chapter notes that thief Pankaj Jha Parashar's (Member, Sahitya Akademi's Maithili Advisory Committee) "Jalprantar 2017" is a pirated book, and the entire book is shamelessly filled paragraph by paragraph from Dinesh Kumar Mishraji's books.) Chapter 2...
- (B) The chapter notes that feminist Intersectionality Kimberlé Crenshaw's theory of intersectionality, the compounding of multiple forms of oppression (caste, class, gender), is enacted in Paswan's work by way of the specific attention he pays to women...
- (C) The collection's greatest achievements are the political-satirical ghazals (1, 3, 7, 8) where Pushpa's directness and specificity of observation, dowry violence, flood damage, DJ culture replacing Sohara, give the ghazal form a grounded social reality that...
- (D) The chapter notes that 'On Some Aspects of the Historiography of Colonial India.' In Subaltern Studies I.

५५०. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that 2 Rasa, Bhāva, and the Lyric line of inheritance The dominant rasa of Kṣaṇaprabhā is a complex interweaving of śṛṅgāra (erotic-romantic sentiment) in its vipralambha (viraha, separation) mode and karuṇa (pathos, compassion).
- (B) The chapter notes that by way of its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.
- (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (D) The chapter notes that to say 'Roy's bīhani kathā is formally innovative' requires specification: innovative-ness as limited by the Maithili literary line of inheritance (not by world flash fiction).

५५१. What is the best reading of the chapter's discussion of Sushil?

- (A) The chapter notes that both writers seem to sense that no single literary mode can contain the fullness of what they need to say; both create containers that are larger and more various than the conventional autobiography.
- (B) The chapter notes that with the aid of feminist theory, the critic can analyze whether the female body is an ornament of Śṛṅgāra or a document of labor?
- (C) The chapter notes that WESTERN LITERARY FRAMEWORKS 8.1 Romanticism and the Gibran line of inheritance The Western literary line of inheritance that most directly informs Gibran's Broken Wings is European and American Romanticism...
- (D) The chapter notes that but this information will be found by digging deeper into the novel's details.

५५२. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) And if we too happen to find such a place, where men and women can think big thoughts!
- (B) The chapter notes that hakim Bha Galah (He Has Become an Official) This poem, about a village man who goes to the city, becomes a bureaucrat or officer, and becomes unrecognisable to his own kin, is a classic example of the 'return to roots' theme in South...
- (C) Also, Ratan, after his father's death, went to the military and was out of touch with the village, that too when he was fifteen years old.
- (D) In 1967, he participated in the founding of the 'Akhar' (आखर) journal, along with others including Kirtinanarayan Mishra and Birendra Mallik.

५५३. Which point is consistent with Chapter 88's treatment of Pāṭhak Jī?

- (A) The geet (song) form in Maithili is not merely a literary genre but a performative and communal one, songs are sung at festivals, in the home, in ritual contexts, and as expressions of seasonal change.
- (B) The chapter notes that navya Nyaya: Secondary Sources Phillips, Stephen H.
- (C) The chapter notes that from the perspective of Kuntaka's Vakrokti theory, the theory that literary excellence lies in 'oblique expression' or the creative deviation from ordinary usage, the pauti as a literary symbol represents exactly the kind of vakra...
- (D) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.

५५४. In the context of Sushil, which statement is accurate?

- (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) History and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of line of inheritance: For centuries, women's lives in Mithila were defined by suffering, neglect, and silence.
- (C) The chapter notes that rajkamal's 'Maithilik Agrabhāg' poetry used erotic imagery in ways that were celebrated by some critics as liberation from bourgeois moralism and criticised by others as exploitation of women's bodies for male aesthetic pleasure.
- (D) The chapter notes that pre-Gaṅgeśa Maithila Naiyāyikas: The line of inheritance He Inherited History of Navya-Nyāya in Mithila has 24 pre-Gaṅgeśa Maithila Naiyāyikas whom Gaṅgeśa either cited, engaged, or implicitly responded to.

५५५. Which point is consistent with Chapter 88's treatment of Sushil?

- (A) The table below lists the key inferential structures (vyāpti-paksha-sadhya triples) in Maun's major scholarly claims: DOMAIN VYĀPTI (Invariable Concomitance) APPLICATION IN MAUN Folk Ballad Attribution Wherever a folk ballad line of inheritance circulates...
- (B) The chapter notes that shéfali has also written several books in Maithili.
- (C) The chapter notes that chapter III: Karuṇa and Vībhatsa, The Aesthetics of Suffering Classical karuṇa rasa takes śoka (grief) as its sthāyibhāva.
- (D) 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.

५५६. What does Chapter 88 most clearly emphasize about Sushil?

- (A) Their works, archived in the Videha Digital Library, collectively constitute a major contribution to Maithili cultural heritage.
- (B) The chapter notes that Ialbabu tries to get rid of Karuna by way of Paragas, but his wife is disturbed by hearing two words, "See, you'll be destroyed." Malay and Ajit are in the village during the hot summer.
- (C) Applying Chomsky's Government-and-Binding (GB) critical frame, which posits that syntactic movement (such as question formation, subject raising, and relativisation) is governed by abstract principles of government, binding, and case assignment, to...
- (D) The chapter notes that samiksha/Alochana/Samalochana (Criticism and Review): Maintaining critical standards necessary for a living literary line of inheritance; reviews of published Maithili ghazal work, identification of formal errors, praise of correct...

५५७. Which option correctly summarizes a point from Chapter 88?

- (A) Analytical Deconstruction of the "Five Best Stories" In issue 360 of Videha, Acharya Ramanand Mandal identified five short stories as his best works.
- (B) There is a rumor in the village that Karuna is not a Mallah's daughter; Ratan talked to her a couple of times, and he guesses that she might indeed be his sister Munia.
- (C) The chapter notes that story 'Adiya' (अदिया) embedded in critical writing, Videha Issue 16.
- (D) The editorial recovery of a palm-leaf manuscript in Tirhuta/Bangla script is a major act of cultural preservation.

५५८. According to Chapter 88, which statement best fits the discussion of Goar Toli?

- (A) 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.
- (B) The chapter notes that this theory stresses flexibility, the critic applies the theory using their own judgment. c.
- (C) Videha 358 (15 November 2022, Shardindu Chaudhary Visheshank) Title: 'Maithili Sahityak Sevak Nahi, Maithili Bhashaak Sevak: Shardindu Chaudhary' Pages: 26-30 (5 pages).
- (D) Gaṅgeśa, the greatest philosophical mind Mithila produced, came from outside the Brahmin establishment and was suppressed inside his own line of inheritance.

५५९. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village.
- (B) 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.
- (C) The chapter notes that this work continues the line of inheritance of the 1999 Bickel-Bisang-Yadava paper by further documenting the exceptional structural richness of Maithili's agreement system and its implications for universal grammar.
- (D) 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.

५६०. What does Chapter 88 most clearly emphasize about Sushil?

- (A) The chapter notes that this is, however, less a personal failing than a formal constraint: the traditional song genres he works in carry their gender assumptions as structural features, and innovation in this dimension would require more experimental...
- (B) The Jhārū as Genre Innovation in World Literature To assess the novelty of the jhārū as a literary form, it is worth situating it inside the global taxonomy of poetic forms that combine moral critique with folk-lyric structures.
- (C) The chapter notes that but Gāmbālī had no connection with her old in-laws' family in this village.
- (D) The poem's rhetorical power lies in this vyāpti being established not abstractly but by way of concrete historical evidence, the fate of Angika writers whose works were rejected by Maithili literary bodies because their dialect was not 'standard' Maithili.

५६१. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that second, it performs systematic counterarchival work, inscribing into the record cultural workers who would otherwise disappear from literary history.
- (B) The chapter notes that dramatic Structure and Sanskrit Poetics The Nāṭyaśāstra recognises five stages of dramatic action (Avasthā): Ārambha (beginning), Yatna (effort), Prāptyāśā (possibility of attainment), Niyatāpti (certainty of attainment), and...
- (C) The chapter notes that he would address women as 'Dai', 'Kaki', 'Bahan', 'Bachiya' until his mouth was sore.
- (D) The chapter notes that binay Bhushan's poetry, even in its written form, retains the sound-patterns and rhythmic structures of the oral line of inheritance: the anaphoric repetitions (each new line beginning with the same phrase, adding a new completion)...

५६२. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that but when he went to the courtyards of young women, it was something to see.
- (B) His geet imply a musically literate audience familiar with the Maithili lyric line of inheritance, an audience that will hear the melodic possibilities of his lines.
- (C) The chapter notes that formalism, New Criticism, and Narratology From a New Critical standpoint (I.A.
- (D) Videha eJournal, 2025. [Commemorative essay on Prof.

५६३. What is the best reading of the chapter's discussion of Sushil?

- (A) Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for this, I will take the 'indebtedness' (gratitude).
- (B) The chapter notes that what had been buried -the Dalit's Vedic identity, their historical rights -to dig it out and bring it forth becomes a revolutionary act.
- (C) 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.
- (D) The chapter notes that sriniwas's dominant rasa is karuna (compassion/pathos), the emotional register appropriate to the sufferings he chronicles: widows excluded from rituals, aging mothers displaced by indifferent sons, communities losing their...

५६४. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) 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.
- (B) 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...
- (C) The chapter notes that he could sing Vidyapati and Nirgun Nacari in the same way, which pleased the Brahmins; his village was a Brahmin village.
- (D) The chapter notes that this biographical detail is not incidental, it is key to the critical critical frame of this appreciation.

५६५. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that each son's trajectory is both a family story and a Nepal national story.
- (B) In Mithilanchal, as elsewhere in South Asia, 'honour' and 'shame' function as informal codes of social regulation that often work against women's legal rights and personal freedom.
- (C) The chapter notes that he had laid hands on a Brahmin; the village would become a mess; would there be a 'bhar-changera' (commotion) or a 'bhar-daur' (excommunication)?
- (D) The chapter notes that its five shers build a cumulative elegy for the cultural identity of the Mithila village by way of successive observations of specific loss: linguistic community, food culture, musical line of inheritance, family bonds, and domestic...

౪౬౬. What does Chapter 88 most clearly emphasize about Sushil?

- (A) In this three-fronted struggle her poetry occupies a political terrain that is extraordinary in the Telugu Dalit poetic line of inheritance.
- (B) 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...
- (C) The chapter notes that dogs bite strangers, jackals bite those they know, and women and thieves bite everyone.
- (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...

౪౬౭. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that gama dubi gael (The village drowned), displacement, flood, ecology 7.
- (B) The chapter notes that rampur started being talked about in surrounding villages.
- (C) 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.
- (D) The chapter notes that language and Cultural Context Maithili, one of the twenty-two scheduled languages of India's Eighth Schedule (recognised in 2003), is the language of the Mithila region, a cultural zone covering parts of Bihar and the Terai of Nepal.

౪౬౮. What does Chapter 88 most clearly emphasize about Sushil?

- (A) Indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence.
- (B) The chapter notes that this is not a minor or peripheral line of inheritance, it is, as the preface rightly claims, the oldest, most continuous, most socially embedded dimension of Maithili literary practice, going back at least to Vidyapati and possibly...
- (C) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- (D) The chapter notes that 'Toward a Feminist Poetics.' In Women's Writing and Writing about Women.

౪౬౯. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that lalita Jha's act of documenting this vocabulary is thus simultaneously an act of feminist cultural recovery: it takes the knowledge traditionally held by women in the domestic sphere and subjects it to scholarly documentation...
- (B) The chapter notes that second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966) went to a philosophy academic text rather than a literary work, are read as evidence of caste-based...
- (C) The chapter notes that look at the craft of the short story 'Titait-Bhijait'.
- (D) Videha's Pramana (Evidence): Videha insists on pratyaksha (direct perception).

౪౭౦. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The storyteller points to a reality of human life and comments on the hospital's talk and management, not by directly stating it but by showing its vitality.
- (B) The chapter notes that this critical theory proposes a reconsideration of the concept of the author in the context of the translation process. c.
- (C) His use of Maithili-specific vocabulary and morphology, the verbal forms 'birat', 'marbā', 'karbā', rather than Hinduised or Sanskritised alternatives, marks his adherence to what the Videha movement recognises as authentic Maithili linguistic identity.
- (D) 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.

५७१. What is the best reading of the chapter's discussion of Sushil?

- (A) In the Bihar-Mithila context, alcohol prohibition and liquor licensing have deep social dimensions: the relationship between alcohol consumption and domestic violence, agricultural debt, caste-based social hierarchies of drinking norms, and the wider...
- (B) His poems register the affective texture of a Maithili life that official discourse (Sahitya Akademi awards, government cultural policy) has not yet acknowledged: the fatigue, the interrogative rage, the humour that survives dispossession.
- (C) In the village, Asgar the old man and his wife; their children are outside.
- (D) The chapter notes that from the perspective of postcolonial subaltern studies, specifically Gayatri Spivak's reformulation of the question of subaltern voice and representation, Tillu's critical essay performs the crucial task of identifying structural...

५७२. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that gām Sadhbā Hoit Achhi (The Village is Getting Settled) A story in epistolary style.
- (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) The chapter notes that she has clearly read Ashok's Daidigam attentivelyher story-by-story summary shows direct acquaintance with fifteen stories, their plots, characters, and thematic concerns.
- (D) The chapter notes that singh does not generalise about women's oppression in the abstract but grounds each claim in specific dialogue and plot.

५७३. Which answer matches the critical direction of Chapter 88?

- (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) The Village and the Mithila Mainstream The relationship between Arer and the mainstream Mithila cultural-literary establishment is one of simultaneous connection and exclusion.
- (C) The chapter notes that tirhut', geographical-political critique of the proposed Mithila state.
- (D) The chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member.

५७४. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) 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.
- (B) The narrator skillfully portrays his mental state as the story progresses.
- (C) The chapter notes that buch's poems are the purest instances of kavya's concentration; Pathak's novel is the fullest instance of gadya's expansion.
- (D) The chapter notes that this hybrid form is itself a critical statement, it refuses to confine Safi to a single genre, claiming the full spectrum of literary expression for a Dalit voice that mainstream Maithili culture had not previously granted that right.

५७५. What is the best reading of the chapter's discussion of Sushil?

- (A) The chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the...
- (B) The narrative sets out a family's escalating financial crisis by way of the single obsessive image of unaffordable salt, from a pinch of salt (the story's title), the narrative expands to encompass the entire social-economic structure of the Maithili rural...
- (C) The village seems new, like a different village.
- (D) The theory holds that literary art produces in the reader/audience a purified aesthetic emotion (rasa) by transforming the ordinary (vibhava-anubhava-vyabhicharibhava) into the transcendent.

५७६. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that neo-criticism is based on the detailed description of the work.
- (B) The chapter notes that munnaji's practical democratic epistemology interviewing writers, collecting their testimonies, insisting on the validity of their experience mirrors Gaṅgeśa's project at the level of cultural documentation rather than formal logic.
- (C) 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.
- (D) The chapter notes that 3 The Institutional Politics of Recognition inside the Parallel History critical frame, the question of institutional recognition, who receives Sahitya Akademi awards, whose books are translated, whose work is included in anthologies...

५७७. Which point is consistent with Chapter 88's treatment of Sushil?

- (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 chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame.
- (C) The woman of Mithila was sometimes Sonadai, sometimes Buchchidai, sometimes became Chanodai, sometimes became the heroine of 'Lalka Paag', sometimes 'Nanadi-Bhouji' (sister-in-law/brother-in-law's wife), sometimes 'Widow Lament', sometimes became the...
- (D) The chapter notes that 'Gangesa.' Stanford Encyclopedia of Philosophy. plato.stanford.edu/entries/gangesa.

५७८. In the context of Sushil, which statement is accurate?

- (A) The chapter places Pandit Bhavnath Jha inside the wider parallel history of Maithili literature.
- (B) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.
- (C) 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.
- (D) The chapter notes that comparative Analysis: Telugu versus Gujarati Comparing these Gujarati poems with the Telugu line of inheritance, several major differences and similarities emerge: Urban-centricity: Telugu Dalit poetry is generally connected to...

५७९. What does Chapter 88 most clearly emphasize about Sushil?

- (A) The process of reasoning in the argument (Tarka Bhasa, p.43) consists in the deduction of certain untenable propositions (anista prasanga), having the logical effect of exposing the invalidity of propositions lending support to the counter-proposition.
- (B) 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').
- (C) Mandal and Rajkamal Chaudhary (1929-1967): The Avant-Garde and the Social Realist Rajkamal Chaudhary is Maithili's great literary modernist, celebrated for experimental prose and verse that engaged with surrealism, stream of consciousness, and...
- (D) The chapter notes that Mikhail Bakhtin takes language as a form of social action.

५८०. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that Jean-François Lyotard says, the authenticity of truth and history is only virtual.
- (B) His collection "Jahalak Diary" (2017) reflects a modernist sensibility that nonetheless remains rooted in the philological traditions established by his father.
- (C) 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.
- (D) The line of inheritance he initiated in Maithili economic writing has not been continued or extended pointing to a systemic failure of the Maithili literary ecosystem to nurture non-literary writing.

५८१. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that critical Appreciation This poem works in the mode of what Western theory would call irony, specifically Romantic irony in the line of inheritance of Schlegel and Kierkegaard, where the self is simultaneously the victim and the...
- (B) The social world rendered is consistently the lowermiddle-class Mithila world, teachers, small farmers, lower-government-service families, women in domestic spaces, treated with both affection and critical intelligence.
- (C) The chapter notes that raymond Williams's study of culture connects literature with economic conditions.
- (D) The chapter notes that meanwhile, traditional knowledge like 'living with floods' was given no place in modern development.

५८२. What does Chapter 88 most clearly emphasize about Sushil?

- (A) 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.
- (B) Here Jha moves from empirical documentation to structural critique: corruption, he argues, is not an accidental pathology but the operational mechanism by which Mithila's resources are systematically transferred to other regions and constituencies.
- (C) The chapter notes that elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing.
- (D) Videha Issue 396 (15 June 2024): भाषाविद् रामावतार यादव विशेषांक.

५८३. Which answer matches the critical direction of Chapter 88?

- (A) The chapter notes that 4 Social Poetry: Caste, Ecology, and Cultural Loss Beyond the lyric poems, Kṣaṇaprabhā contains a major body of social verse, poems addressing caste discrimination, ecological destruction, the loss of Maithili cultural memory, and...
- (B) The chapter notes that so a story is crafted by reconstructing experiences.
- (C) The chapter notes that empson's concept of ambiguity (from Seven Types of Ambiguity, 1930) is especially relevant to the title Hum Puchhait Chhi: the grammatical person (hum = I/We in Maithili), the tense (puchhait = habitual/continuous present of asking)...
- (D) The chapter notes that simone de Beauvoir considers class and caste (which later feminist theory opposed) as obstacles in a woman's commitment to women.

५८४. In the context of Sushil, which statement is accurate?

- (A) 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...
- (B) The title itself is a portmanteau, combining 'Book' (Facebook) and 'meniya', a Maithili suffix indicating a space or repository.
- (C) A range that extends across village social ceremonies, ecological anxieties, intergenerational conflicts, market values, and communal coexistence.
- (D) The chapter notes that virginia Woolf considers economic independence and privacy necessary for a woman writer.

५८५. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that this is what the Natyashastra calls the distinctive theatrical mode of knowledge, a conditioned Pratyaksha in which real and fictional are held simultaneously in consciousness.
- (B) The chapter notes that Mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education.
- (C) The chapter notes that pan-Indian line of inheritance with distinct Maithili form. गोसाउनिक गीत / भगवती गीत (Gosaunik Gīt / Bhagavatī Gīt): Songs addressing the household deity (gosāunī) or the Shakti goddess Bhagavatī.
- (D) The chapter notes that below is the English translation of the key sections and a selection of representative hymns: Front Matter & Introduction Title: Miscellaneous Hymn Collection (Vividh Bhajnavali) Edition: First Edition (1,000 copies) Author: Pt.

५८६. What does Chapter 88 most clearly emphasize about Sushil?

- (A) His satire collection Betal Katha (1981) operates primarily in the register of Hasya Rasa (comic/ironic) and Raudra Rasa (anger), deploying the folk-tale frame of Vikram and Baital to expose social hypocrisy, political corruption, and cultural displacement.
- (B) The essay's placement as the lead piece, the first substantive content in the issue, even before the fiction and poetry sections, signals its editorial importance and the weight the Videha editor accords it.
- (C) The chapter notes that Pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame.
- (D) The chapter notes that modern situationalism, no question mark on the situation of literature, but structuralism attacked it, and after that, the author lost the right to analyze the text he himself wrote.

५८७. Which answer matches the critical direction of Chapter 88?

- (A) The radif (identical-word refrain) and kafiya (rhyme) together constitute the sonic architecture of the ghazal, the web of sound that holds its independently-meaningful shers together.
- (B) The chapter notes that post-structuralism said literature is a thing beyond what structuralism understands.
- (C) His directorial style is characterized by a radical subversion of traditional gender roles; he frequently directs "all-female" productions where women perform both male and female roles.
- (D) The chapter notes that (Sanskrit) from Lalit Narayan Mithila University, Darbhanga, in 1992, a course involving eminent scholars including Pandit Triloknath Jha, Pandit Shaktidhara Jha, and Professor Shrivardhana Thakur.

५८८. What does Chapter 89 most clearly emphasize about Taranand Viyogi?

- (A) The chapter notes that) is the most versatile Maithili writer of his generation, yet his work is deeply contested.
- (B) The chapter notes that Vidyapati as the Anchor: Jha (and Pravasi in the preface) holds that the Maithili Ghazal is not a foreign import but a parallel evolution of the Bhanita style used by Vidyapati in the 14th century.
- (C) 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...
- (D) The institutional history, often mediated by way of influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.

५८९. Which option correctly summarizes a point from Chapter 89?

- (A) 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...
- (B) His education began in Karyan and Vaidyanathpur villages, continuing in Darbhanga, Samastipur, Patna, and Delhi.
- (C) The chapter notes that creative Works: Poetry, Ghazal, and Fiction o Early Interventions (Hastkṣep, Sākhi) o Apocalypse and Love (Pralaya Rahasya, Duniyā Ghar Mehman) o The COVID Diary (Dharāśāyī Hebāk Samay) o The Maithili Ghazal (Apan Yudhak Sākṣya) o...
- (D) The chapter notes that 1448) by way of colonial-era revivals to the present digital renaissance enabled by the Videha platform.

५९०. According to Chapter 89, which statement best fits the discussion of Institutional Gatekeeping?

- (A) The chapter notes that critical Refutation: The Neo-Brahminical Paradox o The Case for the Prosecution (Institutional Gatekeeping) o Epistemological Failures (Navya-Nyāya Critique) o The Meter Controversy and Historical Fallacies o The "Mathadheesh" ...
- (B) 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.
- (C) Her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits.
- (D) The chapter notes that r e c e p t i o n a n d S i g n i f i c a n c e The reception of the Videha special issue, as documented in the reader responses published in the first pages of the issue itself, reflects a range of positions that together constitute...

५९१. In the context of Taranand Viyogi, which statement is accurate?

- (A) The chapter notes that navya-Nyāya Epistemology (Gaṅgeśa's Technique) In the Videha critical project, Navya-Nyāya is not merely a philosophy but a rigorous tool for literary analysis.
- (B) The chapter notes that from the Dhvani (suggestion/resonance) perspective of Anandavardhana, this poem's vyanjana-artha (suggested meaning) extends far beyond the literal description of drought.
- (C) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.
- (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser.

५९२. What does Chapter 89 most clearly emphasize about Tumi Chir Sārathi?

- (A) The Mīmāṃsakas were specialists in ritual, in exegesis and thus in language.
- (B) 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.
- (C) The chapter notes that biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili.
- (D) 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...

५९३. Which option correctly summarizes a point from Chapter 89?

- (A) Indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence.
- (B) Act I establishes the social landscape by way of three interconnected narrative strands: the child beggars' daily income calculation and police extortion (Scene 1-2); the journalist duo's encounter with Mangtū as a 'story' (Scene 2); and the assault on...
- (C) The chapter notes that critic Vinay Bhushan (Videha 370) specifically analyses these ghazals as 'lighting the lamp of hope', ghazals that carry simultaneously personal affect and social aspiration.
- (D) The chapter notes that it analyzes how early Maithili novels engaged with social reform (e.g., widow remarriage, women's education), revealing the ideological functions of literature in 20th-century Mithila .

५९४. Which point is consistent with Chapter 89's treatment of Ghar Mehman?

- (A) Ashok in the Lineage of Modern Maithili Literature Modern Maithili literature emerged decisively in the 19th century with Chanda Jha's Maithili Ramayan and gathered momentum by way of Harimohan Jha's satirical novels in the mid-20th century.
- (B) The chapter notes that this reflexive meta-critical dimension makes the Sanchiyka not merely a creative collection but an epistemological document, a record of a writer's awareness of how he knows and why he writes.
- (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 notes that duniyā Ghar Mehman: Claims the classical śṛṅgāra (love) line of inheritance for the non-Brahmin writer, inflected with feminist self-consciousness.

५९५. What does Chapter 89 most clearly emphasize about Apan Yudhak Sākṣya?

- (A) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (B) The chapter notes that premlata Mishra 'Prem' Contemporary Maithili theatre and cinema.
- (C) The chapter notes that saras's contribution to the parallel line of inheritance is thus not merely aesthetic but archival: he documents experiences that would otherwise leave no literary trace.
- (D) The chapter notes that stepmother/Grandmother Anima Singh Professor/Folklorist Assumed full responsibility for raising Ila Rani's children.

५९६. Which answer matches the critical direction of Chapter 89?

- (A) The story anticipates what Judith Butler (Gender Trouble, 1990) calls performative gender resistance: Citrā does not merely complain about the system but disrupts its performance, literally refusing to put on the varmāla (marriage garland) and locking the...
- (B) The chapter notes that this move, placing contemporary literary debate inside the longest possible historical and philosophical frame, is a hallmark of the Maithili intellectual line of inheritance that Ramesh and Mala Jha continue.
- (C) 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.
- (D) The chapter notes that short Fiction (Atikramaṇ, Chiyānat) The title Chiyānat (Betrayal) is programmatic.

५९७. Which option correctly summarizes a point from Chapter 89?

- (A) The chapter notes that centres on Ramesh and Mala Jha, Research and Critical Appreciation.
- (B) 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.
- (C) The chapter notes that epistemological Failures (Navya-Nyāya Refutation) Applying Gaṅgeśa's Tattvacintāmaṇi: 1.
- (D) 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.

५९८. In Chapter 89 (Taranand Viyogi), which option reflects the chapter's argument?

- (A) The Meter Controversy Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.
- (B) The cultural world of Mithila its landscape, its folk songs, its ritual calendar, its caste and gender dynamics, its ancient literary heritage in the Maithili language provides Renu with not only his material but his forms, his aesthetics, and his ethics.
- (C) Videha Sadeha 12 (Prelim_12): Ghazal 1-4, four standard ghazals, his earliest numbered contribution.
- (D) The chapter notes that cCRITICISM This literary criticism analyzes Gopalji Jha 'Gopesh's' "Gumm Bhel Thadh Chhi" (1966) by way of a synthesis of classical Indian aesthetics, Western modernist theory, the Videha Parallel History critical frame, and...

५९९. According to Chapter 90, which statement best fits the discussion of Dr. Umesh Mandal?

- (A) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are far from passive.
- (B) The chapter notes that b Structuralism and Narratology Applying Gerard Genette's narratology, Srinivas's stories operate in the homodiegetic mode (when the narrator is inside the story world) and heterodiegetic (detached observer).
- (C) Intertextuality: The Essay and Its Sources The essay operates across three distinct registers of Maithili cultural authority.
- (D) The chapter notes that centres on Dr. Umesh Mandal, The Act of Naming the Unnamed.

६००. What is the best reading of the chapter's discussion of Dr. Umesh Mandal?

- (A) The chapter notes that Prasad represents a generation of Maithili writers who came to literary maturity in the post-8th Schedule era, a period of both institutional hope and continued social tension for the Maithili literary community.
- (B) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka inside a Maithili matrix.
- (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 validity of this secondary testimony depends on the translator's reliability as an intermediary, his competence in both source and target languages, his cultural knowledge, and his literary sensibility.

६०१. Which point is consistent with Chapter 90's treatment of Dr. Umesh Mandal?

- (A) Among the women poets of the old generation, only in the poetry of Ilarani Singh, Neerja Renu, and Vani Mishra.
- (B) In conventional literary history, major literary figures emerge serially and individually, with canonical status determined by institutional endorsement (prizes, critical essays, academic study).
- (C) The reviewer's preface to the second edition captures the emotional charge: 'Mithilasañ padain bhai rahal chhai.
- (D) The chapter notes that dhvani (Resonance) Theory: Ānandavardhana Ānandavardhana's Dhvanyāloka (c.

६०२. Which option correctly summarizes a point from Chapter 90?

- (A) In Western critical terms, the poetry participates in what Raymond Williams called a 'structure of feeling', a lived, affective relationship to the material conditions of a community in transition.
- (B) The Videha Parallel History critical frame (Part 32) situates the Bihani Kathā as a specific Maithili contribution to world micro-fiction, with roots in the oral line of inheritance and connections to both the Sanskrit Kathā line of inheritance and the...
- (C) 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.
- (D) The chapter notes that this was a wise translation decision: attempting to translate would have destroyed the original cultural-geographic specificity.

६०३. In the context of Dr. Umesh Mandal, which statement is accurate?

- (A) Theoretical Frameworks Rasa: Anil Mallik's corpus spans the full rasa range, from the Hāsyā of possible satirical pieces to the Śṛṅgāra of love ghazals to the Karuṇa of social observation to the Vīra of Hama Kahi Daita Chī.
- (B) The chapter notes that rani's Balchandā situates the female body at the intersection of cultural line of inheritance and structural violence.
- (C) The chapter notes that cE, Mithila), the foundational text of the Navya-Nyāya school, analyses the four sources of valid knowledge (pramāṇa): pratyaksha (direct perception), anumāna (inference), upamāna (analogy/comparison), and śabda (verbal testimony).
- (D) Mandal's poetry is a contemporary node in this line of inheritance.

६०४. In the context of Dr. Umesh Mandal, which statement is accurate?

- (A) The chapter notes that 900 CE) Vācaspatī is among the most brilliant systematic philosophers of the Indian line of inheritance.
- (B) These are ritual-seasonal songs deeply embedded in the agricultural-ritual calendar of Mithila.
- (C) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.
- (D) The chapter notes that this event became a symbolic event of Dalit women's oppression.

६०५. In the context of Umesh Paswan, which statement is accurate?

- (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 present critical appreciation looks closely at two archival works: Virnit Ras (lit.
- (C) As the subject of Videha 358, his recognition by the Maithili literary community by way of one of the most major parallel-line of inheritance platforms in the language is itself a cultural-historical fact of importance.
- (D) The chapter notes that 'Pati Parmeshwar'; 'Ekta Patra: Ekta Samiksha, Kist Kist Jivan'; 'Beti'.

६०६. What is the best reading of the chapter's discussion of Dusadh Community?

- (A) The chapter notes that chapter I: Umesh Paswan, Community, Context, and the Videha Framework 1.1 The Paswan/Dusadh Community in Mithila The Paswan community (also known as Dusadh) is one of the scheduled...
- (B) In the context of Lal Dev Kamat's critique, this technique is used to redefine "Maithil identity." Traditional Maithili identity was delimited by caste and Sanskrit proficiency.
- (C) The chapter notes that from the Videha Parallel History critical frame perspective, the focus on female suffering and social injustice in a collection by an OBC/lower-caste author challenges the mainstream stream's tendency to represent female characters...
- (D) Jha's choice to write children's stories alongside his adult fiction signals a commitment to the entire ecological chain of literary culture: from the youngest reader encountering Mithila's natural world by way of tales of cuckoos and rivers, to the adult...

६०७. According to Chapter 91, which statement best fits the discussion of Umesh Paswan?

- (A) The chapter notes that family Background and Early Life 2.1 Origins and Family Circumstances Rajnandan Lal Das was born on 5 January 1934 in Patori, Panchagachia, Saharsa district, his mother's village (maatrika graam).
- (B) The book's publication by Shruti Publication, one of the few Delhi-based Maithili-language publishers, is likewise major as part of the diaspora-driven revitalization of Maithili print culture.
- (C) In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions.
- (D) The chapter notes that this movement includes figures as diverse as the ghazal poet Ashish Anchinhar, the social realist novelist Subhash Chandra Yadav (Parts 35-36), and the satirist Sushil (Part 36), among many others.

६०८. What does Chapter 91 most clearly emphasize about Jagdish Prasad Mandal?

- (A) The chapter notes that navarasa and Maithili Padavali line of inheritance Chaudhary's literary formation occurred inside a Mithila cultural world shaped by the padavali line of inheritance of Vidyapati, a line of inheritance in which shringara and karuna...
- (B) 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...
- (C) The chapter notes that pA R T I V: C O M P A R A T I V E C R I T I C A L A N A L Y S I S 4.1 Kariyan to Guwahati: A Literary Geography of Displacement Kalikant Jha 'Buch' is rooted: village Kariyan, birthplace of Udayanacharya and Gangesa, the philosophical...
- (D) The chapter notes that this threefold acknowledgement, of Jagdish Prasad Mandal (the major Yadav-community novelist), Gajendra Thakur (the Videha editor), and Umesh Mandal (the digital Maithili pioneer), situates Paswan squarely inside the Videha parallel...

६०९. In the context of Umesh Paswan, which statement is accurate?

- (A) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society.
- (B) 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...
- (C) Mandal shows how social consciousness corrupts raw perceptual purity, a point that resonates with both Navya-Nyāya epistemology and Dalit literary theory.
- (D) The chapter notes that this is simultaneously a claim to aesthetic seriousness (the poetry aspires to the classical category of rasa) and a political claim.

६१०. Which option correctly summarizes a point from Chapter 91?

- (A) These facts, which complicate the picture of Gangesa as a figure of unimpeachable Brahmin orthodoxy, were suppressed by Ramanath Jha (the first convener of Maithili at the Sahitya Akademi) when he communicated biographical information to historian Dinesh...
- (B) The chapter notes that 'Parivatan' (Change) in the same collection depicts marital conflict by way of two voices, a wife who has fully assimilated the expectations of a 'modern' marriage, and a husband who is simultaneously modern in aspiration and...
- (C) In Gangesa's terms, the board functions as an apta (reliable authority) whose testimony about cultural merit creates valid shabda-pramana for the purpose of the parallel archive.
- (D) Gangesa Upadhyaya and the Mithila Epistemological Context The Navya Nyaya system of Gangesa Upadhyaya, the fourteenth-century Mithila philosopher whose Tattvacintamani established the rigorous analysis of the four pramanas (pratyaksha, anumana, upamana...

६११. According to Chapter 91, which statement best fits the discussion of Umesh Paswan's?

- (A) The woman of Mithila was sometimes Sonadai, sometimes Buchchidai, sometimes became Chanodai, sometimes became the heroine of 'Lalka Paag', sometimes 'Nanadi-Bhouji' (sister-in-law/brother-in-law's wife), sometimes 'Widow Lament', sometimes became the...
- (B) The chapter notes that c Sher-o-Shāirī Section The sher-o-shāirī section contains individual sher (Urdu couplets) in Maithili, without the full ghazal structure.
- (C) The falling of the veil (ghosh, the traditional covering a woman draws over her face) is rendered as a cosmic event: when the beloved's veil falls, light spreads everywhere.
- (D) Applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila, a form of knowledge that the mainstream Maithili literary line of inheritance had...

६११. What does Chapter 91 most clearly emphasize about Umesh Paswan?

- (A) The chapter notes that this combination, psychological expertise, feminist consciousness, social engagement, and literary craft, produces a voice that is unlike any other in Maithili women's writing.
- (B) A deeper critical literature on Suman's formal innovations inside the Mithila aesthetic system remains to be written.
- (C) The chapter notes that journals such as Mithilā Darśan (Kolkata) have been primary venues for modern Maithili poetry and prose.
- (D) The chapter notes that this poem operates simultaneously as a meditation on the writer's relationship to language and as an allegory of the Dalit subject's relationship to social power.

६१३. What is the best reading of the chapter's discussion of Umesh Paswan?

- (A) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).
- (B) The poem then pivots from complaint to aspiration: 'Apan somniya bala raasa aab nai sunab ham' (We will no longer listen to the flowing rasa of our own dream), a refusal of the consoling dream-rasa, the passive aesthetic experience that substitutes...
- (C) The chapter notes that notably, the archive of Shivshankara Srinivas's major critical work Maithili Upanyasak Aalochana is made available with the joint courtesy of Shivshankara Srinivas and Shardindu Chaudhary, indicating his role as a facilitator and...
- (D) The Holi festival in Bihar and Mithila is precisely a carnivalesque event in Bakhtin's sense: the social inversions of Holi, the licensed teasing of authority figures, the crossing of caste and gender boundaries in the communal celebration, the festive...

६१४. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

- (A) The Maithili folk songs Jha documents fall squarely inside all five of these categories simultaneously: they are oral expressions, performing arts, social practices/rituals, and knowledge about nature and the universe.
- (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...
- (C) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.
- (D) The chapter notes that conclusions and Future Outlook The Videha Sadeha series (1-37) represents a definitive turning point in Maithili literary history.

६१५. Which point is consistent with Chapter 91's treatment of Umesh Paswan?

- (A) Jha navigates this with reasonable skill, focusing largely on the institutional contribution (the Videha eJournal, its archives, its role in Maithili literature) rather than on specific texts.
- (B) The chapter notes that for decades, the Maithili literary canon was heavily influenced by the Darbhanga-centric "standard," which often prioritized the linguistic registers of the Srotiya Brahmins and the genealogical focus of Panji-Prabandha.
- (C) The chapter notes that this is rasa in the mode of utsāha (enthusiasm), Bharata's sthāyi bhāva for vīrarasa, elevated by way of historical reference (Āryabhaṭa, Chāṇakya, Darbhanga Mahārāja) and political aspiration.
- (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.

६१६. What is the best reading of the chapter's discussion of Its Significance The?

- (A) The chapter notes that critical Assessment Das represents one of the most theoretically rich figures in contemporary Indian folk-to-modern art.
- (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) 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.
- (D) Gangesa Upadhyaya and the Epistemology of Dalit Voice The Navya Nyaya system of Gangesa Upadhyaya, the fourteenth-century Mithila philosopher whose Tattvacintamani systematised the four pramanas, provides a critical critical frame of remarkable local...

६१७. Which point is consistent with Chapter 91's treatment of Umesh Paswan?

- (A) The Paswan community man who is accused of being at the wrong place in the wrong time; the Dalit woman labelled 'characterless' for rescuing an abandoned infant; the poor boy whose school education is interrupted by a rich man's manipulation, these are the...
- (B) The chapter notes that 'Ṭākāka Ābhāva Me Ṭhappa Achi Kosī Mahāsetūka Kāja.' Videha Sadeha 15 (Prelim_15), pp.
- (C) The Ghazal Influence: The album Sinehiya by Kunj Bihari Mishra is reviewed by Pradeep Pushpa as a major experiment in the Maithili ghazal-style song, though it notes the technical challenges of maintaining formal prosody (Behr and Qaafiya) in modern pop...
- (D) The chapter notes that manu's notation of syllable count after each ghazal (e.g., 'Saraḷ Vārṇik Bahra, Varṇa-18' for ghazal 1) is a pedagogical gesture: it teaches correct prosodic practice to readers and models the form's technical discipline.

६१८. What does Chapter 91 most clearly emphasize about Moral Courage?

- (A) The chapter notes that this mirrors the movement's broader politics of linguistic love: where the establishment treats Maithili as a minor regional language, the Videha writers treat it as the supreme medium of their interior lives.
- (B) The chapter notes that significance Ujāra Parbak Khoj is major for Maithili literature for the following reasons: First, it advances the ecological-spiritual lyric as a distinct genre inside contemporary Maithili poetry, a genre that brings environmental...
- (C) The editor expresses gratitude to the poets who contributed despite the many obstacles., Mala Jha (Editor), Ramesh & Kedar Kanan (Collaborators)
- (D) The chapter notes that key Stories and Their Analysis 3.2.1 Sunanda, Gender, Moral Courage, and Village Hypocrisy The opening story 'Sunanda' is one of the collection's finest achievements.

६१९. Which answer matches the critical direction of Chapter 91?

- (A) The chapter notes that JHARUDAR AND NAGARJUNA (YATRI): TWO 'PEOPLE'S POETS' COMPARED The comparison of Jharudar with Nagarjuna (Vaidyanath Mishra, 1911-1998), Maithili's most celebrated Jan Kavi, known as 'Yatri' in his Maithili work and 'Nagarjun' in his...
- (B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (C) The chapter notes that INDIAN CRITICAL FRAMEWORK: RASA, DHVANI, AND ALANKARA 5.1 The Rasa Theory Applied to Tula Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised...
- (D) The chapter notes that lokjivan aur Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk line of inheritance, the oral culture, custom, song, narrative, and ritual practice that forms...

६२०. In the context of Umesh Paswan, which statement is accurate?

- (A) The media coverage of that event sparked similar discussions across Mithila-related institutions.
- (B) The chapter notes that it also connects him to the global line of inheritance of magical and social realism's recovery of the local, Garcia Marquez's Macondo, Hardy's Wessex, Premchand's rural UP.
- (C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c.
- (D) The village gossip machinedramatically rendered by way of the voices of 'Bhutwali' and 'Rupauliwali', two neighbour women who carry and amplify the slander, drives both the social condemnation and (eventually) the revelation of truth.

६२१. Which option correctly summarizes a point from Chapter 91?

- (A) The chapter notes that only Jagdish Prasad Mandal's fiction, above all in Maulail Gachhak Phool, is identified as offering genuinely fulldimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered...
- (B) 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...
- (C) The chapter notes that when a storyteller starts a dialogue, then an atmosphere of freedom is created, and the participating reader gets relief from passivity.
- (D) In this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me -/ beautiful dreams filled with sunshine." This is a reversed demand.

६२२. What is the best reading of the chapter's discussion of Aristotle's Poetics?

- (A) The chapter notes that lallan Prasad Thakur was himself a man of this divide: Mithila-born, engineering-educated, TISCO-employed in Jamshedpur, he inhabited the village-city border as a biographical fact.
- (B) The chapter notes that from 1996 to 2002, Tillu was actively involved in the cultural activities and Maithili promotion work of the Vidyapati Parishad, Samastipur, under the leadership of Dr.
- (C) The chapter notes that vIDEHA SAMMAN VIA SPECIAL ISSUES: For about five to six months, Videha has been inviting suggestions from its readers.
- (D) 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).

६२३. According to Chapter 91, which statement best fits the discussion of Umesh Paswan?

- (A) Indian Aesthetics (Rasa-Dhvani): Bagwār primarily evokes vīra (heroism in struggle) and śānta (peace in acceptance).
- (B) These couplets are more politically unguarded than the ghazals: they attack political corruption directly, the exploitation of widows, and the systemic production of poverty.
- (C) In this single poem, the poetic complexity, counter-mythological reading, craft-skill, and political courage assembled are such that it places itself among the greatest works of Telugu Dalit poetry.
- (D) The story's moral structure is also recognisably Kantian: Sunanda's act is the categorical imperative in action, she treats the abandoned infant as an end in itself, not as a means, while the village's response shows the consequences of treating persons as...

६२४. Which point is consistent with Chapter 91's treatment of Umesh Paswan?

- (A) 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.
- (B) 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...
- (C) There is one source of water, the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit neighbourhood).
- (D) The festival which involves elaborate rituals of fasting, bathing, and sunworship performed at the water's edge becomes in his work a symbol of the community's relationship to the natural world, its capacity for collective devotion, and the centrality of...

६२५. Which point is consistent with Chapter 92's treatment of Voices from Mithila?

- (A) The newspaper's bilingual nature (Maithili and Nepali) is itself a political-linguistic statement in Nepal's post-2006 transitional constitutional moment: the Madhesh movement of 2007-08 had demanded official recognition of Terai languages including...
- (B) The chapter notes that its discussion connects Voices from Mithila with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women.
- (D) The 'karigar' (craftsman, artisan, the poet's own pen-name) is the figure excluded from this system by virtue of not belonging to the dominant faction.

६२६. What is the best reading of the chapter's discussion of Anmol Jha?

- (A) The flood reportage from Kamala-Balan connects his literary practice to the journalistic line of inheritance of Navendu Kumar Jha's reporting on the same region.
- (B) 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...
- (C) Anmol Jha: Works and Critical Appreciation VI.
- (D) 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.

६२७. Which point is consistent with Chapter 92's treatment of Voices from Mithila?

- (A) Jha holds that Srinivas's story implicitly concurs the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (B) 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.
- (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) The chapter notes that yet for much of modern literary history, Maithili has struggled against institutional marginalisation, treated as a dialect of Hindi, underrepresented in academic curricula, and cleaved between two nations, India and Nepal, whose...

६२८. Which option correctly summarizes a point from Chapter 92?

- (A) The chapter notes that by applying ghazal's formal discipline to children's subject matter, Munnaji creates a form that initiates young Maithili readers into poetic prosody while entertaining them.
- (B) The aanchal (the border/hem of a sari or dupatta) is a feminine symbol associated with women's clothing, women's bodies, and the domestic sphere.
- (C) The play is simultaneously: a document of Ramkhelavan Mandal's performance line of inheritance; a reconstruction of Vidyapati's bidesiya verses; a response to Bhikhari Thakur's Bhojpuri Bidesiya; a contribution to Maithili literary culture; a performance...
- (D) Anmol Jha is a researcher, critic, and shortstory writer whose collection Samay Sākṣī Ṭhik (laghukathā) and the monumental 745-page CCRT Senior Fellowship research report on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (2023-25) provide a...

६२९. In the context of Voices from Mithila, which statement is accurate?

- (A) The chapter notes that vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.
- (B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".
- (C) The chapter notes that kalpana Jha's Hindi translation of 'Yaayaavari' is a major act of inter-lingual cultural labour inside the Videha critical frame.
- (D) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...

६३०. In Chapter 92 (Voices from Mithila), which option reflects the chapter's argument?

- (A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.
- (B) The chapter notes that bharti's Cat: Translation of Braj Kishor Varma 'Manipadma's original Maithili novel Bhartik Biladi. Viyogi, Yogendra Pathak.
- (C) The chapter notes that dalit literature, however, sets out a radically transformed śṛṅgāra.
- (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.

६३१. Which point is consistent with Chapter 92's treatment of Voices from Mithila?

- (A) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child.
- (B) The chapter notes that 172, fourteen pages, the longest single contribution documented in the archive.
- (C) The chapter notes that this duality of rootlessness and belonging maps directly onto Chaudhary's own biography as a returned diaspora writer.
- (D) The chapter notes that this is a Nāṭyaśāstra-inflected performance theory: the story is not merely read but enacted, with the teller functioning as an Abhivyañjaka (expresser) and the listener as a Sahṛdaya (sensitive receiver).

६३२. What does Chapter 92 most clearly emphasize about Voices from Mithila?

- (A) 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).
- (B) The chapter notes that Freud's concept of sublimation, the transformation of libidinal energy into cultural production, finds a literary instance in the writer who channels longing into love of language.
- (C) The chapter notes that but how appropriate is such documentation of folk tales?
- (D) The chapter notes that harimohan Jha's linguistic critical frame show that the loss of language is the loss of kingdom.

६३३. What is the best reading of the chapter's discussion of Theory Simone?

- (A) 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.
- (B) In Navya-Nyāya terms, the vyāpti 'sustained commitment → quality' is a probabilistic rather than universal claim, there are counter-examples (sustained mediocrity).
- (C) His interview answers on inscription-reading methodology embody this pratyaksha discipline: clean the surface, apply chalk, use stamping to preserve the letter forms, photograph the result, a systematic procedure for maximizing the reliability of direct...
- (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.

६३४. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

- (A) His position as a Delhi-based journalist writing in Maithili for the Videha platform places him inside the line of inheritance of what Gramsci would call the 'organic intellectual' of the migrant community: the journalist who maintains the community's...
- (B) The chapter notes that limbale also holds that Dalit literature must go beyond documenting suffering to assert dignity and resistance.
- (C) The play's climactic scene, where the actress serially removes garments in an ironic citation of the apsarā metaphor (Rambhā, Urvaśī, Menakā), employs feminist shock-theatre to force a recognition of women as sexual objects in the cultural imaginary.
- (D) The early plays (1971-1978) were produced by and for Maithili cultural organisations in Calcutta, the Mithila Darshan circle, the Maithili Rangamancha, with minimal resources.

६३५. Which point is consistent with Chapter 92's treatment of Vibha Rani's?

- (A) The chapter notes that this is a Navya-Nyāya non-conclusion, a nirṇaya that inquiry must continue.
- (B) The chapter notes that bhabha's 'third space' of enunciation, where colonial and colonised cultures meet and hybridise, describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between...
- (C) The chapter notes that rasa-Dhvani Analysis Bharatamuni's theory of rasa and Ānandavardhana's dhvani provide the primary Indian critical critical frame for Pushpa's ghazals.
- (D) The chapter notes that he notes the loss of traditional values, where grandmothers used to teach "Saate au Bhavat" (traditional lore), they now teach "One-Two" to their grandchildren.

६३६. Which option correctly summarizes a point from Chapter 92?

- (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 title 'Sadeha' (literally 'with body/substance') signals the aspiration to give physical, printable form to what was first published digitally.
- (C) The chapter notes that jagdish Chandra Thakur 'Anil' locates the interview collection 'Jena O Kahlakan' as a document of unique historical importance, an archive of oral testimony from seven figures whose first-hand accounts of the Maithili movement's...
- (D) The chapter notes that d The Videha Parallel History critical frame The Videha Parallel History critical frame, developed by Gajendra Thakur in his role as editor of Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal (launched 2004...

६३७. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

- (A) The chapter notes that rāmlīlā literalises this: it IS the fifth Veda in action, and Nachiketa's play-about-Ramlila interrogates the status of that fifth Veda in modern Mithila.
- (B) The 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...
- (C) His family background reflects the agrarian and educational aspirations of the middle-caste communities of Mithila; he is the son of Chandra Devi and the late Rajeshwar Mandal.
- (D) 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...

६३८. Which point is consistent with Chapter 92's treatment of Voices from Mithila?

- (A) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (B) The Jaina line of inheritance recognised laghukathā as a distinct narrative category alongside lokakathā, nīti-kathā, and dṛṣṭāntakathā.
- (C) The chapter notes that its discussion connects Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat with critical appreciation, literary history and the...
- (D) The chapter notes that pA R T V: N A V Y A, N Y Ā Y A D E E P A P P L I C A T I O N 5.1 Gangesa's Village, Buch's Village: The Epistemological Homecoming The biographical coincidence is too major to ignore: Kalikant Jha 'Buch' was born in Kariyan (Kariyon), the...

६३९. According to Chapter 93, which statement best fits the discussion of Canonical Transformations?

- (A) The chapter notes that centres on Videha Issues 351-438, Epistemological and Canonical Transformations.
- (B) The chapter notes that ghazal 2, with its radif 'hansi ke kahu' ('say it laughing'), is a master of the ghazal's characteristic mode of wisdom delivered with a smile: 'Je kichu kahab hansi ka kahu / Premak jalme phansi ka kahu' ('Whatever you say, say it...')
- (C) 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...
- (D) 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...

६४०. Which point is consistent with Chapter 93's treatment of Videha Issues 351–438?

- (A) The chapter notes that over 1000 villages were affected, and over 25,000 houses collapsed.
- (B) 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...
- (C) The chapter notes that its discussion connects Videha Issues 351-438 with critical appreciation, literary history and the Videha critical frame.
- (D) The Scholarly Vocation: Language Advocacy and Scientific Rigour Yadav's intellectual project was simultaneously a scientific and political one.

६४१. What does Chapter 93 most clearly emphasize about Canonical Transformations?

- (A) The chapter notes that based in Mumbai (address: 601, ICICI Bank Apartment, Mumbai) after retirement, his scholarly career spans decades of dedicated teaching, research, and publication in Maithili language and literature.
- (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) His bilingual compositions, sometimes Persian above, Hindavi below, are among the earliest examples of the ghazal in an Indian vernacular.
- (D) The chapter notes that v I D E H A I S S U E S 3 5 1, 4 3 8 Epistemological and Canonical Transformations in Maithili Literature: A Comprehensive Research Report on Videha Issues 351-438 The evolution of Maithili literature in the early twenty-first...

६४२. Which option correctly summarizes a point from Chapter 93?

- (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) The Maithili Dalit literary line of inheritance awaits its first Dalit woman autobiographer, a voice that will bring to the Maithili literary record the specifically gendered experience of the dhobi or other Dalit women of Mithila.
- (C) The Maithili Movement and Institutional Recognition The personal struggles of the Singh-Dhar family were set against the backdrop of the larger Maithili language movement.
- (D) 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...

६४३. Which answer matches the critical direction of Chapter 93?

- (A) A Parallel History of Mithila and Maithili Literature.
- (B) The chapter notes that vyapti and the Logic of Raga The Navya Nyaya concept of Vyapti (invariable concomitance, the universal rule that underlies valid inference) provides a critical frame for understanding the Raga system of Indian music.
- (C) The writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition.
- (D) The chapter notes that neither Ramji Chaudhary nor despite his institutional standing, Acharya Ramlochan Sharan appears to have received Sahitya Akademi recognition, pointing to the continued operation of institutional gatekeeping even for figures inside...

६४४. What is the best reading of the chapter's discussion of Videha Issues 351–438?

- (A) Introduction: Kameshwar Jha 'Kamal' and the Maithili Geet line of inheritance 2.
- (B) The story, Jha argues, is transformative, depicting a changed widow who embodies the slow revolution in the condition of Maithil women.
- (C) The poem opens with a two-line couplet (the 'jhārū couplet' proper), a compressed moral or critical statement, often paradoxical or punning, that names the social evil to be swept away.
- (D) The Videha Parallel History critical frame The Videha Parallel History critical frame serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly...

६४५. Which option correctly summarizes a point from Chapter 93?

- (A) 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.
- (B) Thematic Chronology of Videha Issues 351-438 The issues under review demonstrate a disciplined adherence to a fortnightly publication cycle that integrates seasonal motifs, religious festivals, and socio-political themes.
- (C) And this is the reason why the Sahitya Akademi attempted to suppress the story-listening event "All Night the Lamp Burns", and when it failed, Ramanand Jha 'Raman' and other mainstream people could not maintain their mental balance.
- (D) These follow the Padavali line of inheritance established by Vidyapati in Mithila, translating the Sanskrit-classical Radha-Krishna aesthetic into the folk-idiom Maithili register.

६४६. Which answer matches the critical direction of Chapter 93?

- (A) The chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces.
- (B) The chapter notes that 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...
- (C) 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...
- (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...

६४७. In Chapter 93 (Videha Issues 351–438), which option reflects the chapter's argument?

- (A) The chapter notes that kashyap thus writes from inside a tension that is itself paradigmatically Maithilimodern: the tension between the inherited literary impulse (the grandmother's khissa) and the institutional pressure toward 'azaak rozgar' (honest...
- (B) The chapter notes that jun 01, 2024 Baalkatha (Children's Stories): Innovating in picture-story formats for the next generation.
- (C) The Videha Parallel History critical frame As the author hails from Rudrapur, Darbhanga, the text is a product of Mithila (Videha) culture.
- (D) The title "No Entry: Mā Pravish" is a dhvani masterpiece.

६४८. In Chapter 93 (Videha Issues 351–438), which option reflects the chapter's argument?

- (A) The chapter notes that (c) Jürgen Habermas's Theory of Communicative Action (Theory of Communicative Action, 1981): Habermas holds that genuine democratic culture requires a public sphere constituted by communicative rationality-speech oriented toward...
- (B) The chapter notes that from a Navya-Nyāya perspective, these stories utilize pratyakṣa to capture the instantaneous social disruption caused by policy changes, establishing a vyāpti between political action and rural economic vulnerability.
- (C) The chapter notes that phenomenology and Hermeneutics: Heidegger, Gadamer, Ricoeur Phenomenological hermeneutics, especially Paul Ricoeur's theory of narrative identity in Temps et récit (1983-85) and Oneself as Another (1990), provides a powerful critical...
- (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.

६४९. Which option correctly summarizes a point from Chapter 93?

- (A) Amit Mishra A major voice in the Maithili Ghazal revival.
- (B) The chapter notes that Walter Benjamin and the Art of Storytelling Walter Benjamin's meditation on 'The Storyteller' (1936), his analysis of the dying art of oral storytelling and the loss of communicable experience in modernity, provides a productive...
- (C) Thematic Coherence and Critical Assessment Kamla Chaudhary's three works together constitute an exploration of the semiotics of Maithili women's lives, the material objects (monak pauti, vesh-bhusha) that mark identity and status, and the temporal...
- (D) The chapter notes that partiality towards a particular politics does not do justice to the work." In a novel where politics is far away, there is no question of 'political bias' and 'partiality towards a particular politics'.

६५०. Which answer matches the critical direction of Chapter 94?

- (A) The chapter notes that Kuntaka's Vakrokti and Mandal's Satirical Idiom Kuntaka's Vakroktijīvitā (10th-11th century Kashmir) holds that the essence of literary language is Vakrokti, oblique speech, the deviated expression that says something indirectly...
- (B) The archive is not merely a repository of media files; it is the digital manifestation of a broader intellectual movement known as "Parallel Literature." This movement seeks to provide an alternative to the official Maithili canon, which is often perceived...
- (C) The image of Ahilya's need for 'Ganga-water in the eyes' also carries an ecocritical resonance: to heal the wronged woman, the poet reaches for the river, nature as healer, water as restorative force.
- (D) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle.

६५१. In the context of The Videha Parallel Audio Video Archive, which statement is accurate?

- (A) The chapter notes that bhakti Poetics and the Maithilī line of inheritance of Vidyāpati Any serious engagement with Maithilī literature must situate it in relation to the towering figure of Vidyāpati Thakkura (c.
- (B) The chapter notes that more politically charged is her treatment of Reshma-Chuharmal: a cross-caste love story between a Dugdhvanshi Dusadh man and a Bhumihaar Brahmin woman, "the viewpoint of trampling love under the caste system of society is broken in...
- (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) The chapter notes that by leveraging the decentralized nature of the internet, the Videha archive has bypassed traditional institutional gatekeepers to create a living, democratic institution that serves the Maithili-speaking population of both India and...

६५२. Which point is consistent with Chapter 94's treatment of Parallel History?

- (A) The "Parallel History" critical frame, which underpins the archive, was developed as a direct response to this exclusion.
- (B) The chapter notes that Pathak's novel deploys the crow-omen as a folk-epistemological moment: the grandmother's interpretation of the crow's caw is a shabda-pramāṇa whose validity is grounded in the community's accumulated experiential line of inheritance.
- (C) The chapter notes that but how appropriate is such documentation of folk tales?
- (D) 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...

६५३. Which answer matches the critical direction of Chapter 94?

- (A) The chapter notes that gonu Jha is the most prominent example: a figure of wit and practical intelligence who occupies in Mithila's collective imagination the position that Birbal occupies in Mughal cultural memory, but who has been relegated to a minor...
- (B) The chapter notes that shabda (Testimony) Applied to Mishra For Gangesa, shabda, verbal testimony, is a valid pramana when it comes from an apta (reliable, truthful speaker).
- (C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda.
- (D) The Videha movement draws inspiration from the Narashansi referred to in the Vedas as a form of parallel literature, asserting that the true roots of Maithili culture lie in a "foundational democratic-spiritual corpus" rather than in the exclusive...

६५४. Which option correctly summarizes a point from Chapter 94?

- (A) The Buddhists (Nyayavartika tatparyatika, on i.1.4) hold that determinate knowledge is a verbal expression in which an object is determined by the concepts of name and class etc (namajatyadiyajana sahita).
- (B) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations.
- (C) The chapter notes that bC, 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (D) The chapter notes that vijaynath Jha's verse translation of Kāmāyanī achieves what Brooks called 'the well-wrought urn', a self-sufficient artefact with its own internal coherence.

६५५. In Chapter 94 (The Videha Parallel Audio Video Archive), which option reflects the chapter's argument?

- (A) The chapter notes that this includes the reclaiming of the 50 Charyapadas of 23 Siddha poets (such as Luipada and Saraha) as the true ancestors of the Maithili lyric, rather than treating them as peripheral curiosities of Old Bengali or Assamese.
- (B) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).
- (C) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...
- (D) The chapter notes that notable Ankia Nat Plays archived in the Parallel line of inheritance: Sankardev: Parijathan, Ramvijay.

६५६. In the context of The Videha Parallel Audio Video Archive, which statement is accurate?

- (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 this multimedia approach is not merely aesthetic; it is a strategic response to the declining literacy in the original Tirhuta script and the "invasion" of Hindi and Nepali media.
- (C) Jha does not write about folk musicians and grassroots cultural workers in the ornate, Sanskritized register of formal literary criticism.
- (D) The chapter notes that it was considered to be in the forms of short story, story, and tale.

६५७. Which option correctly summarizes a point from Chapter 94?

- (A) The modern period in Maithili literature was inaugurated by figures such as Harimohan Jha (1908-1984), the master of satirical prose; Baidyanath Mishra 'Yatri' (aka Nagarjun, 1911-1998), the radical poet who wrote in both Maithili and Hindi; Surendra Jha...
- (B) The gazhal form, historically associated with Urdu, Farsi, and Hindi literary high culture, is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (C) The chapter notes that testimony: Crises of Witnessing in Literature, Psychoanalysis, and History.
- (D) 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.

६५८. Which point is consistent with Chapter 94's treatment of Singer Contribution Category Significance?

- (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) 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.
- (C) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice...
- (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.

६५९. What is the best reading of the chapter's discussion of Nepal Contributor Dinesh Yadav?

- (A) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and...
- (B) The chapter notes that like Kabir, Jharudar works in a vernacular idiom accessible to those without Sanskrit or formal literary education; like Kabir, he critiques both Hindu orthodoxy (mandir-centred superstition) and social hierarchy (caste and gender)...
- (C) Assessed by way of the rasa-dhvani critical frame of Indian criticism, his best work achieves genuine aesthetic effect: the śṛṅgāra vipralambha of his geet resonates with the collective biraha of the Maithili diaspora; the dhvani of his title-images...
- (D) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.

६६०. What is the best reading of the chapter's discussion of Ramesh Ranjan's?

- (A) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.
- (B) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.
- (C) The chapter notes that pramana in Theatrical Cognition The Naiyayika line of inheritance recognises four Pramanas (sources of valid knowledge): Pratyaksha (direct perception), Anumana (inference), Upamana (comparison/analogy), and Shabda (verbal testimony).
- (D) The chapter notes that this is Brooks's argument applied to Maithili seed fiction.

६६१. According to Chapter 94, which statement best fits the discussion of Anchinhar Aakhar?

- (A) The chapter notes that bāt Tākait Ekta Sehantā (A Hawk Waiting by the Road) Discontentment, Ramanu, the village school.
- (B) The chapter notes that bhikhari Thakur's Bidesiya is acknowledged as a prior, influential text, so much so that the Maithili text must define itself against it.
- (C) The chapter notes that finally, a comparative analysis of Kamat's work alongside the Bīhani Kathā line of inheritance as documented by Videha, and alongside women's short fiction in other Indian regional traditions (Bengali, Oriya, Awadhi), would help...
- (D) The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal by way of the "Anchinhar Aakhar" (Unfamiliar Word) movement.

६६३. In Chapter 94 (The Videha Parallel Audio Video Archive), which option reflects the chapter's argument?

- (A) The comparative piece on Saurath's Somnath and Saurashtra's Somnath is particularly striking: it uses parallel historical and mythological evidence to argue for deep civilisational connections between two regions superficially distant in geography and culture.
- (B) The form itself enacts the Navya-Nyāya logic of vyāpti: the story establishes a pakṣa (the specific situation), shows the hetu (the structural cause of the situation), and by way of the ironic turn allows the reader to complete the inference toward the...
- (C) Thematic Analysis 5.1 Identity, Homeland, and Belonging 5.2 Social Justice and the Subaltern Voice 5.3 Law, Conscience, and Moral Inquiry 5.4 Memory, Time, and Autobiographical Impulse 5.5 Gender and Patriarchy in Mithila 6.
- (D) The chapter notes that launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal, such as Behr (meter) and Qaafiyaa (rhyme), were largely abandoned.

६६३. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that secondary Sources: Maithili and Indian Scholarship Thakur, Gajendra. Āmukh.
- (B) The chapter notes that but even his lyric poetry carries a Marxist-legible critique: the 'golden bird' that was once India's name, now lost, is a figure not only for cultural but also for economic betrayal, the unfulfilled promises of development, land...
- (C) The chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.

६६४. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture.
- (B) The chapter notes that under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society, including Dalits, women, and rural laborers, whose voices were previously relegated to the peripheral margins of the...
- (C) Gaṅgeśa Upādhyāya was himself a Maithil, born in Karion, Darbhanga, the heart of Mithilawriting in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed by way of language (śabda).
- (D) The chapter notes that kamalanand Jha writes in "Maithili Upanyas: Samay Samaj A Sawal" (2021)- "After nearly a hundred years of the Maithili novel's journey, the credit for writing a dignified novel on the dream, struggle, and irony of inter-caste...

६६५. According to Chapter 95, which statement best fits the discussion of Institutional Critique?

- (A) The chapter notes that revisionist Historiography and Institutional Critique A key intervention of the Parallel History critical frame is the systematic exposure of institutional biases and erasures in Maithili literary historiography.
- (B) The chapter notes that embankments and Public Resistance: Public Outrage against Embankments: When people saw that embankments were causing their fields and villages to flood more, they organized and protested.
- (C) The internal critical essay on Chiṛai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper...
- (D) There is vyāpti between 'Manu's formal ghazals' and 'adherence to the Anchinhar-restored prosodic standards': this is his formal commitment.

६६६. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that yet the text also acknowledges that the bidesiya line of inheritance itself is a traveling one: it moves from Purnia to Supaul, Saharsa, Samastipur; it travels from Nepal (the Nepal Padavali) to Bihar; it travels from Vidyapati's...
- (B) The chapter notes that he broke the literary caste barrier, Rajnandan ji crossed the caste boundary of literature.”,, Munnaji (contributor), Visheshank He strongly advocated the idea that Maithili is a lok bhasha, the language of all the people of Mithila...
- (C) The Maithili Parallel Theatre applies these categories to determine whether a dramatic work accurately "tracks" the social world as it exists.
- (D) Among the women poets of the old generation, only in the poetry of Ilarani Singh, Neerja Renu, and Vani Mishra.

६६७. According to Chapter 95, which statement best fits the discussion of The Videha Maithili Parallel Drama Theatre?

- (A) Indian Aesthetic Theory: The work achieves the Rasa of Vīra (heroic) not by way of warfare, but by way of the struggle for agricultural and linguistic self-reliance.
- (B) The Difference Between Questioning and Bearing Witness Bhimanna questions - "How do these skulls rise again and again?", "How long will this vicious cycle continue?" His poetry is in the interrogative mode.
- (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false.
- (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेखि यन कौन्टिनुअम), published in Videha Sadeha 15 alongside 'Mātr̥va' (Motherhood) and 'Netāji', is among the most theoretically...

६६८. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.
- (B) The chapter notes that however, the systemic exclusion of women from school-based education and the constraints of the Varna-Vyavastha (caste system) delayed their entry into the formal written literary sphere.
- (C) Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal, dedicated its entire Issue 357 (November 2022) to her as part of the 'Jibait Muda Upekshit' (Living but Neglected) series.
- (D) His folk literature compilations are an act of ethnographic preservation and cultural memory closer, in their function, to Walter Benjamin's 'collector' (who rescues objects from the flow of historical destruction) than to any conventional academic folklorist.

६६९. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The cover art (by Kajal Sen) is itself a critical document: a cactus in a desert landscape, a raised index finger (the finger of defiance or accusation), a watching eye, all enclosed by barbed wire.
- (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism.
- (C) The chapter notes that saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?
- (D) Their son Satyajit Mishra studied tabla at the graduate level; two sons sang; their daughter is a performing singer in sugam and folk music.

६७०. According to Chapter 95, which statement best fits the discussion of Avacchedaka Limiting Property Maintaining?

- (A) The women in this play, the yuvati who waits, the sister-in-law who turns away travelers, the mother-in-law who dies offstage, are voices inside a patriarchal structure that the text reproduces without sufficiently interrogating.
- (B) The chapter notes that nature Poetry and Landscape of Mithila A major strand of Kamat's poetry involves the landscape and ecology of Mithila, rivers, fields, rain, drought.
- (C) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.
- (D) Thematic Syntheses 10.1 The Politics of Language Throughout his career, Ashok's primary concern has been the politics of language: who speaks Maithili, in what form, for whom, and in whose interest.

६७१. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) The parallel history documents what it calls the "honour killing" of the great Navya-Nyaya philosopher Gangesh Upadhyaya (12th century) by institutional historians like Ramanath Jha.
- (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.
- (D) The chapter notes that third -The Indivisibility of Politics and Aesthetics: "art for art's sake" is meaningless in Dalit poetry.

६७२. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) The chapter notes that kapileshwar Raut A writer of stories that focus on the "ordinary" and "marginalized" rural Maithil, often featured in the Nit Naval series.
- (B) The chapter notes that singh does not generalise about women's oppression in the abstract but grounds each claim in specific dialogue and plot.
- (C) The chapter notes that centres on The Epistemology of Parallelism, Videha Sadeha Series and the Maithili Digital Renaissance.
- (D) The poem documents the specific labour of rural women, grass and fodder collection, caring for children, cooking, and places this labour in the context of marital violence, using a darkly comic title that subverts the expected domestic scene: the husband...

६७३. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The title 'Takak Mol' (The Price of Money) is itself a powerful dhvani: literally the price/value of money, it suggests that money has become the measure of everything, of a bride's worth, of a child's education, of family honour, of human relationships.
- (B) The chapter notes that vīra rasa (heroic courage): The poems of linguistic pride ('Hamrā Azurak Bhāṣā', 'Chhoṛi Diy Rastā Hamar') and of cultural assertion produce a subdued but genuine vīra, the hero who refuses to abandon the mother tongue even under...
- (C) The chapter notes that where the archive speaks clearly, the appreciation speaks clearly.
- (D) Historically identified with the ancient kingdom of Videha, the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic Mithila has long been a center of Indian civilization.

६७४. Which option correctly summarizes a point from Chapter 96?

- (A) The chapter notes that regarding this, Subhash Chandra Yadav has the following thoughts: "Very little work has been done on folk tales in Maithili.
- (B) The chapter notes that what is less often noted is the social location of this philosophical achievement: the Navya Nyāya school flourished in the same Mithilā whose Brahmin-dominated literary establishment the Videha Parallel History critical frame...
- (C) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Genre Theory and Munnaji's Multi-Generic Achievement What is immediately striking about Munnaji's output, seven distinct books published in a single year (2012) across...
- (D) Her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits.

६७५. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) The Navya Nyāya critical frame applies this in two registers: First, at the level of vyāpti: Gaṅgeśa established that valid inference requires a demonstrable invariable concomitance between probans and probandum- wherever there is smoke, there is fire, and...
- (B) The chapter notes that binay Bhushan's images, the descending un-harvested season, the festival light sought but perhaps not yet found, the plough that breaks the earth, consistently operate by way of vakrokti: the literal agricultural or ecological image...
- (C) The brevity of his documented presence in the archive, a single confirmed report, reflects the limitations of the available archive rather than his significance.
- (D) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili...

६७६. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that we do not claim that these writers wrote prolifically for Videha if the archive does not demonstrate this.
- (B) The Maithili Ghazal: The author holds that the "inventor" of the ghazal's signature style (takhallus) was actually the 14th-century Maithili poet Vidyapati. "Two Words" (Dū Śabd) by Chhatranand Singh Jha Emotional Depth: Jha is described as a "sentimental...
- (C) The chapter notes that this tension maps with unusual precision onto the Maithili women's literary line of inheritance.
- (D) The chapter notes that navya Nyāya Epistemology (Gaṅgeśa's Technique) Navya Nyāya (the "New Logic") originated in Mithila with Gaṅgeśa Upādhyāya.

६७७. Which point is consistent with Chapter 96's treatment of Virendra Kumar Yadav?

- (A) The poetic form blends traditional Maithilī metres (pāda-based verse forms related to Vidyāpati's dohā and pada) with free-verse improvisations, creating a text that feels simultaneously archaic and urgent.
- (B) 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.
- (C) Her positioning as a Patna-based woman prose writer in the Videha democratic literary movement is itself a structural act of counter-canonical significance.
- (D) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.

६७८. Which answer matches the critical direction of Chapter 96?

- (A) 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.
- (B) The chapter notes that this inferential structure, the movement from the particular (seed/bīhani) to the universal (the general social claim) by way of a vyāpti that is felt rather than stated, is precisely what Munnaji's preface describes when he says the...
- (C) The chapter notes that freeing the Kamla from its 'bondage' is in Mithila's interest.
- (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.

६७९. Which answer matches the critical direction of Chapter 96?

- (A) Abhinavagupta's commentary deepens this by arguing that rasa is not merely an emotion evoked but a state of saḥṛdayatā (fellow-feeling) in which the reader's consciousness expands beyond the personal to the universal.
- (B) In a Maithili literary world long dominated by Maithil Brahmins and, to a lesser degree, Karna Kayasthas, this was a meaningful and consequential editorial stance.
- (C) The chapter notes that sujata (सुजाता, 2006): A novel focusing on social morality and gender.
- (D) 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.

६८०. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) Gaṅgeśa's work thus belongs, by the logic of the Parallel History, to the same democratic counter-line of inheritance to which Durganand Mandal belongs.
- (B) Videha's project of creating a non-commercial, inclusive, multiscript (Devanagari, Tirhuta, Braille) Maithili archive-free to read, free to download, governed entirely by literary rather than caste criteria, is precisely the reconstitution of a...
- (C) 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...
- (D) Thakur's two ghazal collections, 'Bahurupiya Pradesh Me' (2011) and 'Meen Tulasipat Par' (2020), adapt this classical form to radically different content.

६८१. Which point is consistent with Chapter 96's treatment of The Epistemology of Parallelism?

- (A) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (B) A critical reading of its architecture reveals the intellectual ecology that parallel literateurs endorsed and inhabited.
- (C) In Maithili Shringar-poetry the body is the subject of beautyidealized, poetic.
- (D) The analysis of abhāva (productive absence), vyāpti (the lightcommunity-festival concomitance), and viśeṣaṇatā (poetic precision as qualification) provides the rigorous logical vocabulary for describing what the collection achieves aesthetically.

६८२. In the context of The Epistemology of Parallelism, 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 chapter notes that crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the...
- (C) In Jane Garry and Carl Rubino, eds., Facts about the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present.
- (D) The chapter notes that strengths Yadava's principal strengths are, first, his capacity to synthesise formal-grammatical rigour with sociolinguistic depth: the face-empathy paper is the supreme example, demonstrating that the most technical features of...

६८३. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The chapter notes that sF20216261; Batch Year 2020-2021), which funded a two-year (2023-2025) research project on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (A Critical Study of Contemporary Maithili Children's Literature).
- (B) The chapter notes that western Literary Theory 4.3.1 Feminist Literary Criticism (Elaine Showalter, Sandra Gilbert & Susan Gubar) Elaine Showalter's gynocriticism, the study of women as writers, focusing on the female literary line of inheritance, is...
- (C) The Indian feminist line of inheritance's distinction between 'writing the female' and 'women's writing' is directly applicable here.
- (D) The chapter notes that the Epistemological Limit: What the Archive Does Not Establish A critical appreciation that omits its own limits is not critical but hagiographic.

६८४. Which answer matches the critical direction of Chapter 96?

- (A) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar, exploring love (licit and illicit), social inequality, generational conflict, political corruption, religious hypocrisy, unemployment, and existential ethics.
- (B) The chapter notes that rakhbar (The Village Guard) Rakhbar, the story of Musba, the guard, introduces gender dynamics in a complex way.
- (C) The following must be said with precision: The systematic search of the Videha archives does not yield extended critical articles, poems published serially in the journal, or editorial commentary of writers who published their work externally.
- (D) The chapter notes that its discussion connects Dr. Shiv Kumar Prasad with critical appreciation, literary history and the Videha critical frame.

६८५. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that readings in Maithili Language, Literature and Culture.
- (B) The Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests.
- (C) The chapter notes that survey of Major Works 3.2.1 Monak Pauti (The Coral Bead / Symbol of the Married Woman) Monak Pauti (90 pages) engages with one of the most culturally charged objects in Maithili women's lives: the monak (coral) pauti (string or...
- (D) These two works represent the prose line of inheritance of Dalit literature, and demonstrate the distinctive power of a narrative medium different from poetry.

६८६. What is the best reading of the chapter's discussion of The Epistemology of Parallelism?

- (A) The chapter notes that each season has its traditional song-types, melodic modes (Raga-Bhas), performative occasions, and emotional registers.
- (B) The publication by Mithila Darpan Prakashan (Mumbai) with the support of the Mithila Darpan management (proprietors Pushpa Jha and Sanjay Kumar Jha) is itself a diaspora-driven publishing act.
- (C) The chapter notes that survey of Major Works 3.2.1 Monak Pauti (The Coral Bead / Symbol of the Married Woman) Monak Pauti (90 pages) engages with one of the most culturally charged objects in Maithili women's lives: the monak (coral) pauti (string or...
- (D) The Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege.

६८७. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) 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.
- (B) Roy's story complicates this by showing how the husband's family's reclassification of the mad woman as a goddess is itself a form of appropriation, turning her alterity into a domestic resource.
- (C) Attachment (rāga) to Maithili as mother tongue coexists with dispassion (virāga) toward the institutional structures, factionalism, vested interests, opportunism, that have stunted the language's development.
- (D) The chapter notes that read by way of the frameworks assembled in The analysis, Ānandavardhana's dhvani, Kuntaka's vakrokti, Navya-Nyāya pramāṇa theory, the political aesthetics of the subaltern line of inheritance, Bakhtinian dialogism, Foucauldian...

६८८. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that physical and mental illnesses increased severely inside these two sub-castes, along with a dramatic rise in polygamy, child marriage, and the number of widows.
- (B) The chapter notes that feminist Literary Criticism Thakur's story collection 'Anhaaraka Virodh Me' (In Opposition to Darkness) and elements of his poetry engage with the specific forms of darkness that women experience in the patriarchal structures of...
- (C) The chapter notes that he says the structure of the unconscious is like a language.
- (D) The Rasa line of inheritance demands that poetry produce aesthetic experience of universal significance.

६८९. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) The chapter notes that by privileging synchrony, Yadav was able to demonstrate that modern Maithili has its own coherent systemic organization, the honorificity distinctions, the absence of grammatical gender, the compound verb system, that can only be...
- (B) The chapter notes that chanresh: 'Rambharos Kapari Bhramar: Vichar, Samvedana Aa Chetna', Essay, Videha 370.
- (C) The chapter notes that critical Frameworks Cited Indian line of inheritance: Bharata, Nāṭyaśāstra (c.
- (D) The chapter notes that known for her over 250 lead roles in Maithili dramas, she has also acted in films and television serials.

६९०. Which option correctly summarizes a point from Chapter 96?

- (A) The chapter notes that when the village women in 'Sunanda' gossip in their specific Maithili register, when Fekhani's husband speaks in his specific working-class idiom, when Bhagwan Lal Das speaks in the measured tones of the educated civil servant, these...
- (B) The work is divided into two major sections: Prakarana (Chapter) 1, dealing with descriptive grammar (orthography, morphology, syntax, punctuation, prosody); and Prakarana 2, with an extended treatment of tones and euphonics.
- (C) The critical frame operates across nine distinct layers, each designed to reclaim a specific portion of the Maithili legacy.
- (D) The chapter notes that gauri's Henna-Stained Hands is a pinnacle work of Telugu Dalit poetry.

६९१. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) Historical Legacy Dinesh Yadav's hyperbolic but revealing epithet, 'the Shakespeare of Maithili', signals the scale of Bhramar's ambition and recognition inside his community.
- (B) The chapter notes that by positioning these texts not as peripheral curiosities but as the true roots of the Maithili lyric, the critical frame establishes a genealogical link to a non-Brahminical, democratic spiritual line of inheritance.
- (C) The Popular Science Essay: Literary Form and Rhetorical line of inheritance The popular science essay has a distinguished literary genealogy: Francis Bacon's Essays (1597 onwards), which established the form; Thomas Huxley's essays on evolution (1860s)...
- (D) 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...

६९२. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) The chapter notes that emotional intensity -Imam's trembling hands, Vijayashri's curse, Shriya's smile's transformation from butterfly to caterpillar -the Maithili reader also experiences all this.
- (B) The chapter notes that key concepts utilized in the critical appreciation of Videha Sadeha works include: Avacchedaka (Limiter/Determiner): In logic, an avacchedaka defines the limiting criteria of a property.
- (C) The chapter notes that while the classical rasas (śṛṅgāra, vīra, karuṇā, raudra, hāsyā, bībhatsa, bhayānaka, adbhuta) were developed for drama and poetry, their application to the genres Viyogi practises is illuminating: Adbhuta rasa (wonder/marvellous)...
- (D) Indian and Western Literary Criticism Indian Aesthetics (Rasa Theory) Karuna Rasa (Pathos): The dominant Rasa is Karuna, triggered by the "Viyoga" (separation) from the motherland.

६९३. What does Chapter 96 most clearly emphasize about Verbal Understanding?

- (A) In literary analysis, it helps critics understand what a text actively excludes or opposes, allowing for a deeper reading of the socio-political tensions inherent in the work. Śābdabodha (Verbal Understanding): Navya Nyāya holds that verbal understanding...
- (B) The chapter notes that for Abhinavagupta, the rasa is not merely felt; it is a generalised, universalised affect that the cultivated spectator or reader (sahṛdaya) savours by way of the very medium of imagination.
- (C) The chapter notes that ISSN 2320-2882. Indian Classical Theory Bharata Muni.
- (D) The poem begins with the exclamation of disgust at untouchability and caste-based social exclusion ('Chhih chhih dhoor chhih'), and proceeds to argue that all people of Mithila, regardless of caste, are children of the same mother ('Mithila ke Maithil').

६९४. In the context of The Epistemology of Parallelism, which statement is accurate?

- (A) The chapter notes that c R I T I C A L A S S E S S M E N T Hitendra Gupta's documented Videha contribution is compact, a single two-page piece in Sadeha 23, but its significance inside the Parallel History critical frame exceeds its length.
- (B) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.
- (C) The chapter notes that śabda (Testimony) and the Authority of the Interview line of inheritance Śabda in Navya-Nyāya is the pramāṇa of linguistic testimony, knowledge derived from reliable, authoritative utterance.
- (D) The psychological realism she brings, the result of her clinical and educational engagement with the Maithili social world, prevents her stories from slipping into either sentimentality or polemic, the two besetting faults of much Maithili women's writing.

६९५. Which option correctly summarizes a point from Chapter 96?

- (A) 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...
- (B) The chapter notes that critical Introduction to Kalanidhi (Buch Jik Kavitaak...).
- (C) 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 sādhyā (co-existence of sound and meaning).
- (D) As a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra...

६९६. What is the best reading of the chapter's discussion of Timeline Characteristics?

- (A) The chapter notes that sadeha 36's Mithilā Garbhaputra (Son of Mithila's womb) and Daheja Mukta Mithilā Banābu (Let Us Build a Dowry-Free Mithila) demonstrate his sustained social commitment alongside ghazal composition.
- (B) In Mithilanchal, as elsewhere in South Asia, 'honour' and 'shame' function as informal codes of social regulation that often work against women's legal rights and personal freedom.
- (C) The chapter notes that chronological Evolution of the Maithili Linguistic Identity Language Period Timeline Characteristics and Developmental Impact Proto-Maithili 700-1300 AD Origins of subaltern linguistic resistance; mobility over sedentary caste order.
- (D) 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.

६९७. Which answer matches the critical direction of Chapter 96?

- (A) The first twenty-five volumes focus on genrespecific compilations, while issues 26 by way of 37 pivot toward author-centric and translationfocused content.
- (B) The chapter notes that both sources form the basis of the critical edition in Gajendra Thakur's Prabandh-Nibandh-Samalochna.
- (C) The chapter notes that kamla Chaudhary's engagement with the material culture of Maithili women's livethe monak pauti, the vesh-bhusha, invites feminist analysis of the ways in which material objects encode and reproduce gender ideologies.
- (D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work.

६९८. What is the best reading of the chapter's discussion of UPSC Maithili Compulsory?

- (A) The chapter places Bechan Thakur inside the wider parallel history of Maithili literature.
- (B) 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.
- (C) The chapter notes that irony and the Maithili Satirical line of inheritance The Maithili satirical line of inheritance, with its roots in Harimohan Jha's celebrated comic prose (Kanyādāna, KhaTTar Kakkāka Taraṃg) and the broader line of inheritance of...
- (D) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society?

६९९. Which option correctly summarizes a point from Chapter 96?

- (A) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the 'subaltern woman' (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the...
- (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices.
- (C) The chapter notes that folk-knowledge systems, like Mithila's omen-reading, operate on this principle: the 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 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...

७००. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that this complexity, for which the standard abbreviations HH, H, MH, and NH are used throughout, is without parallel in the Indo-Aryan family.
- (B) The chapter notes that translated Prose & Poetry (Gajendra Thakur & Ravi Bhushan Pathak) Cross-lingual fertilization; bringing world literature to Maithili.
- (C) The chapter notes that vijaynath Jha's verse translation of Kāmāyanī achieves what Brooks called 'the well-wrought urn', a self-sufficient artefact with its own internal coherence.
- (D) The "mad woman as goddess" story participates in a long line of inheritance, from Charlotte Bronte's Bertha Mason to Mahasweta Devi's tribal women of fiction that uses the female "madwoman" as a figure of social excess: the woman whose behaviours exceed the...

७०१. Which point is consistent with Chapter 96's treatment of Poetry Vol?

- (A) The chapter notes that 'Anil's work participates in this long line of inheritance while addressing contemporary themes.
- (B) The chapter notes that jitamitramalla Multi-lingual playwright Demonstrated Maithili's role as a regional bridge.
- (C) The chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation.
- (D) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...

७०२. What does Chapter 96 most clearly emphasize about Poetry Vol?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences.
- (B) Videha (ISSN 2229-547X), founded in January 2008 and consistently published since then reaching Issue 400 in August 2024, represents a watershed in Maithili digital culture.
- (C) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.

७०३. What is the best reading of the chapter's discussion of Dainik Bhaskar?

- (A) 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.
- (B) The Mithila Vikas Parishad represents the developmentalist dimension of Mithila advocacy, an organization that links cultural identity to regional development claims, arguing that Mithila's cultural distinctiveness supports demands for separate...
- (C) 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...
- (D) The chapter notes that . Poetry (English Translation),, -.

७०४. What does Chapter 97 most clearly emphasize about Vineet Utpal?

- (A) His second defining qualification, noted in the same archive entry, is the receipt of traditional yoga education (परम्परागत योगक शिक्षा प्राप्त), not yoga in the modern fitness sense but in the lineage-based disciplinary sense of the classical Indian line...
- (B) The chapter notes that postcolonial and Subaltern Studies Gayatri Chakravorty Spivak's foundational question 'Can the Subaltern Speak?' (1988) is directly relevant to Karigar's project.
- (C) The chapter notes that this activist dimension of Utpal's career, the use of democratic legal instruments to challenge literary gatekeeping, positions him as both a creative writer and a cultural reformer, a dual identity that inflects every dimension of...
- (D) The chapter notes that lalita's Women Writing in India (1991) in the Indian line of inheritance.

७०५. Which answer matches the critical direction of Chapter 97?

- (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.
- (B) They represent the genre of agon: the adversarial poem that positions itself against a political order (the Bihar-India administrative structure that denies Mithila statehood) and demands redress.
- (C) The chapter notes that following the emergence of specialized categories such as the 'Bal Ghazal' (Children's Ghazal) and 'Bhakti Ghazal' (Devotional Ghazal), those lacking technical mastery of the craft began to inhabit these genres as well.
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

७०६. In the context of Vineet Utpal, which statement is accurate?

- (A) The chapter notes that this collection of Maithili poems is Utpal's most major original creative work and the primary document by way of which his poetic sensibility must be assessed.
- (B) The chapter notes that upamana (Comparison) and the Work of Translation Itself Upamana (comparison), knowledge derived from recognizing resemblance between a known and an unknown object, is particularly apt as a critical frame for understanding the act of...
- (C) The chapter notes that craft Elements: A Close Reading Lens We can identify by way of the collection's historical reception and its author's profile certain likely craft features: Character: Likely a range of socially located characters, rural women, urban...
- (D) The chapter notes that western Critical Theory Historicism and New Historicism Premshankar Singh's literary history is grounded in a form of historicism: the conviction that literary texts are products of their historical moment.

७०७. Which point is consistent with Chapter 97's treatment of Kaviak Atmukti?

- (A) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees...
- (B) Jha quotes at length the songs of Ravindra Thakur, including the deeply moving dirge for Maithili motherhood ('Janma delanhi maay Mithilaak, seho kane sochu').
- (C) The development of a children's ghazal line of inheritance is a major contribution to Maithili's institutional future: it introduces the ghazal form to children by way of accessible, enjoyable composition, building a reader and writer base for the adult...
- (D) The chapter notes that t H E M AT I C A N D L I T E R A R Y A N A LY S I S 2.1 The Landscape of Mithila as Poetic Substrate Dr.

७०८. According to Chapter 97, which statement best fits the discussion of Vineet Utpal?

- (A) The chapter notes that uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges.
- (B) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (C) Maithili children's literature has historically been underdeveloped relative to Hindi and Bengali, and contributions to this genre carry both pedagogical and cultural preservation importance.
- (D) The chapter notes that kavivara Sitaram Jha and Kashikant Mishra "Madhup" Following Pandit Jivan Jha, the classical phase of Maithili ghazal was carried forward by Kavivara Sitaram Jha (1891-1975) and Kashikant Mishra 'Madhup' (1906-1987).

७०९. Which answer matches the critical direction of Chapter 97?

- (A) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā, a deliberate reclamation of sacred space from Brahminical monopoly.
- (B) The chapter notes that this translation brings into Maithili a text rooted in Banaras's cultural landscape, Raghu is not just a character but a world, a way of inhabiting time and street.
- (C) The chapter notes that sandeep Kumar Safi's autobiography, while stirring the literature, society and culture of Mithila, fills that absence.
- (D) The chapter notes that conclusion: Toward a Critical Reception I will value certain things: formal coherence, thematic complexity, the productive tension between line of inheritance and innovation.

७१०. Which option correctly summarizes a point from Chapter 97?

- (A) The title itself announces the scope: the life (jingi) of a village (gamak) as a totality.
- (B) The chapter notes that mantradrashtha Rishyashringa (Śrutiprakashan edition), Maithili Translation Translation details: Hindi source: Harishankar Shrivastava "Shalabh," editor Shrigopal Pandit.
- (C) The chapter notes that samkhya, Nyaya, Vaisheshika, Mimamsa, and Vedanta, all these philosophies do not accept sphoṭa.
- (D) 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...

७११. According to Chapter 97, which statement best fits the discussion of Vineet Utpal?

- (A) The text is published by a scholarly cultural institution and concerns the Koshi region's ancient cultural heritage, a topic of profound significance for Mithila.
- (B) The chapter notes that it was part of the Maithili literary mainstream, demonstrating what a rigorous, formally disciplined Maithili ghazal could achieve.
- (C) In this poem three time-periods are simultaneously present: the Ramayana-era (the cutting of Shurpanakha's nose), contemporary history (the real event of Alisamma), and the present (the contemporary crisis of Dalit women).
- (D) Videha 409 (01 January 2025): Lead Essay on Upendra Nath Jha 'Vyas' Title: 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha 'Vyas' (16 July 1917, 30 May 2002)' Pages: 4-17 (14 pages).

७१२. Which option correctly summarizes a point from Chapter 98?

- (A) The chapter notes that mishra writes that these villages are spread across 13 blocks in 4 districts.
- (B) The chapter notes that purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the Darbhanga-Madhubani heartland.
- (C) In that society, women of all caste-classes have become (neglected).
- (D) The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary.

७१३. What is the best reading of the chapter's discussion of Kamla Chaudhary?

- (A) Her three pieces, the short story, the letter-review, and the poem demonstrate formal range, social acuity, and feminist consciousness that are inadequately recognized when she is read only as an adjunct to her husband's literary career.
- (B) The chapter notes that for Nachiketa, the answer is unusually clear: his testimony is grounded in both the practitioner's intimate knowledge (grassroots bilinguality, lifetime of Maithili cultural immersion) and the scientist's analytical competence.
- (C) The chapter notes that women writers and folk-literature specialists, including Kamla Chaudhary and Lalita Jha, enriched the line of inheritance by way of their attention to cultural material, social criticism, and the documentation of Mithila's living...
- (D) The essay 'मिथिलाक बाल साहित्य' (Mithilāk Bāl Sāhitya, Children's Literature of Mithila) is structured as a historical survey, tracing the lineage from Manbodh to modern poets.

७१४. According to Chapter 98, which statement best fits the discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The chapter notes that th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.
- (B) The Natya Shastra of Bharata (2nd century BCE/2nd century CE) did include female performers (nati) in its critical frame, but social practice largely excluded women from public performance spaces until the late 19th century.
- (C) The Videha project consciously counters the historical marginalisation of nonBrahminical voices in Maithili literary representation, incorporating texts from multiple caste communities and genres.
- (D) Internationalism and Rootedness The tension between local rootedness (Lohna, Seetamarhi, Mithila) and international vision (Soviet Union, the world-historical forces of labour and liberation) is one of the defining tensions of Ashok's work.

७१५. In the context of Yoganand Jha, Kamla Chaudhary and Lalita Jha, which statement is accurate?

- (A) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?
- (B) 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.
- (C) Gangesa's conditions for valid shabda include the reliability of the speaker and the absence of defect (dosha) in the transmission.
- (D) Jha's lexicographic practice thus enacts a vernacular Navya Nyaya of language documentation.

७१६. What does Chapter 98 most clearly emphasize about Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The essay (aalekh) as a genre occupies a major place in modern Maithili literature, it is the form in which writers engage with literary, social, cultural, and philosophical questions in an exploratory and often personal mode.
- (B) 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...
- (C) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R.
- (D) The chapter notes that this is a pointed social vocabulary: from salary to hunger to old-age pension to the language itself as a precarious object, to the hospital, chocolate, and online connectivity, the journey by way of Kamat's bihani kathā titles is a...

७१७. In the context of Yoganand Jha, Kamla Chaudhary and Lalita Jha, which statement is accurate?

- (A) 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.
- (B) The Act of Reading: A Theory of Aesthetic Response.
- (C) The essay line of inheritance in India has deep roots, from the philosophical dialogues of the Upanishads and the analytical prose of Kautilya's Arthashastra to the modern critical essay that emerged under the influence of English education and journalism.
- (D) The chapter notes that 6 Environmental Poetics and the Kosi-Kamla Landscape A dimension of Nistuki that demands explicit critical attention is its environmental consciousness.

७१८. Which answer matches the critical direction of Chapter 98?

- (A) The effect is a feminist epistemology: the poem asserts the primacy of direct female experience over inherited textual testimony.
- (B) The chapter notes that vidyapati's foundational role in the Maithili lyric line of inheritance makes any subsequent Maithili poetry in the geet form engage, consciously or unconsciously, with his shadow.
- (C) The Videha platform, which publishes Mishra's works alongside texts in Tirhuta (the traditional script of Maithili), Devanagari, and Braille, is itself a statement about linguistic pluralism and the importance of maintaining the full range of a language's...
- (D) The hajal's deployment of the ghazal's dignified form for comic-satirical content is a Bakhtinian carnivalesque move: it introduces the 'low' (satire, complaint, social observation) into the 'high' (the elevated lyric form) and in doing so challenges the...

७१९. What is the best reading of the chapter's discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The volume contains over 100 songs organized around themes including: devotional lyrics, love songs (shringara), songs of departure and separation (biraha), nature poetry, and social commentary.
- (B) The śānta rasa (peace of clarity) is the goal: the satisfaction that comes from understanding a complex system.
- (C) The chapter notes that women writers in Maithili have been systematically excluded from official literary infrastructure.
- (D) Gangesa's analysis of sabda-pramana (verbal testimony as a means of valid knowledge) is directly relevant: for Gangesa, the validity of verbal testimony depends on the trustworthiness of the speaker (aptavakya) and the precision of the word-meaning...

७२०. Which answer matches the critical direction of Chapter 98?

- (A) The chapter notes that györgy Lukács's concept of reification (the transformation of human relations into thing-like relations) illuminates the Jātik Bhōj (Caste Feast) story: the elaborate social organization of the wedding feast, who cooks, who serves...
- (B) Their works, along with those of Bechan Thakur, are identified by the Parallel History movement as the "truly great contemporary voices" that have been ignored by official government academies.
- (C) The chapter notes that sitavataran (The Descent of Sita) This 26-page text engages with one of the most charged mythological subjects in the Maithili line of inheritance: Sita, who is the daughter of King Janaka of Mithila, born from the earth in the...
- (D) The chapter notes that **pA 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.

७२१. According to Chapter 99, which statement best fits the discussion of Yogendra Pathak Viyogi?

- (A) In 'Bhāsā Ke Na Bāṃṭiyo' the poet writes: 'Bajjikā Anjgikā / Alag Bhāṣā Nahy / Maithili Ke Boli Sab', All are dialects of Maithili, not separate languages.
- (B) The chapter notes that centres on Yogendra Pathak Viyogi, Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator.
- (C) The novel represents a major formal development in Kamat's career, the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions.
- (D) The chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works.

७२२. Which answer matches the critical direction of Chapter 99?

- (A) Acta Misiya: Short Fiction and the SF Short Story Form VIII.
- (B) The chapter notes that final Synthesis: Dalit Literature in Maithili Translation A Comprehensive Assessment of a Tri-Linguistic Literary Project 1.
- (C) 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...
- (D) His surname Yadav immediately recognises him inside the Yadav community, the largest OBC caste in Bihar, historically associated with cattle-herding and agriculture, and in the modern era the political base of Lalu Prasad Yadav's RJD party.

७२३. Which point is consistent with Chapter 99's treatment of Nyāya Epistemology?

- (A) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (B) The chapter notes that it happened when Bengal claimed the Padavali of Vidyapati and Govindadas as its own, but the Bengali scholar Rajkrishna Mukhopadhyay first stated in 1875 AD that Vidyapati was a poet of Mithila, and Nagendranath Gupta of Bengal first...
- (C) The chapter notes that manoj Jha writes in the Videha special issue that in the era when she entered theatre, women going on stage were viewed negatively by society; she faced direct opposition in her own village on multiple occasions.
- (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.

७२४. Which answer matches the critical direction of Chapter 99?

- (A) A detailed discussion of the history of the Mahananda project, its implementation, and its long-term consequences is presented.
- (B) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public...
- (D) The chapter notes that ijat 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.

७२५. In the context of Yogendra Pathak Viyogi, which statement is accurate?

- (A) The chapter notes that this pen name is itself a small critical manifesto.
- (B) The chapter notes that vidyapati is embedded in every home in Mithila.
- (C) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.
- (D) A healthy Maithili literary ecosystem requires both: the state's material resources and Videha's archival rigor; the Akademi's bureaucratic stability and Videha's forensic transparency.

७२६. What is the best reading of the chapter's discussion of Ghar Bahar?

- (A) The chapter notes that written in the line of inheritance of Maithilī ātmakathā (autobiographical reflection), it explores what it means to survey one's life from a vantage point near its end, not with regret or resignation, but with the curiosity of...
- (B) The chapter notes that songs 6 & 7 (Traditional, 'He Jagadamba' series): हे जगदम्ब जगत माता काली प्रथम प्रणाम करै छी हे ।। नहि जानी हम पूजा जप तप अटपट गीत गबड़ छी हे । O Jagadamba, World-Mother Kali, I offer my first bow to you! || I do not know prayer, I...
- (C) The chapter notes that cE) Anandavardhana's Dhvanyaloka holds that the highest poetry communicates by way of dhvaniresonance or suggestion, layers of meaning that exceed the literal.
- (D) His popular science articles have regularly appeared in Mithila Darshan (Kolkata) and Ghar Bahar (Patna).

७२७. In the context of Yogendra Pathak Viyogi, which statement is accurate?

- (A) The testimonial mode of the Telugu women poets -in which the poem assumes the form of judicial evidence -is the introduction of a new poetic mode in Maithili.
- (B) The chapter notes that she writes in Hindi and Maithili and has published over twenty books across both languages.
- (C) The chapter notes that 2006 reprint. Thakur, Ramlochan.
- (D) The chapter notes that short Fiction Acta Misiya ('Acta Mission', 2016; revised 2022): A collection of twelve short stories in Maithili.

७२८. What does Chapter 99 most clearly emphasize about Viyogi's Maithili?

- (A) The chapter notes that this is major: R.U.R. was translated into over 30 languages immediately after its 1921 premiere; Viyogi's Maithili translation makes it available in one of the world's oldest literary languages for the first time.
- (B) The chapter notes that kalpana Jha's work thus spans the residual and emergent poles of Maithili women's cultural production.
- (C) The study looks closely at four primary texts: (1) Maithili Bhasha Sahitya: Beesam Shatabdi (Premshankar Singh, Shruti Publication, Delhi, 2009); (2) Vyadhibhakti-tarangini of Vidyapati, edited by Premshankar Singh (Mithila Darpan Prakashan, Mumbai, 2008)...
- (D) The chapter notes that this precedence over Hindi fiction (by one to two years) is historically major not merely as a bibliographic curiosity but as evidence that the parallel movement, working at the margins of institutional recognition, was capable of...

७२९. Which answer matches the critical direction of Chapter 100?

- (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 nets of Awareness: Urdu Poetry and Its Critics.
- (C) The chapter notes that yogendra Prasad Yadava (प्रो. डॉ. योगेन्द्र प्रसाद यादव) was born in Navarajpur Village, Ward No.
- (D) The chapter notes that however, the modern history of the Maithili language has been marked by major stratification.

७३०. In the context of Prof. Dr. Yogendra P. Yadava, which statement is accurate?

- (A) The chapter notes that both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili is a living, generative literary language capable of the full range of critical, creative, dramatic, and...
- (B) The chapter notes that it uses the Navya-Nyāya demand for precision to dissect the "Slightness of Life" (Laghukatha) while utilizing the Videha critical frame to show that while the "tunes have changed," the "pan-filled mouth" of the old era remains.
- (C) The chapter notes that navya Nyaya Critique: The story 'समाजक पिंशाच' (Samājak Piñśāc, The Demon of Society) can be read as a logical jalpa (debate) on gender roles.
- (D) The chapter notes that , Nepal, the heart of the Maithili-speaking Tarai region that straddles the Nepal-India border, the same cultural zone as the ancient kingdom of Mithila.

७३१. Which option correctly summarizes a point from Chapter 100?

- (A) The chapter notes that he worked for most of his life from outside the mainstream institutional circuit, in a provincial scholarly mode that the Videha Parallel History critical frame recognises as characteristic of its counter-canonical line of inheritance.
- (B) The chapter notes that bhabha, and Gayatri Chakravorty Spivak offer tools for reading Mishra's engagement with identity, language, and cultural survival.
- (C) 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...
- (D) 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.

७३२. Which option correctly summarizes a point from Chapter 100?

- (A) The chapter notes that Jakobson's 'poetic function', the projection of the principle of equivalence from the axis of selection onto the axis of combination, is visibly operative in Khebaiyan's refrain structure.
- (B) The chapter notes that critical Appreciation: Indian Frameworks | 6.
- (C) The chapter notes that it contains Yadava's own 'The Maithili Language and Linguistics: An Overview' (pp.
- (D) Their son Satyajit Mishra studied tabla at the graduate level; two sons sang; their daughter is a performing singer in sugam and folk music.

७३३. According to Chapter 100, which statement best fits the discussion of Prof. Dr. Yogendra P. Yadava?

- (A) The chapter notes that lal on the evolution of Maithili short stories, R.
- (B) The chapter notes that but when he went to the courtyards of young women, it was something to see.
- (C) The chapter notes that 'Desilay Bayanaka Bahane Ramlochan Thakur Prasang' (pp.
- (D) The rehabilitation of villages trapped between the embankments exists only on paper.

७३४. What is the best reading of the chapter's discussion of Prof. Dr. Yogendra P. Yadava?

- (A) The Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets.
- (B) The author's own preface ('Du Aakhar') states that each story grew from a life-event that moved her: the impulse to render that event in narrative came from the intersection of emotional response and analytical observation.
- (C) The chapter notes that this paper, co-authored with Bickel (now at the University of Zurich) and Bisang (University of Mainz), is Yadava's most internationally cited contribution, appearing in Linguistics, the oldest and most prestigious general...
- (D) The chapter notes that CRITICAL ANNOTATIONS: 'Bhavana bhela ghana vipina samāna', the house becoming like a dense forest in the goddess's absence: this image of civilised domestic space reverting to wild nature is a powerful vakrokti.

७३५. According to Chapter 100, which statement best fits the discussion of Prof. Dr. Yogendra P. Yadava?

- (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 it shows that Maithili has one of the most complex agreement systems of any Indo-Aryan language, with agreement controlled not only by subject but by object, oblique arguments, and even non-arguments.
- (C) The chapter notes that its appearance in 2022, after thirty-six years of Ashok's own fiction-writing, gives it the authority of both scholarship and practice.
- (D) The essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim 'Yatra Naaaryastu Poojyante Ramante...

७३६. In Chapter 100 (Prof. Dr. Yogendra P. Yadava), which option reflects the chapter's argument?

- (A) The chapter notes that inside the Videha Parallel History critical frame, this collection is major as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for politically radical purposes.
- (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 chapter notes that crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style, a finding with profound sociolinguistic implications for the relationship between language and...
- (D) The chapter notes that inside this critical frame, the key evaluative question is: which rasa (aesthetic emotion) dominates, and how does the poem's dhvani (suggested meaning, the "soul of poetry") operate beyond its vācyārtha (expressed meaning) and...

७३७. According to Chapter 100, which statement best fits the discussion of Carl Rubino?

- (A) The chapter notes that). ijcr.org/papers/IJCRT2510038.pdf Videhajournal's Blog. videhajournal.wordpress.com Maithili-Samalochana Blog. maithili-samalochana.blogspot.com Western Theory Brooks, Cleanth, and Robert Penn Warren.
- (B) In Jane Garry and Carl Rubino, eds., Facts about the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present.
- (C) The chapter notes that its recognition of Maithili as an official literary language predates the language's constitutional recognition: the Sahitya Akademi began giving the main award for Maithili in 1966, while Maithili was added to the Eighth Schedule...
- (D) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.

७३८. What does the chapter say about the thematic range of bīhani kathā?

- (A) It is limited to mythology
- (B) It can discuss only romance
- (C) It is not confined to love themes
- (D) It avoids contemporary life

७३९. Which social orientation is strongly associated with Videha-published bīhani kathā?

- (A) Only urban court poetry
- (B) Attention to Dalit, subaltern, women's and rural experiences
- (C) Exclusive royal praise
- (D) Total avoidance of caste and gender

७४०. Who organized the 83rd Sagar Rati Dīp Jaray mentioned in the chapter?

- (A) Govindachandra
- (B) Ruknuddin Kaika'us
- (C) Nanda Vilas Ray
- (D) Mahapadma Nanda

७४१. What was distinctive about the 83rd Sagar Rati Dīp Jaray in the chapter?

- (A) It focused on royal warfare
- (B) It was a coin exhibition
- (C) It was organized as a women-centred laghu and vihani kathā event
- (D) It was only a Sanskrit grammar lesson

७४२. What kind of oral setting helped prepare the ground for bīhani kathā?

- (A) Military drill manuals
- (B) Astrological tables alone
- (C) Brief tales at domestic gatherings, festivals and lifecycle rituals
- (D) Only court proclamations

७४३. Which groups did Videha help bring into the bīhani kathā field according to the chapter?

- (A) Dalit writers, women writers, Nepal-based writers and diaspora contributors
- (B) Only court astrologers
- (C) Only Sanskrit grammarians
- (D) Only royal genealogists

७४४. How does the chapter treat women's writing in the bīhani kathā tradition?

- (A) As unrelated to the genre
- (B) As wholly absent
- (C) As limited to footnotes
- (D) As a significant and sustained presence

७४५. Why is the compressed form useful for feminist social critique?

- (A) A single gesture or image can carry a large argument about gender relations
- (B) It prevents irony
- (C) It avoids domestic experience
- (D) It requires a long genealogy

७४६. Which economic/social pattern is mentioned in relation to modern Mithila?

- (A) Men's migration and feminization of agricultural labour
- (B) Only maritime trade
- (C) Total absence of migration
- (D) Urban factories replacing all villages

७४७. Which area of future research is linked to feminist criticism?

- (A) Only royal taxation
- (B) Only meteorology
- (C) Only dynastic chronology
- (D) The gender politics of bīhani kathā

७४८. Why is children's literature important in the Videha Parallel History framework?

- (A) It shows that Maithili literary culture includes young readers and formative imagination
- (B) It proves that Maithili has no prose tradition
- (C) It is unrelated to linguistic continuity
- (D) It removes women writers from the canon

७४९. Which critical concern links children's literature with language survival?

- (A) Children who read in Maithili are more likely to carry the language forward
- (B) Literature has no role in language continuity
- (C) Only adults can preserve languages
- (D) Children should avoid mother tongues

७५०. Which answer best captures the relation between children's literature and Maithili identity?

- (A) It helps children experience Maithili as home language and literary language
- (B) It makes Maithili invisible
- (C) It uses only foreign vocabulary
- (D) It denies local culture

७५१. According to the treatment of “Anchinhar’s Note”, which statement is accurate?

- (A) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (B) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (C) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (D) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher

७५२. In “1”, which statement best matches the book’s discussion?

- (A) It explains that the writer call this group the semi-uniform metres as in each line at least two rhythmic units have to be used compulsorily in the same fixed form
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

७५३. According to the treatment of “5”, which statement is accurate?

- (A) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (B) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same
- (C) It emphasizes that original poem in Devanagari ने लड़लहूँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐँठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौँक बनि कय
- (D) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya

७५४. According to the treatment of “6”, which statement is accurate?

- (A) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (B) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that

७५५. Which option correctly reflects the point made under “15”?

- (A) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili
- (D) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why

७५६. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
- (B) The grammar and historical account of Maithili Ghazal Ashish Anchinhar Khand 7
- (C) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

७५७. In “Section 2 (2)”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes
- (C) It emphasizes that if he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old principle, but he must follow it consistently
- (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya

७५८. Which statement would fit the discussion in “Section 4”?

- (A) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed

७५९. What does the topic “Chapter 8 - Khand 6: Panchamakshar and Anusvara” most clearly emphasize?

- (A) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language’s principle?
- (B) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors
- (C) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (D) The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal

७६०. What does the topic “Panchamakshar and Anusvara” most clearly emphasize?

- (A) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal
- (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya

७६१. In “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement best matches the book’s discussion?

- (A) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (B) It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शैख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112
- (C) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher
- (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla

७६२. According to the treatment of “Khand-8”, which statement is accurate?

- (A) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (B) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong
- (C) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya
- (D) It explains that in Maithili, the search for a varnik bahr was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it

७६३. In “Section 9”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

७६४. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (B) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (C) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (D) It emphasizes that मेष मीन तिस दण्डा दीस ता उपरि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिसि भउ पोड़े पड़िब एकादश छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष

७६५. Which statement would fit the discussion in “Khand 12”?

- (A) The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error
- (B) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya
- (C) It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्यिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिने नानां पतये नमो नमो
- (D) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems

७६६. In “Section 15”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (B) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way

७६७. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (B) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (C) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher
- (D) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue

७६८. Which statement would fit the discussion in “Ghazal”?

- (A) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It frames the idea this way: in place of these words, one ought to not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words ए is pronounced as य
- (D) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve

७६९. What does the topic “d) Bahr-e-Mutaqarib” most clearly emphasize?

- (A) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (B) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and
- (C) It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal
- (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya

७७०. According to the treatment of “Why only seven original bahrs?”, which statement is accurate?

- (A) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (B) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal
- (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

७७१. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
- (B) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon
- (D) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha

७७२. In “Section 20”, which statement best matches the book’s discussion?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (C) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot

७७३. Which statement would fit the discussion in “Jaishankar Prasad”?

- (A) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल
- (B) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women’s lives
- (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre
- (D) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar

७७४. Which option correctly reflects the point made under “Appeal to Print-Magazine Editors and Ghazal Writers”?

- (A) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (B) It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person
- (C) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why
- (D) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks

७७५. What does the topic “The Language of Ghazal” most clearly emphasize?

- (A) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why
- (B) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (C) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

७७६. According to the treatment of “Qualities of Ghazal”, which statement is accurate?

- (A) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless
- (D) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौं बनि कय

७७७. In “The Review-Science of Ghazal”, which statement best matches the book’s discussion?

- (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose
- (B) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जौं चहैछ सब तौं राजा प्रजा परस्पर सब ठाम
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

७७८. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook
- (B) It presents the point that its places are sadr, ibtida and hashw; but in Maithili it ought to be seen according to the principle stated above
- (C) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutaafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing

७७९. Which option correctly reflects the point made under “Khand 24”?

- (A) Maithili’s anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history.
- (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir’s famous line, Ram sits at the window and receives everyone’s mujra

७८०. Which statement would fit the discussion in “Khand 24”?

- (A) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (B) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (C) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

७८१. What does the topic “2) My heart is swaying;” most clearly emphasize?

- (A) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम
- (B) It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa
- (C) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

७८२. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) The other kafiya of this ghazal are etai, jetai, bantai, chaltai, and so on
- (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal
- (C) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (D) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar

७८३. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre
- (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (D) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम

७८४. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal
- (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (C) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within

७८५. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (B) It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.)
- (C) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (D) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position

७८६. According to the treatment of “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement is accurate?

- (A) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (B) It emphasizes that this topic treats so, the letter ण with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories
- (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya

७८७. Which statement would fit the discussion in “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”?

- (A) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre
- (D) It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.

७८८. In “Kumari Shantilakshmi Chaudhary”, which statement best matches the book’s discussion?

- (A) It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss
- (B) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (C) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (D) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women’s lives

७८९. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (B) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (C) The future would decide how this meter would be for Maithili ghazal
- (D) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal

७९०. Which option correctly reflects the point made under “Before Speaking about the Free Ghazal”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form
- (C) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

७९१. Which statement would fit the discussion in “The Contribution of Women to Maithili Ghazal”?

- (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji
- (B) It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal
- (C) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

७९२. What does the topic “Possible Reasons behind Mayanand Mishra’s Geetal” most clearly emphasize?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar
- (D) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless

७९३. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

७९४. Which option correctly reflects the point made under “Harimohan Jha’s Poem and Its Scansion”?

- (A) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred
- (B) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same
- (C) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौंक बनि कय
- (D) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written

७९५. What does the topic “Certificate of the “Ghazal Kamla-Koshi-Bagmati-Mahananda” Award” most clearly emphasize?

- (A) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots
- (B) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (C) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook
- (D) It treats the matter as follows: ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band

७९६. In “Author Introduction”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages
- (C) It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short
- (D) It presents the point that what appears light at first sight, That road ought to never be taken at once

७९७. According to the treatment of “Anchinhar’s Note”, which statement is accurate?

- (A) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (B) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (C) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (D) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher

७९८. In “1”, which statement best matches the book’s discussion?

- (A) It explains that the writer call this group the semi-uniform metres as in each line at least two rhythmic units have to be used compulsorily in the same fixed form
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

७९९. According to the treatment of “5”, which statement is accurate?

- (A) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (B) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same
- (C) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐँठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौँक बनि कय
- (D) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya

८००. According to the treatment of “6”, which statement is accurate?

- (A) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (B) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that

८०१. Which option correctly reflects the point made under “15”?

- (A) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili
- (D) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why

८०२. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
- (B) The grammar and historical account of Maithili Ghazal Ashish Anchinhar Khand 7
- (C) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

८०३. In “Section 2 (2)”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes
- (C) It emphasizes that if he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old principle, but he must follow it consistently
- (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya

८०४. Which statement would fit the discussion in “Section 4”?

- (A) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed

८०५. What does the topic “Chapter 8 - Khand 6: Panchamakshar and Anusvara” most clearly emphasize?

- (A) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language’s principle?
- (B) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors
- (C) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (D) The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal

८०६. What does the topic “Panchamakshar and Anusvara” most clearly emphasize?

- (A) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal
- (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya

८०७. In “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement best matches the book’s discussion?

- (A) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (B) It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शैख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112
- (C) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher
- (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla

८०८. According to the treatment of “Khand-8”, which statement is accurate?

- (A) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (B) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong
- (C) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya
- (D) It explains that in Maithili, the search for a varnik bahr was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it

८०९. In “Section 9”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

८१०. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (B) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (C) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (D) It emphasizes that मेष मीन तिअ दण्डा दीस ता उपरि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तैतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिश भउ पोड़े पड़िब एकादश छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष

८११. Which statement would fit the discussion in “Khand 12”?

- (A) The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error
- (B) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya
- (C) It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्विज्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशाय विव्याधिने नानां पतये नमो नमो
- (D) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems

८१२. In “Section 15”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (B) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way

८१३. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (B) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (C) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher
- (D) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue

८१४. Which statement would fit the discussion in “Ghazal”?

- (A) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It frames the idea this way: in place of these words, one ought to not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words ए is pronounced as य
- (D) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve

८१५. What does the topic “d) Bahr-e-Mutaqarib” most clearly emphasize?

- (A) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (B) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and
- (C) It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal
- (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya

८१६. According to the treatment of “Why only seven original bahrs?”, which statement is accurate?

- (A) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (B) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal
- (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

८१७. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
- (B) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon
- (D) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha

८१८. In “Section 20”, which statement best matches the book’s discussion?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (C) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot

८१९. Which statement would fit the discussion in “Jaishankar Prasad”?

- (A) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल
- (B) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women’s lives
- (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre
- (D) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar

८२०. Which option correctly reflects the point made under “Appeal to Print-Magazine Editors and Ghazal Writers”?

- (A) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (B) It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person
- (C) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why
- (D) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks

८२१. What does the topic “The Language of Ghazal” most clearly emphasize?

- (A) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why
- (B) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (C) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

८२२. According to the treatment of “Qualities of Ghazal”, which statement is accurate?

- (A) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless
- (D) It emphasizes that original poem in Devanagari ने लड़लहूँ फौजदारी जाँ त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐँठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जोंक बनि कय

८२३. In “The Review-Science of Ghazal”, which statement best matches the book’s discussion?

- (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose
- (B) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तों राजा प्रजा परस्पर सब ठाम
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

८२४. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook
- (B) It presents the point that its places are sadr, ibtida and hashw; but in Maithili it ought to be seen according to the principle stated above
- (C) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutaafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (D) Ghazal has varnik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing

८२५. Which option correctly reflects the point made under “Khand 24”?

- (A) Maithili’s anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history.
- (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir’s famous line, Ram sits at the window and receives everyone’s mujra

८२६. Which statement would fit the discussion in “Khand 24”?

- (A) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (B) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (C) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

८२७. What does the topic “2) My heart is swaying;” most clearly emphasize?

- (A) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूड़शीतल भै गेल माघ मासहि धधकैत घूड़तीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम
- (B) It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa
- (C) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

८२८. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) The other kafiyas of this ghazal are etai, jetai, bantai, chaltai, and so on
- (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal
- (C) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (D) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar

८२९. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre
- (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (D) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूड़शीतल भै गेल माघ मासहि धधकैत घूड़तीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम

८३०. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal
- (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (C) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within

८३१. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (B) It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.)
- (C) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (D) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position

८३२. According to the treatment of “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement is accurate?

- (A) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (B) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories
- (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya

८३३. Which statement would fit the discussion in “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”?

- (A) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre
- (D) It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.

८३४. In “Kumari Shantilakshmi Chaudhary”, which statement best matches the book’s discussion?

- (A) It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss
- (B) It presents the point that on hearing them, बिरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (C) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (D) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women’s lives

८३५. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (B) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (C) The future would decide how this meter would be for Maithili ghazal
- (D) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal

८३६. Which option correctly reflects the point made under “Before Speaking about the Free Ghazal”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form
- (C) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

८३७. Which statement would fit the discussion in “The Contribution of Women to Maithili Ghazal”?

- (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji
- (B) It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal
- (C) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट् for

८३८. What does the topic “Possible Reasons behind Mayanand Mishra’s Geetal” most clearly emphasize?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar
- (D) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless

८३९. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

८४०. Which option correctly reflects the point made under “Harimohan Jha’s Poem and Its Scansion”?

- (A) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred
- (B) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same
- (C) It emphasizes that original poem in Devanagari ने लड़लुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐँठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौँक बनि कय
- (D) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written

८४१. What does the topic “Certificate of the “Ghazal Kamla-Koshi-Bagmati-Mahananda” Award” most clearly emphasize?

- (A) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots
- (B) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (C) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook
- (D) It treats the matter as follows: ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band

८४२. In “Author Introduction”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages
- (C) It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short
- (D) It presents the point that what appears light at first sight, That road ought to never be taken at once

८४३. अन्तरराष्ट्रीय मैथिली परिषद जेकाँ संस्था लेल भाषा आ संस्कृति अलग-अलग किएक नहि मानल जा सकैत?

- (A) किएकि संस्कृति भाषा-विरोधी अछि
- (B) किएकि भाषा केवल व्याकरण अछि
- (C) किएकि मैथिली भाषा लोकाचार, साहित्य, संगीत, पाबनि, इतिहास आ सामुदायिक स्मृतिसँ अभिन्न रूपे जुड़ल अछि
- (D) किएकि साहित्यक भूमिका गौण अछि

८४४. अन्तरराष्ट्रीय मैथिली परिषदक शैक्षिक एजेंडा मे कोन बात केन्द्रीय होयबाक चाही?

- (A) केवल पुरस्कार
- (B) मातृभाषा-शिक्षा, पाठ्यपुस्तक, शिक्षक-प्रशिक्षण, बाल-साहित्य, परीक्षा-सहायता आ डिजिटल शिक्षण-सामग्री
- (C) केवल भाषण
- (D) केवल स्मृति-लेख

८४५. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे ‘भाषा-आन्दोलन’ पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि क्रमांक याद करबाक अछि
- (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

८४६. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे ‘संस्था-निर्माण’ पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
- (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि क्रमांक याद करबाक अछि

८४७. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे ‘वैश्विक मैथिली मंच’ पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि क्रमांक याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
- (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि

८६४. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'शोध आ दस्तावेजीकरण' पर प्रश्न किएक महत्वपूर्ण अछि?

- (A) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि
(B) किएकि ई केवल अनुक्रमक शब्द अछि
(C) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
(D) किएकि क्रमांक याद करबाक अछि

८६५. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'मैथिली पत्रकारिता' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएिक ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझाबैत अछि
(B) किएिक मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
(C) किएिक ई केवल अनुक्रमक शब्द अछि
(D) किएिक क्रमांक याद करबाक अछि

८६६. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'विदेह ई-पत्रिका' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
(B) किएकि क्रमांक याद करबाक अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि

८६७. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'समानान्तर साहित्यिक परम्परा' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
(B) किएकि ई विषय परिषद भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
(C) किएकि क्रमांक याद करबाक अछि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

८६८. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'मैथिली सम्मान-संस्कृति' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि क्रमांक याद करबाक अछि
(B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

८६९. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'लोककला आ लोकसंगीत' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
(B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
(C) किएकि क्रमांक याद करबाक अछि
(D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

८७०. अन्तरराष्ट्रीय मैथिली परिषद् विशेषांकमे 'मिथिला चित्रकला' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
(B) किएकि क्रमांक याद करबाक अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

८७१. अन्तरराष्ट्रीय मैथिली परिषद् विशेषांकमे 'पाबनि-तिहार' पर प्रश्न किएक महत्वपूर्ण अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
(B) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
(C) किएकि क्रमांक याद करबाक अछि
(D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बूझबैत अछि

९०४. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'अकादेमी आ परिषद सम्बन्ध' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि क्रमांक याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
- (D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

९०५. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'मैथिली विश्वविद्यालयक आकांक्षा' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि क्रमांक याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
- (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि

९०६. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'भाषा-सुरक्षा' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएकि क्रमांक याद करबाक अछि
- (B) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि
- (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
- (D) किएकि ई केवल अनुक्रमक शब्द अछि

९०७. जाँ जेनेक 'भाषासँ घृणा' वाली उक्ति अरविन्द ठाकुरक सन्दर्भमे कोन पाठ खोलैत अछि?

- (A) भाषा छोड़ि देबाक सलाह
- (B) साहित्य-विरोध
- (C) मातृभाषाक नकार
- (D) भाषाक प्रति तीव्र असंतोष कखनो नव रूपाकार रचबाक ऊर्जा बनि सकैत अछि

९०८. 'पियासल पानि'क स्त्री-पात्र सम्बन्धी जटिलता कोन अछि?

- (A) ई केवल हास्य कथा
- (B) स्त्री-चरित्रक निर्णय समाजक तयशुदा नैतिक कसौटी सँ परे जटिल बनैत अछि
- (C) स्त्री पात्र पूर्ण अनुपस्थित
- (D) ई जल-संकट रिपोर्ट

९०९. 'अय्यासी'मे पत्नीक लाल आँखि कथानकक अंतिम नैतिक दर्पण किएक बनैत अछि?

- (A) घर अप्रासंगिक
- (B) मौज पूर्णतः निर्दोष
- (C) घरक अभावक सामने कथानायकक छोटी मौज अपराध-बोध बनि उठैत अछि
- (D) पत्नी हास्य पात्र

९१०. डॉ. शम्भु कुमार सिंह कोन विश्वविद्यालयसँ एम.ए. मैथिली (स्वर्णपदक) प्राप्त केलनि?

- (A) पटना विश्वविद्यालय
- (B) मगध विश्वविद्यालय
- (C) तिलका माँझी भागलपुर विश्वविद्यालय
- (D) ललित नारायण मिथिला विश्वविद्यालय

९११. डॉ. सिंहक पी-एच.डी. कोन वर्षमे, कोन विश्वविद्यालयसँ भेल?

- (A) २००५, पटना विश्वविद्यालय
- (B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय
- (C) २०१०, दरभंगा विश्वविद्यालय
- (D) २००३, मगध विश्वविद्यालय

९१२. आलेखक अनुसार गरीब किसान जखन कमाइ हेतु शहर जाइत छथि तँ ओतय की कहबाइत छथि?

- (A) कारीगर वा दस्तकार
- (B) मजदूर वा बोनिहार
- (C) व्यापारी वा दुकानदार
- (D) कर्मचारी वा नौकर

९१३. कला विमर्श विशेषांकमे 'स्त्री-प्रतिनिधित्व' पर प्रश्न किएक उच्च-स्तरीय मानल जाए?

- (A) किएकि ई केवल अनुक्रमक बिंदु अछि
- (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराई बुझबैत अछि
- (C) किएकि कलाकारक नाम मात्र पर्याप्त अछि
- (D) किएकि पृष्ठ-संख्या याद करब अछि

९१४. 'राधाविरह' मधुपजीक साहित्यिक प्रतिष्ठामे कोन अर्थ रखैत अछि?

- (A) महाकाव्यात्मक क्षमता आ शास्त्रीय काव्य-संवेदनाक प्रमाण
- (B) गजल-विरोधी लेख
- (C) केवल बाल-कथा
- (D) केवल निबंध

९१५. बुचनीक चरित्र 'घसल अठन्नी'मे कोन सामाजिक अर्थ दैत अछि?

- (A) केवल हास्य पात्र
- (B) सामंती सुख
- (C) शोषित स्त्री, श्रम, भूख आ असुरक्षित मातृत्वक करुण यथार्थ
- (D) नगरीय ऐश्वर्य

९१६. 'घसल अठन्नी'मे स्त्री-विमर्शक आधार की अछि?

- (A) बुचनीक श्रम, भूख, मातृत्व, असुरक्षा आ हिंसा स्त्री-अनुभवक कठोर पक्ष खोलैत अछि
- (B) स्त्री पात्र अनुपस्थित
- (C) केवल हास्य
- (D) केवल श्रृंगार

९१७. मधुपजीक आलोचना मे 'यात्री'क तुलना कोन सावधानी माँगैत अछि?

- (A) एककै नकारल मात्र
- (B) लेखक-दर-लेखक भिन्न भाषा, समाज-दृष्टि आ साहित्यिक धरातलकें संदर्भ सहित देखब
- (C) तुलना असंभव
- (D) हिन्दी पदवीक नकल

९१८. मधुपजीक गीत 'देश-दशा आ मातृभाषा'क पृष्ठभूमिमे किएक महत्त्वपूर्ण मानल जाए?

- (A) देश-दशा गद्य-विषय
- (B) गीत केवल प्रणय
- (C) मातृभाषा असंगत
- (D) ओ गीतकें समाज, भाषा-अधिकार आ जन-जीवनक प्रश्नसँ जोड़ैत अछि

९१९. 'घसल अठन्नी'मे बच्चाक रोदन कोन भावभूमि बनबैत अछि?

- (A) हास्य विराम
- (B) भूख, मातृत्व, भविष्यक संकट आ असहाय समाजक करुण बिंदु
- (C) केवल ध्वनि-सजावट
- (D) युद्ध-घोष

९२०. लेखक-विशेषांकमे प्रश्न-संख्या ३०-४० पर सीमित नहि राखबाक कारण की अछि?

- (A) किएकि फाइल पैघ अछि मात्र
- (B) किएकि नाम-दोहराव करबाक अछि
- (C) किएकि मधुपजी पर जीवनी, संस्मरण, समीक्षा, कविता, गीत, 'घसल अठन्नी', दलित चेतना आ मार्क्सवादी पाठ सभ अछि
- (D) किएकि पृष्ठ-संख्या पूछबाक अछि

९२१. मधुपजीक गीतक अमरता काव्यशास्त्रीय दृष्टि सँ कोन गुण पर निर्भर अछि?

- (A) लय, स्मरणीय पंक्ति, लोक-संवेदना, भाव-संक्षेप आ भाषिक सहजता
- (B) केवल लेखकक प्रसिद्धि
- (C) केवल लंबाई
- (D) केवल छपाई

९२२. 'घसल अठन्नी'मे नारी पात्रक केंद्रियता केहन पाठ खोलैत अछि?

- (A) स्त्री केवल उपस्थिति
- (B) स्त्री-श्रम, गरीबी, मातृत्व आ सामाजिक हिंसाक बहुस्तरीय पाठ
- (C) केवल सजावट
- (D) नारी प्रश्न अनुपस्थित

९२३. केदारनाथ चौधरी विशेषांकक मुख्य साहित्यिक उद्देश्य की अछि?

- (A) केवल फिल्म-इतिहास गिनब
- (B) केवल पुरस्कार-सूची बनायब
- (C) केदारनाथ चौधरीक उपन्यास, भाषा-दृष्टि, जन-जीवन आ उपेक्षित साहित्यिक अवदानक पुनर्मूल्यांकन
- (D) केवल जीवनी-सूचना देब

९२४. केदारनाथ चौधरीक कृतित्वमे प्रवासी अनुभवक महत्त्व की अछि?

- (A) प्रवास मैथिलीसँ विच्छेद करैत अछि
- (B) प्रवासी अनुभव साहित्यसँ असंबंधित
- (C) विदेश/महानगरक अनुभव हुनकर मिथिला-स्मृति आ मातृभाषा-चेतना केँ आर तीव्र करैत अछि
- (D) केवल आर्थिक तथ्य महत्त्वपूर्ण

९२५. 'अंग्रेजिए पढ़ल लोक मैथिलीकेँ उबारि सकत' शीर्षकक केंद्रीय विडम्बना की अछि?

- (A) शिक्षा आ भाषा अलग-अलग क्षेत्र
- (B) अंग्रेजी शिक्षा मैथिली-विरोधी अछि
- (C) आधुनिक/विदेशी शिक्षा पाओल लोक सेहो मातृभाषाक उद्धारमे निर्णायक भूमिका निभा सकैत अछि
- (D) मातृभाषा केवल अशिक्षित लोकक विषय

९२६. 'चमेली रानी' शीर्षक केदारनाथ चौधरीक उपन्यास संसारमे कोन पक्ष खोलि सकैत अछि?

- (A) नारी-पात्र अप्रासंगिक
- (B) नारी-पात्र, लोक-जीवन, स्मृति आ सामाजिक सम्बन्धक संवेदनात्मक संसार
- (C) केवल फूलक नाम
- (D) शीर्षकक कोई अर्थ नहि

९२७. केदारनाथ चौधरीक उपन्यासक संदर्भमे 'नारी-पात्र' पर विचार किएक आवश्यक अछि?

- (A) लैंगिक दृष्टि अनावश्यक
- (B) नारी पात्र गौण
- (C) हुनकर कथामे परिवार, प्रेम, समाज आ संस्कारक प्रश्न प्रायः नारी-अनुभवसँ जुड़ैत अछि
- (D) परिवार साहित्यिक विषय नहि

९२८. लेखक मातृभाषा-प्रेमक परीक्षण केवल भाषणसँ नहि, कोन चीजसँ होइत अछि?

- (A) घोषणा मात्र
- (B) रचना, प्रकाशन, फिल्म/पत्रिका निर्माण, आर्थिक-मानसिक जोखिम आ निरंतर सेवा सँ
- (C) नाम-स्मरण
- (D) पुरस्कार-संग्रह

९२९. विशेषांकक पाठक लेल सर्वोत्तम अध्ययन-रीति की होयबाक चाही?

- (A) जीवनी, कृति, समीक्षा, संस्मरण आ सामाजिक संदर्भ केँ जोड़ि तुलनात्मक पठन
- (B) केवल अनुक्रम देखब
- (C) केवल एक लेख पढ़ब
- (D) केवल नाम याद करब

९३०. 'मातृभाषा'क प्रसंग केदारनाथ विशेषांकमे किएक बार-बार अर्थवान होइत अछि?

- (A) लेखन भाषा-विहीन
- (B) भाषा-संस्कार अनावश्यक
- (C) लेखकक जीवनक सांस्कृतिक निर्णय, पत्रिका/फिल्म/रचना सभ मातृभाषा-समर्पणसँ जुड़ल अछि
- (D) मातृभाषा निजी भावुकता मात्र

९३१. केदारनाथ चौधरीक कथा-संसारमे 'घर' के विषय कोना अर्थवान अछि?

- (A) घरक साहित्यिक अर्थ नहि
- (B) घर निजी मात्र
- (C) केवल भवन
- (D) घर परिवार, स्मृति, विस्थापन, स्त्री-अनुभव आ सांस्कृतिक पहचानक केन्द्र बनैत अछि

९३२. गजलमे 'स्वतंत्रता'क नामपर हिन्दी-प्रभुत्व किएक प्रश्न बनैत अछि?

- (A) किएकि केवल कठिन शब्द चाही
- (B) किएकि हिन्दी शब्द सदैव निषिद्ध
- (C) किएकि भाषा-स्वाधीनता मातृभाषाक स्वभाव बचबैत, अनावश्यक मिश्रण नहि बढ़बैत अछि
- (D) किएकि गजलमे भाषा जरूरी नहि

९३३. प्रतिबद्ध साहित्यकारक गजल समीक्षा मे 'प्रतिबद्धता'क कसौटी की बनैत अछि?

- (A) केवल आत्मप्रशंसा
- (B) केवल राजनीतिक नारा
- (C) समाज, भाषा, पाठक आ शिल्प—चारू प्रति जिम्मेदारी
- (D) कुनो अनुशासन नहि

९३४. मैथिली गजलक नवजागरण कहबा योग्य पक्ष की अछि?

- (A) केवल कवि-संख्या
- (B) केवल पुरस्कार
- (C) नव पीढ़ीक सजग गजलकार, गजलशास्त्र, चर्चा-मंच आ शिल्प-बोधक विकास
- (D) केवल इंटरनेटक नाम

९३५. 'गीतल' बनाम गजल विवादक मुख्य आलोचनात्मक प्रश्न की अछि?

- (A) नाम बदललासँ सभ सिद्ध
- (B) रचना गजल-शास्त्रीय कसौटी पूरा करैत अछि कि केवल गीतात्मक रूपमे रहि जाइत अछि
- (C) गजलमे लय नहि
- (D) गीत सदैव हीन

९३६. 'गजलक नव-विधान' स्वीकार करबासँ इनकार किएक समस्या बनैत अछि?

- (A) किएकि विधाक विकास लेल शास्त्रीय कसौटी आ संवाद स्वीकार करब जरूरी अछि
- (B) किएकि पुरान कविता मिटि जाए
- (C) किएकि लेखक बदलि जाए
- (D) किएकि पाठक कम हो

९३७. गजल समीक्षा मे 'कथ्य'क परीक्षण की देखैत अछि?

- (A) शेरक भाव-विषय नवीन, सघन, जीवन-सापेक्ष आ संक्षिप्त अछि कि नहि
- (B) कविक हस्ताक्षर
- (C) फॉन्ट
- (D) कागजक मूल्य

९३८. गजल आलोचना मे पूर्वाग्रहक सबसे बड़ा खतरा की अछि?

- (A) शिल्प देखब
- (B) भाषा देखब
- (C) रचनाक बदला व्यक्ति, गुट वा निजी संबंधक आधार पर निर्णय
- (D) संदर्भ देखब

९३९. अनिलजीक गीत-लेखनक कारण हुनकर आत्मकथात्मक कथनमे कोना उभरैत अछि?

- (A) गीत न गाएल जाए
- (B) जीवनक लय, सस्वर पाठ, गायन, स्मरणीयता आ लोकगीत-संस्कारक कारण
- (C) केवल पुरस्कार लेल
- (D) कविता सँ दूरी लेल

९४०. अनिलजीक नारी-स्वर पर संपादकीय टिप्पणीक मूल बिंदु की अछि?

- (A) समाज-संबंध नहि
- (B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर
- (C) केवल श्रृंगार
- (D) नारी-स्वर अनुपस्थित

९४१. 'मम्मी तौ चिन्ता जुनि कर'मे बच्ची दहेज लैबला सँ बिआह नहि करबाक बात किएक महत्त्वपूर्ण अछि?

- (A) दहेज समर्थन
- (B) गीतक अर्थ नहि
- (C) बालिका मौन
- (D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि

९४२. 'कन्नारोहट'क अभाव पर टिप्पणी अनिलजीक नारी-कवितामे कोन गुण देखबैत अछि?

- (A) असंवेदनशीलता
- (B) दुःखक बावजूद आत्मविश्वास आ वास्तविकता सँ लड़बाक रस्ता खोजब
- (C) स्त्री-विरोध
- (D) दुःखक नकार

९४३. अनिलजीक गीत-संस्कारमे स्त्रीगणक मुख सँ सुनल अवसर-गीतक भूमिका की अछि?

- (A) लोकगीतक नकार
- (B) गीत शास्त्रहीन
- (C) लोक-जीवनक विविध संस्कार, अवसर आ लय गीत-लेखनक प्रारंभिक स्रोत बनैत अछि
- (D) स्त्री-स्वर असंगत

९४४. अनिलजीक बालिका-केन्द्रित कविता बेरोजगार बालक प्रश्नसँ अलग किएक देखल गेल?

- (A) बालकक प्रश्न नहि
- (B) स्त्री-संवेदना बेकार
- (C) समाजमे बालिका जन्म, दहेज आ स्त्री-असुरक्षा विशेष शोक/संघर्षक कारण अछि
- (D) बालिका अनुपस्थित

९४५. अनिलजीक भाषा-चेतना मे मैथिली घर-आँगनक उपस्थिति कोन रूपमे अछि?

- (A) गीत, अडना, लोक-संस्कार, बोलचाल आ मातृभाषिक आत्मीयता
- (B) भाषा अनाथ
- (C) घर-आँगन असाहित्यिक
- (D) लोक-संस्कार अनुपस्थित

९४६. अनिलजीक 'आँखिमे चित्र हो मैथिली केर' शीर्षक आत्मकथाक कोन भाव दैत अछि?

- (A) आत्मकथा नहि
- (B) चित्रकला मात्र
- (C) भाषा अदृश्य
- (D) मैथिली भाषा-संस्कृतिक दृश्य, स्मृति आ आत्मपहिचानक चित्रात्मक उपस्थिति

९४७. 'न घाट न घर' अवधारणा बाढ़ि-विमर्शमे की जोड़ैत अछि?

- (A) बाढ़ि-रहित जीवन
- (B) केवल घरक सजावट
- (C) विस्थापित लोकक नागरिकता, आवास, आजीविका आ अस्मिताक संकट
- (D) केवल घाटक स्थापत्य

९४८. 'Groundwater Recharge' (भूजल पुनर्भरण) नदीक बाढ़िसँ केना होइत अछि?

- (A) बाढ़िक पानी जमीनमे समाइसँ भूजल स्तर बढ़ैत अछि
- (B) बाढ़िसँ भूजल घटैत अछि
- (C) कोनो सम्बन्ध नहि
- (D) केवल वर्षासँ होइत अछि

९४९. मिथिलाक पारम्परिक जल-संस्कृतिमे नदीकें केहन दृष्टिसँ देखल जाइत छल?

- (A) माँ समान, जीवन-दायिनी
- (B) विपदाक स्रोत
- (C) नियंत्रण योग्य संसाधन
- (D) अपवित्र

९५०. 'बंदिनी महानंदा' — एहि शीर्षकमे 'बंदिनी' कें की बुझाइत अछि?

- (A) बान्हमे कैद महानन्दा नदी
- (B) महानन्दाक एकटा भाग
- (C) महिला पात्र
- (D) एकटा गाम

९५१. उत्तर बिहारमे 'Monocropping' (एकल फसल) किएक बढ़ल?

- (A) बाढ़ि आ जलजमावसँ विविध खेती सम्भव नहि रहल
- (B) लोकक इच्छासँ
- (C) सरकारी आदेशसँ
- (D) बाजारक माँगसँ

९५२. उत्तर बिहारक बाढ़ि-विमर्शमे महिलाक स्थिति किएक विशेष महत्वपूर्ण थिक?

- (A) महिला सभ बाढ़ि आपदामे सर्वाधिक प्रभावित होइत अछि — हुनकर दृष्टिकोण नीतिमे होएब चाही
- (B) महिलाक कोनो विशेष भूमिका नहि
- (C) केवल पुरुषक दृष्टिकोण महत्वपूर्ण
- (D) सरकार सभटा जानैत अछि

९५३. नरेन्द्र झा आ पन्ना झाक संयुक्त उल्लेख 'दंपति लेखक' अवधारणाकेँ कोना समृद्ध करैत अछि?

- (A) दंपति लेखक अवधारणा अर्थहीन अछि
- (B) पत्नी-संदर्भ गौण अछि
- (C) ई साहित्यिक जीवनमे दाम्पत्य-सहभागिता, पाठकीयता, मनोविज्ञान आ लघुकथा/निबन्धक समानान्तर योगदान देखबैत अछि
- (D) स्त्री लेखनकेँ अलग नहि देखबाक चाही

९५४. नरेन्द्र झा विशेषांकमे 'नरेन्द्र झाजीक संक्षिप्त परिचय' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि अवधारणात्मक महत्त्व नहि
- (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि

९५५. नरेन्द्र झा विशेषांकमे 'अनुशीलनक अनुशीलन' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि
- (D) किएकि अवधारणात्मक महत्त्व नहि

९५६. नरेन्द्र झा विशेषांकमे 'मिथिला-मैथिल केर चहुँविकास' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करबाक अछि
- (B) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि अवधारणात्मक महत्त्व नहि

९५७. नरेन्द्र झा विशेषांकमे 'डा. प्रो. पन्ना झा' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि
- (D) किएकि अवधारणात्मक महत्त्व नहि

९५८. नरेन्द्र झा विशेषांकमे 'मिथिलाक अर्थशास्त्री' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि अवधारणात्मक महत्त्व नहि
- (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि

९५९. नरेन्द्र झा विशेषांकमे 'ऐतिहासिक विभ्रम' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक महत्त्व नहि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि

१६८. नरेन्द्र झा विशेषांकमे 'मिथिलाक अर्थतंत्रक विशेषज्ञ' पर प्रश्न किएक सार्थक अछि?

- (A) કિઁકિ અવધારણાત્મક મહત્ત્વ નહિ
(B) કિઁકિ ઈ કેવલ અનુક્રમક શબ્દ અછિ
(C) કિઁકિ ઈ વિષય નરેન્દ્ર ઝાક અર્થશાસ્ત્રીય દૃષ્ટિ, મિથિલા-સેવા, પ્રવાસી અનુભવ, પન્ના ઝાક સહભાગિતા આ આલોચનાત્મક પુનર્પાઠકે જોઈત અછિ
(D) કિઁકિ પૃષ્ઠ-સંખ્યા યાદ કરવાક અછિ

९६९. नरेन्द्र झा विशेषांकमे 'अर्थतंत्र ओ भ्रष्टाचार' पर प्रश्न किएक सार्थक अछि?

- (A) કિઁકિ અવધારણાત્મક મહત્ત્વ નહિ
(B) કિઁકિ ઈ કેવલ અનુક્રમક શબ્દ અછિ
(C) કિઁકિ ઈ વિષય નરેન્દ્ર ઢાક અર્થશાસ્ત્રીય દૃષ્ટિ, મિથિલા-સેવા, પ્રવાસી અનુભવ, પન્ના ઢાક સહભાગિતા આ આલોચનાત્મક પુનર્પાઠકે જોડેત અછિ
(D) કિઁકિ પૃષ્ઠ-સંખ્યા યાદ કરવાક અછિ

९७०. नरेन्द्र झा विशेषांकमे 'कुपोषित मैथिली भाषा-साहित्य' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
(B) किएकि पृष्ठ-संख्या याद करबाक अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि अवधारणात्मक महत्त्व नहि

९७१. नरेन्द्र झा विशेषांकमे 'मिथिलाक आर्थिक विकास' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करबाक अछि
(B) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि
(C) किएकि अवधारणात्मक महत्त्व नहि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

९७२. नरेन्द्र झा विशेषांकमे 'मिथिलाक जनपदीय विकास' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करबाक अछि
(B) किएकि अवधारणात्मक महत्त्व नहि
(C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

९७३. नरेन्द्र झा विशेषांकमे 'जल-संसाधन ओ प्रबन्धन' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
(B) किएकि अवधारणात्मक महत्त्व नहि
(C) किएकि पृष्ठ-संख्या याद करबाक अछि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

९७४. नरेन्द्र झा विशेषांकमे 'विकास ओ अर्थतंत्र' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
(B) किएकि पृष्ठ-संख्या याद करबाक अछि
(C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
(D) किएकि अवधारणात्मक महत्त्व नहि

९७५. नरेन्द्र झा विशेषांकमे 'परिभ्रमण' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
(B) किएकि अवधारणात्मक महत्त्व नहि
(C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
(D) किएकि पृष्ठ-संख्या याद करबाक अछि

१००८. नरेन्द्र झा विशेषांकमे 'मिथिला-मैथिली सेवा' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक महत्त्व नहि
- (B) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि पृष्ठ-संख्या याद करबाक अछि

१००९. नरेन्द्र झा विशेषांकमे 'समीक्षा आ संस्मरण' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
- (C) किएकि अवधारणात्मक महत्त्व नहि
- (D) किएकि पृष्ठ-संख्या याद करबाक अछि

१०१०. नरेन्द्र झा विशेषांकमे 'लेखकक आत्मविश्वास' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि अवधारणात्मक महत्त्व नहि
- (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि

१०११. नरेन्द्र झा विशेषांकमे 'क्षेत्रीय विकास विमर्श' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकें जोड़ैत अछि
- (D) किएकि अवधारणात्मक महत्त्व नहि

१०१२. नारायणजी चौधरी विशेषांकमे 'जल आ अस्मिता' पर प्रश्न किएक उच्चस्तरीय अछि?

- (A) किएकि क्रमांक याद करबाक अछि
- (B) किएकि जल-संरक्षण मैथिली समाजसँ असंबद्ध अछि
- (C) किएकि ई विषय पोखरि-जलकर संरक्षणकें मिथिलाक संस्कृति, पर्यावरण, समाज, इतिहास आ नागरिक उत्तरदायित्वसँ जोड़ि बुझबैत अछि
- (D) किएकि ई केवल पृष्ठ-सूची अछि

१०१३. नारायणजी चौधरी विशेषांकमे 'नारी आ जल-संस्कृति' पर प्रश्न किएक उच्चस्तरीय अछि?

- (A) किएकि ई विषय पोखरि-जलकर संरक्षणकें मिथिलाक संस्कृति, पर्यावरण, समाज, इतिहास आ नागरिक उत्तरदायित्वसँ जोड़ि बुझबैत अछि
- (B) किएकि क्रमांक याद करबाक अछि
- (C) किएकि ई केवल पृष्ठ-सूची अछि
- (D) किएकि जल-संरक्षण मैथिली समाजसँ असंबद्ध अछि

१०१४. नारायणजी चौधरी विशेषांकमे 'मातृभूमि आ जलस्रोत' पर प्रश्न किएक उच्चस्तरीय अछि?

- (A) किएकि जल-संरक्षण मैथिली समाजसँ असंबद्ध अछि
- (B) किएकि ई विषय पोखरि-जलकर संरक्षणकें मिथिलाक संस्कृति, पर्यावरण, समाज, इतिहास आ नागरिक उत्तरदायित्वसँ जोड़ि बुझबैत अछि
- (C) किएकि क्रमांक याद करबाक अछि
- (D) किएकि ई केवल पृष्ठ-सूची अछि

१०१५. प्रेमलता मिश्र 'प्रेम' विशेषांकक प्रमुख केन्द्र की अछि?

- (A) केवल जीवनी-सूचना
- (B) केवल अनुक्रम
- (C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन
- (D) केवल पुरस्कार-सूची

१०१६. 'मैथिली रंग मंच के पितामही' उपाधि कोन सांस्कृतिक संकेत दैत अछि?

- (A) केवल उम्रक संकेत
- (B) औपचारिक संबोधन मात्र
- (C) प्रेमलता मिश्र 'प्रेम'क अग्रणी, पोषक आ मातृवत् रंगमंचीय भूमिका
- (D) रंगमंचसँ दूरी

१०१७. प्रेमलता मिश्र 'प्रेम'क नारी-सशक्तिकरण रूप किएक महत्त्वपूर्ण अछि?

- (A) नारी भूमिका गौण
- (B) रंगमंच पुरुषक क्षेत्र मात्र
- (C) सशक्तिकरण असंगत
- (D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि

१०१८. 'ममता'क साक्षात प्रतिमूर्ति कहबाक साहित्यिक-सांस्कृतिक अर्थ की अछि?

- (A) ममता असाहित्यिक
- (B) अभिनय आ व्यक्तित्वमे मातृत्व, करुणा, आत्मीयता आ भाव-प्रामाणिकताक अनुभव
- (C) केवल फिल्मक नाम
- (D) भावक कोई अर्थ नहि

१०१९. नारी रंगकर्मी पर विशेषांक मैथिली रंगमंच इतिहासमे कोन कमी पूरा करैत अछि?

- (A) रंगमंच इतिहास पूर्ण अछि
- (B) नारी दृष्टि अनावश्यक
- (C) स्त्री योगदान अनुपस्थित मानब
- (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि

१०२०. 'मिथिलाक विदुषी परम्पराक अनुपम स्तम्भ' कथन प्रेमलताजीकेँ कोन परिप्रेक्ष्य मे राखैत अछि?

- (A) रंगमंच विद्वत्ता नहि
- (B) विदुषी परम्परा असंगत
- (C) स्त्री-विद्वत्ता, संस्कृति, अभिनय, साहित्य आ सामाजिक प्रेरणाक दीर्घ परम्परा मे
- (D) केवल व्यक्तिगत प्रशंसा

१०२१. प्रेमलता मिश्रक रंगमंचीय भूमिका केँ 'प्रेरणास्रोत' कहबाक आधार की अछि?

- (A) प्रेरणा असंगत
- (B) केवल नाम प्रसिद्ध
- (C) हुनकर मंच-साधना, स्त्री-भागीदारी, अभिनय-संस्कार आ अगिला पीढ़ी पर प्रभाव
- (D) मंचक प्रभाव नहि

१०२२. मैथिली रंगमंचमे महिला कलाकारक आधुनिक इतिहास कम्मे दिनक कहलासँ की समस्या देखाइत अछि?

- (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल
- (B) महिला कलाकार नहि रहलथि
- (C) रंगमंच असाहित्यिक
- (D) इतिहासक कोई जरूरत नहि

१०२३. 'मैथिल नारीक सांस्कृतिक-साहित्यिक स्वर' कहबाक अर्थ की अछि?

- (A) साहित्यसँ नारी अलग
- (B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति केँ आवाज दैत छथि
- (C) स्त्री-स्वर गौण
- (D) संस्कृति पुरुष-केंद्रित मात्र

१०२४. प्रेमलता मिश्रक विशेषांकमे स्त्री-शिक्षा/विदुषी परम्परा पर प्रश्न किएक उठैत अछि?

- (A) स्त्री केवल पात्र
- (B) शिक्षा रंगमंचसँ अलग
- (C) विदुषी प्रश्न अप्रासंगिक
- (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि

१०२५. 'मिथिलापुत्री' संबोधन प्रेमलताजीकेँ कोन सांस्कृतिक अर्थ दैत अछि?

- (A) संबोधन निरर्थक
- (B) ओ हुनका व्यक्तिगत कलाकारसँ आगू मिथिला-संस्कृतिक प्रतिनिधि स्त्री-स्वर बनबैत अछि
- (C) केवल जन्मस्थल सूचना
- (D) संस्कृति-संबंध नहि

१०२६. प्रेमलता मिश्रक योगदानकेँ फिल्म 'ममता...' / मंचीय ममता सँ जोड़ि देखब कोन लाभ दैत अछि?

- (A) मंच-सिनेमा अलगाव
- (B) मातृत्व, अभिनय, लोक-संवेदना आ मैथिली दृश्य-संस्कृतिक संगम बुझाईत अछि
- (C) ममता केवल निजी गुण
- (D) फिल्मक कोई संबंध नहि

१०२७. प्रेमलता मिश्रक काज पर प्रश्न बनबैत समय कोन प्रकारक प्रश्न कमजोर मानल जाएत?

- (A) रंगमंच-दर्शन
- (B) नारी-सशक्तिकरण
- (C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि
- (D) स्मृति-लेखन

१०२८. प्रेमलता मिश्रक संदर्भमे 'पहिल सशक्त महिला रंगकर्मी' कथन किएक विचारणीय अछि?

- (A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि
- (B) इतिहासक कोई अर्थ नहि
- (C) सशक्त शब्द निरर्थक
- (D) स्त्री अभिनय गौण

१०२९. प्रेमलता मिश्रक योगदानक शिक्षण-उपयोगिता की अछि?

- (A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे
- (B) शिक्षणमे उपयोग नहि
- (C) स्त्री-अध्ययन असंगत
- (D) रंगमंच पाठ्यक्रम बाहर

१०३०. प्रेमलता मिश्रक बहुस्तरीय व्यक्तित्वक मूल्यांकनमे कोन गलती नहि होयबाक चाही?

- (A) हुनका केवल एक भूमिका—जैसे अभिनेत्री—धरि सीमित करि देब
- (B) नारी नेतृत्व देखब
- (C) साहित्यिक छवि देखब
- (D) रंगकर्मी रूप देखब

१०३१. मैथिली रंगमंचक इतिहासमे प्रेमलता मिश्रक उदाहरण भविष्यक कलाकार केँ की सिखबैत अछि?

- (A) केवल प्रसिद्धि
- (B) भाषा-विमुखता
- (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व
- (D) मंच पर अनुशासनहीनता

१०३२. प्रेमलता मिश्रक नारी-सशक्तिकरणकें केवल 'स्त्री होएबाक तथ्य' धरि सीमित किएक नहि करब?

- (A) सशक्तिकरण हुनकर सक्रिय मंच-साधना, नेतृत्व, रचना, संघर्ष आ सांस्कृतिक प्रभावमे अछि
- (B) कर्मक जरूरत नहि
- (C) सशक्तिकरण केवल नारा
- (D) लिंग-तथ्य ही पर्याप्त

१०३३. प्रेमलता मिश्रक विशेषांकक प्रश्न-संख्या किएक ३०-४० सँ अधिक राखल गेल अछि?

- (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि
- (B) सरल नाम-स्मरण लेल
- (C) पृष्ठ-सूची बढ़ेबाक लेल
- (D) स्थिर संख्या निभेबाक लेल

१०३४. प्रेमलता मिश्र पर आधारित उच्च-स्तरक प्रश्नक मुख्य कसौटी की होयबाक चाही?

- (A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन
- (B) जन्मतिथि-केंद्रित स्मरण
- (C) पृष्ठ-सूची
- (D) लेखक-क्रम

१०३५. मैथिलीमे भक्ति गजल लोकभाषाक परंपरा सँ कोना जुड़ैत अछि?

- (A) भक्ति केवल संस्कृतमे सम्भव
- (B) मैथिलीमे आध्यात्मिकता असंभव
- (C) मातृभाषामे ईश्वर, लोक-विश्वास, गामक भजन-ध्वनि आ आत्मीय संबोधन अभिव्यक्त होइत अछि
- (D) लोकभाषा भक्ति लेल अनुपयुक्त

१०३६. भक्ति गजलमे कठिन पारिभाषिक धर्मशब्दक अति किएक सावधानी माँगैत अछि?

- (A) भावक कोनो अर्थ नहि
- (B) कठिनता सदैव गुण
- (C) शब्दक चयन अप्रासंगिक
- (D) ओ बाल/सामान्य पाठकक भावग्रहण रोकि सकैत अछि

१०३७. भक्ति गजलमे स्त्री-स्वरक उपस्थिति किएक महत्त्वपूर्ण अछि?

- (A) स्त्री-स्वर अप्रासंगिक
- (B) भक्ति मे लिंग-अनुभवक अर्थ नहि
- (C) केवल एक स्वर पर्याप्त
- (D) भक्ति-अनुभव केवल पुरुष-केंद्रित नहि; स्त्री संवेदना, पीड़ा आ समर्पणक अलग स्वर रहैत अछि

१०३८. भक्ति गजलमे 'ईश्वर'क प्रतिमा बहुविध किएक हो सकैत अछि?

- (A) भक्ति मे कल्पना नहि
- (B) ईश्वरक केवल एक चित्र संभव
- (C) प्रतीकक प्रयोग निषिद्ध
- (D) ईश्वर प्रिय, माता-पिता, मित्र, स्वामी, प्रकाश, सत्य वा अन्तःचेतना रूपमे आ सकैत छथि

१०३९. भक्ति गजलमे आलोचनात्मक प्रश्न पूछब किएक उचित अछि?

- (A) समीक्षा श्रद्धाहीनता
- (B) भक्ति पर प्रश्न वर्जित
- (C) विधा-संरचना, भाव-गहराई, भाषा, रस आ सामाजिक अर्थक मूल्यांकन लेल
- (D) कविता केवल याद करबाक वस्तु

१०४०. 'Pandit with MacBook and Manuscripts' शीर्षकक प्रतीकात्मक अर्थ की अछि?

- (A) पाण्डित्य आ तकनीकक विरोध
- (B) हस्तलिपि-विरोधी दृष्टि
- (C) केवल कम्प्यूटर परिचय
- (D) पारम्परिक पाण्डित्य आ आधुनिक डिजिटल तकनीकक सृजनात्मक संगम

१०४१. भवनाथ झा केँ 'जीवित मानवीय धरोहर' कहबाक आधार की?

- (A) केवल पारिवारिक परिचय
- (B) केवल भाषणक कारण
- (C) पाण्डुलिपि-पठन, सम्पादन, शास्त्रीय ज्ञान, मिथिला-इतिहास आ स्थानीय ज्ञान-संरक्षणमे हुनक असाधारण योगदान
- (D) केवल पदवी

१०४२. 'अगस्त्य संहिता—तीस वर्षक प्रतीक्षा' प्रसंग कोन शोध-संस्कार देखबैत अछि?

- (A) लोकप्रिय प्रचार मात्र
- (B) दीर्घ धैर्य, स्रोत-संग्रह, पाठ-समीक्षा आ शास्त्रीय सम्पादनक कठिन साधना
- (C) जल्दबाजी
- (D) स्रोत-विहीन लेखन

१०४३. 'बीहनि कथाक शास्त्रीय पक्ष निर्धारक' कहबामे भवनाथ झाक कोन भूमिका सूचित अछि?

- (A) बीहनि कथा-विरोध
- (B) शास्त्रसँ असंबद्धता
- (C) आधुनिक साहित्यिक विधा केँ शास्त्रीय मानदण्ड, संरचना आ आलोचनात्मक आधारसँ जोड़बाक क्षमता
- (D) केवल कथा-पाठक भूमिका

१०४४. भवनाथ झा विशेषांकमे 'शास्त्रीय विद्वत्ता' पर प्रश्न किएक उच्चस्तरीय अछि?

- (A) किएकि ई विषय भवनाथ झाक विद्वत्ता, पाण्डुलिपि-साधना, शिलालेख-अध्ययन, ज्ञान-धरोहर आ डिजिटल अभिलेखनक व्यापक अर्थ खोलैत अछि
- (B) किएकि शोध-संस्कृति सँ असंबद्ध अछि
- (C) किएकि ई पृष्ठ-संख्या याद करबैत अछि
- (D) किएकि ई केवल अनुक्रमक शब्द अछि

१०४५. भवनाथ झा विशेषांकमे 'बीहनि कथाक शास्त्रीय पक्ष' पर प्रश्न किएक उच्चस्तरीय अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि ई विषय भवनाथ झाक विद्वत्ता, पाण्डुलिपि-साधना, शिलालेख-अध्ययन, ज्ञान-धरोहर आ डिजिटल अभिलेखनक व्यापक अर्थ खोलैत अछि
- (C) किएकि शोध-संस्कृति सँ असंबद्ध अछि
- (D) किएकि ई पृष्ठ-संख्या याद करबैत अछि

१०४६. मिथिला विकास परिषद् विशेषांकमे 'विकास' शब्दक केन्द्रीय अर्थ की अछि?

- (A) केवल भवन-निर्माण
- (B) केवल आर्थिक आँकड़ा
- (C) केवल व्यक्तिगत प्रतिष्ठा
- (D) मिथिलाक भाषा, संस्कृति, शिक्षा, संस्था, जनसरोकार आ क्षेत्रीय अस्मिताक समग्र उन्नयन

१०४७. मिथिला विकास परिषद्, कोलकाताक प्रसंग मैथिली इतिहासमे किएक महत्वपूर्ण अछि?

- (A) प्रवासी मैथिल समाज द्वारा मातृभूमि, भाषा आ सांस्कृतिक दायित्वकेँ संस्थागत रूप देबाक कारण
- (B) किएकि संस्था केवल नाम मात्र अछि
- (C) किएकि प्रवासक कोनो भूमिका नहि
- (D) किएकि कोलकाता मिथिलासँ असंबद्ध अछि

१०४८. मिथिला विकास परिषद् पर प्रश्न बनबैत समय 'कोलकाता'क उल्लेखक अवधारणात्मक महत्त्व की?

- (A) भाषा-सेवा सँ असंबद्ध तथ्य
- (B) केवल भौगोलिक पता
- (C) प्रवासमे रहैत मैथिल समुदायक सांस्कृतिक संगठन आ मातृभूमि-संबंधक निरंतरता
- (D) मिथिलासँ दूरीक प्रमाण

१०४९. क्षेत्रीय विकासक विमर्शमे भाषा-संरक्षण किएक केन्द्रीय अछि?

- (A) भाषा केवल घरक विषय अछि
- (B) भाषा बिना समाजक ज्ञान, इतिहास, स्मृति, शिक्षा आ सांस्कृतिक आत्मविश्वास कमजोर पड़ैत अछि
- (C) संस्कृति सँ विकासक सम्बन्ध नहि
- (D) विकासमे भाषा बाधा अछि

१०५०. मिथिला विकास परिषद् विशेषांकमे 'प्रवासी अस्मिता' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएक समाज-संस्था सँ एकर सम्बन्ध नहि
- (B) किएक ई केवल अनुक्रमक शब्द अछि
- (C) किएक क्रमांक याद करबाक अछि
- (D) किएक ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि

१०५१. मिथिला विकास परिषद् विशेषांकमे 'मातृभूमि-संबंध' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएक ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि
- (B) किएक ई केवल अनुक्रमक शब्द अछि
- (C) किएक क्रमांक याद करबाक अछि
- (D) किएक समाज-संस्था सँ एकर सम्बन्ध नहि

१०५२. मिथिला विकास परिषद् विशेषांकमे 'मातृभाषा-शिक्षा' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएक क्रमांक याद करबाक अछि
- (B) किएक ई केवल अनुक्रमक शब्द अछि
- (C) किएक समाज-संस्था सँ एकर सम्बन्ध नहि
- (D) किएक ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि

१०५३. मिथिला विकास परिषद् विशेषांकमे 'नारी सहभागिता' पर प्रश्न किएक महत्त्वपूर्ण अछि?

- (A) किएक समाज-संस्था सँ एकर सम्बन्ध नहि
- (B) किएक ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि
- (C) किएक क्रमांक याद करबाक अछि
- (D) किएक ई केवल अनुक्रमक शब्द अछि

१०५४. मिथिला आन्दोलनमे विद्यार्थी-संगठनक भूमिका किएक अलग पहचान रखैत अछि?

- (A) युवा ऊर्जा, जनसंपर्क, भाषा-क्षेत्रीय प्रश्न आ संगठनात्मक गतिशीलता एक संग सक्रिय होइत अछि
- (B) भाषा-प्रश्न राजनीतिक नहि
- (C) आन्दोलनमे युवा अप्रासंगिक अछि
- (D) विद्यार्थी समाजसँ अलग रहैत अछि

१०५५. एम.एस.यू. विशेषांकमे 'मिथिला अस्मिता' पर प्रश्न किएक उच्च-स्तरीय बनैत अछि?

- (A) किएक ई केवल नाम-सूची अछि
- (B) किएक ई विषय संस्था, आन्दोलन, मिथिला-हित, आलोचना, नेतृत्व आ जन-उत्तरदायित्वक सम्बन्ध बुझबैत अछि
- (C) किएक पृष्ठ-संख्या याद करबाक अछि
- (D) किएक अवधारणात्मक अर्थ नहि

१०५६. 'शिशुगीत' संकलयिता छथि?

- (A) बालगोविन्द झा 'व्यथित'
- (B) सीता मिश्र
- (C) सुनीति झा
- (D) प्रफुल्ल कुमार सिंह 'मौन'

१०५७. सुधाकर झा 'शास्त्री' पर निबन्ध लिखने छथि?

- (A) अमरनाथ झा
- (B) किशोरनाथ झा
- (C) उवेन्द्र झा
- (D) जयधारी सिंह

१०५८. 'बुच्ची दाइ' पात्र छथि?

- (A) मधुश्रावणीमे
- (B) पुनर्विवाहमे
- (C) कन्यादानमे
- (D) निर्दयीसासुमे

१०५९. दलित अस्मिताक प्रवक्ता (वक्ता) कथाकारक रूपमे सबसँ महत्त्वपूर्ण नाम कोन अछि?

- (A) सुभाषचन्द्र यादव
- (B) ललित
- (C) धीरेन्द्र
- (D) राजकमल

१०६०. सन् १९७० क दशक मे बैंकक राष्ट्रीयकरण, प्रिवीपस समाप्ति, भूमि सुधार आन्दोलन, साम्यवादी आन्दोलन के का परिणाम भेल?

- (A) पूँजीपति आ श्रमिक मध्य संघर्ष मे वृद्धि, दलित वर्ग मे सह-अस्मिताक भाव मे वृद्धि
- (B) सामाजिक समरसता नष्ट
- (C) केवल आर्थिक उन्नति
- (D) शिक्षा प्रणाली बदल

१०६१. निम्नलिखित मे से कोन कथाकार दलित वर्गक सह-अस्मिताक स्वर दैत समकालीन यथार्थ चित्रण मे सफल मानल जाइत अछि?

- (A) सुभाषचन्द्र यादव, महाप्रकाश, सुकान्त सोम, मनमोहन झा उदयचन्द्र झा विनोद
- (B) केवल ललित
- (C) केवल चन्दा झा
- (D) गंगानन्द सिंह

१०६२. मैथिली भाषाक पहिल आरूजी (गजलशास्त्री) श्री गजेन्द्र ठाकुर केर गजल संग्रह कोन अछि?

- (A) धौंगि बाट बनेबाक दाम अगूबार पेने छँ
- (B) अहींक लेल
- (C) मोनक बात
- (D) नि अंशु

१०६३. मैथिली लोकगीत 'भादब हे सखी रैन भैयाओन' केर छन्द प्रकार अछि?

- (A) तालवृत्त छन्द
- (B) वर्णिक छन्द
- (C) अक्षरवृत्त
- (D) शास्त्रीय छन्द

१०६४. मैथिली गजल लेखन मे पहिल महिला गजलकार (बहरयुक्त) कोन छथि?

- (A) शांतिलक्ष्मी चौधरी
- (B) इरा मक्ललक
- (C) रूबी झा
- (D) शैलालिका सिंहा

१०६५. आशिक आ माशूक शब्द उभयलिंगी अछि, मैथिली गजलमे एकर प्रयोग?

- (A) सही अछि
- (B) गलत अछि
- (C) केवल पुल्लिंग
- (D) केवल स्त्रीलिंग

१०६६. मैथिली गजलक सन्दर्भ मे 'अनचिन्हार आखर' द्वारा प्रकाशित पहिल गजल संग्रह कोन अछि (२०११)?

- (A) अनचिन्हार आखर (आशीष)
- (B) माँझ आंगनमे कतियाएल छी
- (C) घाँगि बाट
- (D) नि अंशु

१०६७. मैथिली बाल गजलक निर्माणमे लोक-जीवनक भूमिका की अछि?

- (A) लोकपद सभ हटाएब चाही
- (B) लोक-जीवन बाल-साहित्यसँ बाहर अछि
- (C) गाम, आँगन, खेत, चिड़ै, खेल, पर्व आ परिवार बाल-संसारक जीवित आधार बनैत अछि
- (D) केवल शहरी अमूर्तन चाही

१०६८. बाल गजलमे मातृभाषा मैथिलीक मूल्य की अछि?

- (A) बच्चा अपन घरेलू भाव, संबोधन आ सांस्कृतिक स्मृति अपन भाषामे बेसी सहज पबैत अछि
- (B) मैथिलीमे बाल-विधा असंभव अछि
- (C) मातृभाषा सीखब बाधा अछि
- (D) बालक लेल भाषा अप्रासंगिक अछि

१०६९. मैथिली बाल गजलमे पारिवारिक संबोधनक प्रयोग किएक आत्मीय होइत अछि?

- (A) संबोधन केवल नाटकमे होइत
- (B) परिवार बालक लेल अप्रासंगिक
- (C) संबोधन कविता बिगाड़ैत अछि
- (D) माँ, बाबा, दादी, भैया, बहिन सन संबोधन बाल-जीवनक निकट परिवेश खोलैत अछि

१०७०. बाल गजलमे बालिका-अनुभवक उपस्थिति किएक आवश्यक अछि?

- (A) स्त्री-स्वर बाल-साहित्यमे निषिद्ध
- (B) बालिका-अनुभव अप्रासंगिक
- (C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही
- (D) केवल बालकक अनुभव पर्याप्त

१०७१. बीहनि कथा मे स्त्री-अनुभवक प्रस्तुति किएक महत्त्वपूर्ण अछि?

- (A) घर साहित्य नहि
- (B) घर, श्रम, संबंध, हिंसा, स्वाभिमान आ सामाजिक मर्यादाक तीव्र अनुभव छोट रूपमे व्यक्त होइत अछि
- (C) स्त्री-अनुभव गौण
- (D) लघुकथा मे समाज नहि

१०७२. 'के समाहरत इ गृह थीक भार!' सन शीर्षक कोन सामाजिक प्रश्न उठबैत अछि?

- (A) गृहस्थी, श्रम-वितरण, स्त्री-भार आ पारिवारिक जिम्मेदारीक प्रश्न
- (B) साहित्यिक अर्थ नहि
- (C) प्रश्न अनैतिक
- (D) केवल घरक सजावट

१०७३. बीहनि कथा विशेषांक-२ मे अनेक लेखिका/लेखकक उपस्थिति किएक महत्त्वपूर्ण अछि?

- (A) बहु-लेखकता भ्रम
- (B) विधाक सामुदायिक प्रयोग, स्त्री-पुरुष स्वर आ विविध सामाजिक अनुभव सामने अबैत अछि
- (C) विविधता नुकसान
- (D) एक लेखक पर्याप्त

१०७४. बीहनि कथा मे स्थानीय मैथिली शब्दक प्रयोग किएक उपयोगी अछि?

- (A) लोकभाषा अशुद्ध
- (B) स्थानीय शब्द हटय
- (C) ओ सामाजिक परिवेश, बोलचाल, हास्य, व्यंग्य आ सांस्कृतिक प्रामाणिकता दैत अछि
- (D) सर्वत्र कृत्रिम भाषा

१०७५. 'भाषा आ प्रौद्योगिकी' लेखनक मूल संकेत की अछि?

- (A) कुँजी-पटल अप्रासंगिक अछि
- (B) संगणक, छायांकन, कुँजी-पटल आ टंकण तकनीक भाषा-विस्तारक आधार बनि सकैत अछि
- (C) तकनीक भाषा-विरोधी अछि
- (D) भाषा केवल मौखिक रहय

१०७६. मैथिली वेब-पत्रकारिता प्रवासी मैथिल लेल किएक जरूरी अछि?

- (A) ओ भौगोलिक दूरीक बावजूद भाषा, समाचार, साहित्य आ सांस्कृतिक स्मृति सँ जोड़ैत अछि
- (B) समाचारक जरूरत नहि
- (C) वेब केवल स्थानीय अछि
- (D) प्रवासीक मातृभाषासँ सम्बन्ध नहि

१०७७. वेब-पत्रकारिता भाषा-शिक्षणक अनौपचारिक पाठशाला कोना बनैत अछि?

- (A) नियमित पाठ, शब्द, शैली, वर्तनी आ बहुविध सामग्रीसँ पाठक भाषा सीखैत अछि
- (B) सामग्रीक कोई भूमिका नहि
- (C) पत्रकारिता सँ भाषा सीखल नहि जाए
- (D) वर्तनीक असर नहि

१०७८. मैथिली वेब-पत्रकारितामे स्त्री, युवा आ नव-लेखकक अवसर किएक बढ़ैत अछि?

- (A) नव-लेखक निषिद्ध
- (B) केवल स्थापित लेखकक मंच
- (C) युवा पाठक नहि
- (D) डिजिटल मंच प्रवेश-बाधा घटा कऽ विविध स्वरकें प्रकाशित करैत अछि

१०७९. वेब-पत्रकारिता मे भाषा-तकनीकक अन्तर्सम्बन्ध किएक नीतिगत विषय अछि?

- (A) नीति सँ भाषा नहि बदलैत
- (B) कुँजी-पटल, फॉन्ट, OCR, खोज, मोबाइल आ संग्रहण बिना मातृभाषा डिजिटल सार्वजनिकता सीमित रहैत अछि
- (C) डिजिटल सार्वजनिकता अनावश्यक
- (D) तकनीक निजी विषय मात्र

१०८०. मैथिली वेब-पत्रकारिताक समग्र संदेश की मानल जा सकैत अछि?

- (A) डिजिटल माध्यम मातृभाषाकें वैश्विक, अभिलेखीय, संवादात्मक आ नवपीढ़ी-सुलभ बना सकैत अछि
- (B) मातृभाषा ऑनलाइन असंभव
- (C) वेबक कोई सांस्कृतिक उपयोग नहि
- (D) डिजिटल माध्यम भाषा नष्ट करैत अछि मात्र

१०८१. मैथिली वेब-पत्रकारिता 'भाषा-आन्दोलन' तखन कहल जा सकैत अछि जखन—

- (A) ओ मातृभाषा छोड़य
- (B) ओ केवल निजी संग्रह रहय
- (C) ओ संवाद रोकय
- (D) ओ पाठक, लेखक, विद्यार्थी, प्रवासी, शोधार्थी आ सांस्कृतिक कर्मी सभकें जोड़ि भाषा-प्रयोग बढ़बैत अछि

१०८२. विद्यापति के 'कीर्तिलता' में प्राचीन मैथिली के कोन विशेषता पाओल जाइत अछि?

- (A) क्रियाक स्त्रीलिंग रूप ए, ऐ, हिं
- (B) दीर्घ स्वर
- (C) तत्सम बहुल
- (D) फारसी शब्द

१०८३. हरिमोहन झा के व्यंग्य ग्रंथ छैक?

- (A) 'खट्टर ककाक तरंग'
- (B) 'रंगशाला'
- (C) 'कन्यादान'
- (D) 'द्विरागमन'

१०८४. हरिमोहन झा के उपन्यास 'कन्यादान' के समर्पण केना अछि?

- (A) समाज कन्या दान प्रथा पर
- (B) विद्यापति
- (C) शिवसिंह
- (D) पद्मसिंह

१०८५. 'मरीचिका' उपन्यास पर १९८२ में साहित्य अकादमी पुरस्कार प्राप्त करनिहार प्रथम मैथिली महिला लेखिका?

- (A) लिली रे
- (B) शेफालिका वर्मा
- (C) इलारानी सिंह
- (D) नीरजा रेणु

१०८६. मैथिली के प्रथम महिला उपन्यासकार मानल जाइत छथि?

- (A) लिली रे
- (B) शेफालिका वर्मा
- (C) उषाकिरण खान
- (D) विभा रानी

१०८७. याज्ञवल्क्य के दू पत्नी छलथिन्ह – कात्यायनी आर ...?

- (A) मैत्रेयी
- (B) गार्गी
- (C) अनुसूया
- (D) सती

१०८८. बच्चा झा के काशी मे शास्त्रार्थ कोनसँ भेल?

- (A) दामोदर शास्त्री
- (B) शिवकुमार मिश्र
- (C) कैलाश शिरोमणि
- (D) गंगाधर शास्त्री

१०८९. हरिमोहन झा के व्यंग्य ग्रंथ छैक?

- (A) 'खट्टर ककाक तरंग'
- (B) 'रंगशाला'
- (C) 'कन्यादान'
- (D) 'द्विरागमन'

१०९०. हरिमोहन झा के उपन्यास 'कन्यादान' के समर्पण समाज के कोन प्रथा पर व्यंग्य अछि?

- (A) कन्यादान प्रथा
- (B) दहेज प्रथा
- (C) वर्णाश्रम
- (D) सतीप्रथा

१०९१. 'मरीचिका' उपन्यास पर १९८२ में साहित्य अकादमी पुरस्कार प्राप्त करनिहार प्रथम मैथिली महिला लेखिका?

- (A) लिली रे
- (B) शेफालिका वर्मा
- (C) इलारानी सिंह
- (D) नीरजा रेणु

१०९२. 'विहुला' कोनक पत्नी छल जे पतिकेँ मृतकसँ जीबाए लेल विसहराक पूजा केलन्हि?

- (A) लखन्दर
- (B) चिरायु
- (C) सुकेतु
- (D) बैरसी

१०९३. मैथिलीक प्रथम फिल्म 'ममता गाबय गीत' के सह-निर्माता केदारनाथ चौधरी छथि?

- (A) हाँ
- (B) नहि
- (C) केवल लेखक
- (D) केवल निर्देशक

१०९४. मैथिली नाट्य-साहित्यक इतिहासमे 'कीर्तनिया नाटक' कोन श्रेणीक अन्तर्गत रखल जाइत अछि ?

- (A) प्राचीन गीत-नाट्य परम्परा
- (B) संस्कृत शास्त्रीय नाटक
- (C) लोक-नाट्य मात्र
- (D) पारसी नाटक

१०९५. मैथिली नाटकमे 'जयन्ती देवी' (लेखिका) के नाट्य-रचना 'अनुभूति' (उपन्यास पाठ?) – प्रश्न : मैथिलीक प्रथम महिला नाटककार कोन छलैक ?

- (A) श्रीमती जयन्ती देवी
- (B) श्रीमती कमला चौधरी
- (C) श्रीमती इला रानी
- (D) श्रीमती श्यामा झा

१०९६. प्रो. हरिगोहन झा (लेखक नाटककार नहि, किन्तु 'कन्यादान' उपन्यासलेखक छथि) – सही कथन : मैथिली नाटकमे 'कन्यादान' नाटक नहि अछि। मुदा कोन नाटक 'समाज सुधार' पर केन्द्रित अछि ?

- (A) प. गोविन्द झाक 'कसात'
- (B) प्रो. ईशनाथ झाक 'दीनाक लङ्घु'
- (C) शृङ्गी झाक 'मैथिली नाटक'
- (D) राजेश्वर झाक 'कन्दपीठ'

१०९७. प्रो. रमानाथ झा के अनुसार मिथिलाक 'कीर्तनिया नाटक' वास्तविक अर्थमे नाटक नहि, बल्कि कोन अछि ?

- (A) गीति-नृत्य प्रधान अनुष्ठान
- (B) गद्य नाटक
- (C) शास्त्रीय नाट्य
- (D) स्टेज नाटक

१०९८. श्री योगानन्द झा के एकांकी 'भूलिक मतिसम' (प्रकाशित) के कथावस्तु मुख्यतः कोन अछि ?

- (A) सुकन्या घटनाक नाटकीय रूप
- (B) विद्यापति चरित
- (C) रामायण प्रसंग
- (D) लोककथा

१०९९. इरा मल्लिक शारदा सिन्हाक 'विवाह गीत' पर लेख किएक महत्त्वपूर्ण अछि?

- (A) स्त्री-स्वर अनुपस्थित
- (B) विवाह गीत असाहित्यिक
- (C) विवाह-गीतक लोकपरम्परा, स्त्री-स्वर आ लोकप्रिय गायनक पुल देखबैत अछि
- (D) लोकगीतक मूल्य नहि

११००. विवाह गीत मैथिली संस्कृतिमे कोन भूमिका निभबैत अछि?

- (A) केवल पंडितक पाठ
- (B) भाषा-विहीन ध्वनि
- (C) संस्कार, स्त्री-समुदाय, पारिवारिक स्मृति, हास्य-वेदना आ लोकभाषाक सामूहिक मंच
- (D) केवल मनोरंजन

११०१. विवाह गीतक रेकर्डेड रूपमे स्त्री-समुदायक भूमिका किएक विचारणीय अछि?

- (A) समुदाय असंगत
- (B) विवाह गीत पुरुषक एकल पाठ
- (C) मूल विवाह गीत प्रायः स्त्रीगणक सामूहिक मुख-संस्कृतिसँ उपजल अछि
- (D) स्त्री-स्वरक जरूरत नहि

११०२. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

- (A) बालगीत गौण
- (B) बालक भाषा न सीखय
- (C) अभाव लाभकारी
- (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनोंक कमजोर करैत अछि

११०३. मैथिली गीत-संगीतमे बाल सी.डी. निर्माणक आदर्श दिशा की होयबाक चाही?

- (A) लयहीन पाठ
- (B) कठिन भाषा
- (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना
- (D) वयस्क विषय

११०४. मैथिली गीत-संगीत विशेषांकमे स्त्री-स्वरक प्रमुख क्षेत्र कोन देखाइत अछि?

- (A) केवल पुरुष मंच
- (B) गृह-संस्कार असाहित्यिक
- (C) विवाह गीत, लोकसंस्कार, वन्दना आ पारिवारिक-सांस्कृतिक स्मृति
- (D) स्त्री-स्वर अनुपस्थित

११०५. 'चक्रव्यूह'क महाभारत-आधारित कविता सभकेँ लोकगीत/लोकगाथा सँ जोड़ि पढ़बाक अर्थ की?

- (A) लोकगीतमे साहित्यिक मूल्य नहि
- (B) महाभारत केवल शास्त्रीय ग्रन्थ रहैत अछि
- (C) महाकाव्यक पात्र आ प्रसंग लोक-संवेदना, लोक-धुनि आ सामूहिक स्मृति मे पुनर्जीवित होइत अछि
- (D) कविता आ लोकगाथा असंबद्ध अछि

११०६. रचनाकार अशोक विशेषांकमे 'भाषिक अस्मिता' पर प्रश्न किएक अवधारणा-आधारित बनैत अछि?

- (A) किएक लेखकक नाम मात्र पर्याप्त अछि
- (B) किएक पृष्ठ-संख्या याद करबाक अछि
- (C) किएक ई विषय अशोकक बहुआयामी रचनाकार-स्वरूप, लोक-संस्कृति, विधागत विविधता आ आलोचनात्मक मूल्यांकन बुझबैत अछि
- (D) किएक ई केवल अनुक्रमक नाम अछि

११०७. 'सांचा सोनारकेँ नहि गढ़बाक कला होइछ' समीक्षा-शीर्षकक गजल-संदर्भमे अर्थ की अछि?

- (A) समीक्षा बेकार
- (B) सोनारक कथा मात्र
- (C) गजल-रचना मे शिल्प-संस्कार, कसौटी आ परिष्कारक अनिवार्यता
- (D) गजल बिना नियमक होइत अछि

११०८. मैथिलीमे गजल लिखल जा सकैत अछि कि नहि—एहि विवादक साहित्यिक उत्तर की अछि?

- (A) कसौटीक जरूरत नहि
- (B) मैथिलीमे गजल संभव अछि, मुदा ओकर शास्त्रीय-संरचनात्मक कसौटीक पालन आवश्यक अछि
- (C) केवल हिंदी-उर्दू मे गजल
- (D) मैथिलीमे गजल असंभव

११०९. गजलमे मतला अभावक आलोचना किएक उठैत अछि?

- (A) मतला अनावश्यक सदिखन
- (B) गजल केवल मुक्त कविता
- (C) मतला गजल-रचना मे रदीफ-काफियाक प्रारम्भिक अनुशासन स्थापित करैत अछि
- (D) काफिया न चाही

१११०. राजनन्दन लाल दासक व्यक्तित्वक मुख्य स्वरूप कोन रूपमे उभरैत अछि?

- (A) केवल सरकारी कर्मचारी
- (B) केवल गीतकार
- (C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे
- (D) केवल प्रकाशक

११११. मैथिली माध्यमसँ प्राथमिक शिक्षाक आग्रह राजनन्दनजीक कोन दृष्टि देखबैत अछि?

- (A) शिक्षासँ उदासीनता
- (B) अंग्रेजी-विरोध मात्र
- (C) मातृभाषा-आधारित शिक्षा केँ सांस्कृतिक स्वाभिमान आ ज्ञानक स्वाभाविक आधार मानब
- (D) केवल निजी इच्छा

१११२. राजनन्दन लाल दासक 'अन्तिम इच्छा'क प्रसंगक शैक्षिक अर्थ की अछि?

- (A) केवल भावुक प्रसंग
- (B) व्यक्तिगत लाभ
- (C) शिक्षा-विरोध
- (D) भाषा-सेवाक चरम रूपमे मातृभाषा-शिक्षा लेल दीर्घकालिक चिंता

१११३. मातृभाषा-सेवी कहब राजनन्दन लाल दासक संबंधमे की सूचित करैत अछि?

- (A) केवल भाषण देब
- (B) मैथिली भाषा-साहित्यक सेवा केँ जीवन-कर्मक रूपमे स्वीकार करब
- (C) भाषा सँ दूरी
- (D) साहित्य-विरोध

१११४. राजनन्दन लाल दास विशेषांकमे 'प्राथमिक शिक्षा' सम्बन्धी प्रश्नक सही केन्द्र की होयबाक चाही?

- (A) सन्दर्भहीन सामान्यीकरण
- (B) मातृभाषा मे शिक्षा बालकक बौद्धिक आ सांस्कृतिक विकास लेल स्वाभाविक आधार अछि
- (C) केवल नाम-सूची
- (D) केवल पृष्ठ-संख्या

१११५. 'बहुवर्गी रचनाकार' छवि भ्रमरक मूल्यांकनमे कोन सावधानी माँगैत अछि?

- (A) सभ विधाकेँ एके मापदंड सँ नापब
- (B) बहुवर्गी मतलब असंगत
- (C) केवल जीवन-परिचय पर्याप्त
- (D) प्रत्येक विधा—उपन्यास, नाटक, गजल, कथा, विचार—केँ अलग कसौटी सँ, मुदा समग्र दृष्टि सँ पढ़ब

१११६. राम भरोस कापड़ि 'भ्रमर' विशेषांकमे 'मैथिली अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करब अछि
- (B) किएकि विशेषांकमे अवधारणा नहि अछि
- (C) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि
- (D) किएकि ई केवल नाम-सूची अछि

१११७. रामलोचन ठाकुरक काव्य-संसारमे 'माटि-पानि' कोन मूल्यक प्रतीक अछि?

- (A) भौतिक भूगोल मात्र
- (B) मिथिलाक लोकजीवन, कृषि-संस्कृति, मातृभाषा आ जन-सम्बन्ध
- (C) केवल प्राकृतिक दृश्य
- (D) देश छोड़बाक आग्रह

१११८. रंगमंचसँ जुड़ल रामलोचन ठाकुरक काज मैथिली साहित्य लेल किएक महत्वपूर्ण अछि?

- (A) रंगमंच साहित्यसँ असंबद्ध अछि
- (B) नाटक/अभिनय भाषाकेँ देह, आवाज आ सामुदायिक दृश्यता दैत अछि
- (C) केवल मनोरंजन करैत अछि
- (D) कविताक विरोध करैत अछि

१११९. 'एहन जड़िआयल समाजमे महिला कोना उतरतीह मैथिली रंगमंचपर' शीर्षकक मूल सामाजिक प्रश्न की अछि?

- (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच
- (B) केवल पोशाकक प्रश्न
- (C) मंच-सज्जा
- (D) पुरुष कलाकारक संख्या

११२०. 'एकटा खौंटी मैथिल' कहबाक अर्थ संकीर्णता नहि, बल्कि की भऽ सकैत अछि?

- (A) भाषा, लोक, माटि आ जनजीवनसँ सच्चा सम्बन्ध
- (B) दूसर संस्कृतिक अस्वीकार
- (C) केवल जातीय गौरव
- (D) शहरी जीवनक विरोध

११२१. हुनकर जीवनक कोलकाता-परिसर मैथिली साहित्यक संदर्भमे की देखबैत अछि?

- (A) मातृभाषा केवल जन्मस्थलमे टिकैत अछि
- (B) प्रवासी मैथिल सेहो भाषा-सृजन, आंदोलन आ संस्था-निर्माणमे महत्वपूर्ण भूमिका निभा सकैत छथि
- (C) प्रवास साहित्य-विरोधी अछि
- (D) शहर मैथिली समाप्त करैत अछि

११२२. 'पद्मा नदीक माँझी'क अनुवाद मैथिली पाठक लेल किएक अर्थपूर्ण अछि?

- (A) नदी-जनजीवन आ भारतीय भाषिक साहित्यक अनुभव मैथिलीमे उपलब्ध होइत अछि
- (B) उपन्यासक स्थान नहि
- (C) अनुवादसँ भाषा घटैत अछि
- (D) मैथिली पाठकक जरूरत नहि

११२३. रामलोचन ठाकुरक आलोचक सभ किएक हुनका अनेक दृष्टिसँ पढ़ैत छथि?

- (A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि
- (B) समीक्षक भ्रमित छथि
- (C) लेखक गौण छथि
- (D) केवल जन्मवृत्त उपलब्ध अछि

११२४. हुनकर लेखनमे 'भाषा-संस्कृतिक आस्था' आ 'नव-निर्माण' कोना एक संग अछि?

- (A) आस्था अतीतमे बन्द करैत अछि
- (B) मातृभाषाक जड़ि सँ नवा सामाजिक-सांस्कृतिक भविष्य बनबैत अछि
- (C) नव-निर्माण भाषा छोड़ैत अछि
- (D) दुनू विरोधी अछि

११२५. 'मैथिली सेवी कवि' कहला सँ लेखकक कोन भूमिका स्पष्ट होइत अछि?

- (A) कवि केवल निजी प्रतिष्ठा लेल लिखैत अछि
- (B) कविता भाषा-सेवा, लोक-सेवा आ सांस्कृतिक उत्तरदायित्वक साधन बनैत अछि
- (C) कविता सेवा नहि
- (D) भाषा गौण अछि

११२६. हुनकर लेखनमे 'गाम' आ 'शहर'क सम्बन्ध केना देखल जा सकैत अछि?

- (A) दुनू पूर्ण विरोधी
- (B) गामक स्मृति आ शहरक संघर्ष मिलि प्रवासी मैथिल चेतना बनबैत अछि
- (C) शहरमे भाषा नहि
- (D) गाम अप्रासंगिक

११२७. हुनकर काव्यक पाठमे 'अस्मिता'क प्रश्न केना उठैत अछि?

- (A) भाषा, क्षेत्र, वर्ग, लोक आ सांस्कृतिक अधिकारक आत्मस्वरूपक रूपमे
- (B) केवल निजी नाम
- (C) अस्मिता अप्रासंगिक
- (D) केवल जातीय अहंकार

११२८. रामलोचन ठाकुरक बाल्य/प्रारम्भिक संस्कृत-शिक्षा हुनकर भाषिक संस्कारमे कोन भूमिका निभा सकैत अछि?

- (A) भाषा-संवेदना, छन्द, परम्परा आ शास्त्रीय पृष्ठभूमिक आधार
- (B) साहित्यसँ दूरी
- (C) केवल प्रशासनिक लाभ
- (D) लोकभाषाक विरोध

११२९. हुनकर मूल्यांकनमे 'कवि' आ 'सेवी' शब्दक मेल कोन अर्थ दैत अछि?

- (A) कला आ सेवा विरोधी
- (B) कला मातृभाषा, समाज आ लोकस्मृति सेवा बनि सकैत अछि
- (C) सेवा साहित्य घटबैत अछि
- (D) कवि केवल सौंदर्यकर्मी

११३०. जगदीश चन्द्र ठाकुर 'अनिल'क टिप्पणीमे रामलोचनक पारिवारिक/शैक्षिक प्रसंग किएक गंभीर प्रश्न बनैत अछि?

- (A) व्यक्तिगत जीवन साहित्यसँ असंबद्ध
- (B) स्त्री-शिक्षा, वैवाहिक सम्बन्ध आ सामाजिक जिम्मेदारीक प्रश्न रचनाकारक जीवन-समीक्षा सँ जुड़ैत अछि
- (C) केवल गपशप
- (D) शिक्षाक महत्व नहि

११३१. स्त्री-शिक्षा पर उठल प्रश्न श्रद्धांजलि विशेषांककेँ कोना गंभीर बनबैत अछि?

- (A) श्रद्धांजलि मे प्रश्न निषिद्ध
- (B) स्मरणक भीतर सामाजिक आत्मालोचना आ लैंगिक न्यायक प्रश्न प्रवेश करैत अछि
- (C) ई विषय गौण
- (D) स्त्री-शिक्षा निजी मामला मात्र

११३२. श्रद्धांजलि अंकमे स्त्री कोना-खंडक उपस्थिति किएक महत्त्वपूर्ण अछि?

- (A) स्त्री स्वर गौण नहि; विशेषांकमे बहु-स्वरता आ स्त्री-अनुभवक स्थान बनैत अछि
- (B) स्त्री लेखन हटबाक चाही
- (C) केवल पुरुष स्मरण पर्याप्त
- (D) स्त्री कोना सजावट

११३३. 'उम्मीद' शीर्षक स्त्री कोना मे कोन वैचारिक संकेत दैत अछि?

- (A) निराशा मात्र
- (B) स्त्री-अनुभवमे आशा, प्रतिरोध आ भविष्य-दृष्टि
- (C) केवल भावुकता
- (D) सामाजिक अर्थ नहि

११३४. 'सखी' शीर्षक मैथिली स्त्री लेखनमे कोन सांस्कृतिक सम्बन्ध जगबैत अछि?

- (A) सखी केवल पात्र
- (B) स्त्री-संवाद, आत्मीयता, साझे पीड़ा आ आत्मबलक परम्परा
- (C) सखी अप्रासंगिक
- (D) केवल बाल-साहित्य

११३५. 'जय माँ अम्बे' सन शीर्षक स्त्री-संवेदना मे किएक बहुअर्थी भऽ सकैत अछि?

- (A) देवी-परम्परा, स्त्री-शक्ति आ सामाजिक विडम्बना तीनों पर पाठ सम्भव
- (B) केवल पूजा-सूची
- (C) कथा असंभव
- (D) स्त्री-संबन्ध नहि

११३६. 'बर-कन्या एके गाड़ीके दू पहिया' रूपक वैवाहिक सम्बन्धक कोन नैतिक अर्थ दैत अछि?

- (A) एकतरफा नियंत्रण
- (B) सहभागिता, संतुलन आ परस्पर निर्भरता
- (C) केवल हास्य
- (D) स्त्री गौण

११३७. श्रद्धांजलि विशेषांकमे बीहनि कथा आ स्त्री लेखनक साथ रामलोचन स्मरणक सह-अस्तित्व क्या बतबैत अछि?

- (A) पत्रिका जीवित साहित्यिक प्रवाहकें शोकक बीच सेहो जारी राखैत अछि
- (B) स्मरण बाधित अछि
- (C) रचनात्मकता अनावश्यक
- (D) खंड हटबाक चाही

११३८. श्रद्धांजलि विशेषांकक उच्च-स्तरीय प्रश्न कोन प्रकारक होयबाक चाही?

- (A) कते पृष्ठ पर लेख अछि
- (B) स्मृति, कृतित्व, सामाजिक प्रश्न, आत्मकथा, स्त्री-स्वर, बीहनि कथा आ साहित्यिक समुदायक सम्बन्ध पर
- (C) क्रमांक याद करब
- (D) केवल तिथि

११३९. रामलोचन ठाकुरक श्रद्धांजलि पाठककें मातृभाषा साहित्यकारक प्रति कोन नैतिक भाव सिखबैत अछि?

- (A) उपेक्षा
- (B) स्मरण, अध्ययन, आलोचना, संरक्षण आ अगिला पीढ़ी धरि पहुँचाबयक जिम्मेदारी
- (C) केवल शोक
- (D) मौन

११४०. लक्ष्मण झा 'सागर' विशेषांकक संपादकीयमे नारीवादी सिद्धान्तक चर्चा किएक आयल अछि?

- (A) ई केवल विदेशी नाम-स्मरण अछि
- (B) शैल झा 'सागर'क पाठकीय/रचनात्मक उपस्थिति आ साहित्यिक स्त्री-दृष्टिक प्रसंगसँ लेखकक जीवन-साहित्यक समग्र पाठ बनैत अछि
- (C) नारीवादक सागरजीसँ कोनो सम्बन्ध नहि
- (D) साहित्यमे स्त्री-दृष्टि अप्रासंगिक अछि

११४१. वर्जीनिया वुल्फक आर्थिक स्वतंत्रता आ निजता सम्बन्धी विचारक सन्दर्भ किएक सार्थक अछि?

- (A) लेखनमे आर्थिकता नहि
- (B) ओ मैथिली लेखक नहि छलथि तँ अप्रासंगिक
- (C) नारी लेखन लेल निजी स्थान, साधन आ आत्मनिर्णयक आवश्यकता बुझबैत अछि
- (D) नारी लेखन केवल प्रेरणा पर निर्भर

११४२. मेरी वोल्स्टोनक्राफ्टक शिक्षा-विचारक संकेत विशेषांकमे कोन प्रश्न उठबैत अछि?

- (A) शिक्षा स्त्री-विमर्शक भाग नहि
- (B) नारी-शिक्षा, तर्कशीलता आ औचित्यक शिक्षा बिना साहित्यिक/सामाजिक समानता अधूरी रहैत अछि
- (C) केवल घरेलू संस्कार पर्याप्त
- (D) औचित्यक शिक्षा निरर्थक अछि

११४३. सिमोन द बोउवारक वर्ग/जाति-सन्दर्भ पर संपादकीय असहमति किएक महत्त्वपूर्ण अछि?

- (A) नारीवादकें वर्ग, जाति, धर्म आ सामाजिक विभाजनक जटिलतासँ जोड़ि विचारबाक आग्रह करैत अछि
- (B) जाति आ वर्गक कोनो भूमिका नहि
- (C) नारीक प्रश्न एकरूप अछि
- (D) सिद्धान्त पर प्रश्न नहि उठाओल जा सकैत

११४४. शैल झा 'सागर'क रचना/पाठकीय उपस्थितिक उल्लेख किएक महत्त्वपूर्ण अछि?

- (A) सफल साहित्यकारक जीवनमे स्त्री-सहभागिता, पाठकीय श्रम आ स्वतंत्र लेखिका-सत्ता केँ मान्यता दैत अछि
- (B) पत्नी-संदर्भ साहित्यिक नहि
- (C) लेखिका-पहचान गौण अछि
- (D) स्त्रीक भूमिका केवल घरेलू अछि

११४५. लक्ष्मण झा 'सागर' विशेषांकमे 'लक्ष्मण झा 'सागर'क संक्षिप्त परिचय' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
- (B) किएकि पृष्ठ-सूची याद करबाक अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११४६. लक्ष्मण झा 'सागर' विशेषांकमे 'शैल झा 'सागर'क रचना' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि अवधारणात्मक मूल्य नहि

११४७. लक्ष्मण झा 'सागर' विशेषांकमे 'आत्मकथ्य' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि अवधारणात्मक मूल्य नहि
- (C) किएकि पृष्ठ-सूची याद करबाक अछि
- (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११४८. लक्ष्मण झा 'सागर' विशेषांकमे 'स्पष्टवादी साहित्यकार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि पृष्ठ-सूची याद करबाक अछि
- (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११४९. लक्ष्मण झा 'सागर' विशेषांकमे 'सागर सँ महासागर धरि' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि अवधारणात्मक मूल्य नहि
- (C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (D) किएकि ई केवल अनुक्रमक शब्द अछि

११५०. लक्ष्मण झा 'सागर' विशेषांकमे 'सर्वगुण सम्पन्न सागरजी' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि अवधारणात्मक मूल्य नहि
- (C) किएकि पृष्ठ-सूची याद करबाक अछि
- (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११५१. लक्ष्मण झा 'सागर' विशेषांकमे 'जेना ओ कहलनि' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि अवधारणात्मक मूल्य नहि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११५२. लक्ष्मण झा 'सागर' विशेषांकमे 'पाथरपर दूभि उपजाबैत राग-भाव' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
(B) किएकि अवधारणात्मक मूल्य नहि
(C) किएकि पृष्ठ-सूची याद करबाक अछि
(D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११५३. लक्ष्मण झा 'सागर' विशेषांकमे 'पहिल भेंट' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
(B) किएकि पृष्ठ-सूची याद करबाक अछि
(C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

११५४. लक्ष्मण झा 'सागर' विशेषांकमे 'सुकाव्यमय सामाजिक व्याख्या' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
(B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(C) किएकि अवधारणात्मक मूल्य नहि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

११५५. लक्ष्मण झा 'सागर' विशेषांकमे 'यथा नाम तथा काम' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(B) किएकि पृष्ठ-सूची याद करबाक अछि
(C) किएकि अवधारणात्मक मूल्य नहि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

११५६. लक्ष्मण झा 'सागर' विशेषांकमे 'अतुलनीय व्यक्तित्व' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
(B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि पष्ठ-सूची याद करबाक अछि

११५७. लक्ष्मण झा 'सागर' विशेषांकमे 'हमरा नजरिमे सागर' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
(B) किएकि अवधारणात्मक मूल्य नहि
(C) किएकि पृष्ठ-सूची याद करबाक अछि
(D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११५८. लक्ष्मण झा 'सागर' विशेषांकमे 'नारीवादी सिद्धान्त' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
(B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(C) किएकि अवधारणात्मक मूल्य नहि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

११५९. लक्ष्मण झा 'सागर' विशेषांकमे 'वर्जीनिया वल्फ' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
(B) किएकि ई केवल अनुक्रमक शब्द अछि
(C) किएकि पृष्ठ-सूची याद करबाक अछि
(D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११६८. लक्ष्मण झा 'सागर' विशेषांकमे 'पाठकीय साझेदारी' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(B) किएकि अवधारणात्मक मूल्य नहि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि पष्ठ-सूची याद करबाक अछि

११६९. लक्ष्मण झा 'सागर' विशेषांकमे 'साहित्यिक उपस्थिति' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
(B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि अवधारणात्मक मूल्य नहि

११७०. लक्ष्मण झा 'सागर' विशेषांकमे 'साहित्य अकादेमी प्रसंग' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
(B) किएकि पृष्ठ-सूची याद करबाक अछि
(C) किएकि ई केवल अनुक्रमक शब्द अछि
(D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११७१. लक्ष्मण झा 'सागर' विशेषांकमे 'किस्त किस्त जीवन' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
(B) किएकि ई केवल अनुक्रमक शब्द अछि
(C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(D) किएकि अवधारणात्मक मूल्य नहि

११७२. लक्ष्मण झा 'सागर' विशेषांकमे 'एकटा पत्र एकटा समीक्षा' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(B) किएकि पृष्ठ-सूची याद करबाक अछि
(C) किएकि अवधारणात्मक मूल्य नहि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

११७३. लक्ष्मण झा 'सागर' विशेषांकमे 'कोलकाता साहित्यिक वातावरण' पर प्रश्न किएक सार्थक अछि?

- (A) किण्कि पृष्ठ-सूची याद करबाक अछि
(B) किण्कि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(C) किण्कि अवधारणात्मक मूल्य नहि
(D) किण्कि ई केवल अनुक्रमक शब्द अछि

११७४. लक्ष्मण झा 'सागर' विशेषांकमे 'सागरजीक मैथिली-सेवा' पर प्रश्न किएक सार्थक अछि?

- (A) किण्कि अवधरणात्मक मूल्य नहि
(B) किण्कि पृष्ठ-सूची याद करबाक अछि
(C) किण्कि ई केवल अनुक्रमक शब्द अछि
(D) किण्कि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

११७५. लक्ष्मण झा 'सागर' विशेषांकमे 'भाषा-निष्ठा' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
(B) किएकि पृष्ठ-सूची याद करबाक अछि
(C) किएकि अवधारणात्मक मूल्य नहि
(D) किएकि ई केवल अनुक्रमक शब्द अछि

१२००. लक्ष्मण झा 'सागर' विशेषांकमे 'संस्मरणक विश्वसनीयता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (C) किएकि अवधारणात्मक मूल्य नहि
- (D) किएकि ई केवल अनुक्रमक शब्द अछि

१२०१. लक्ष्मण झा 'सागर' विशेषांकमे 'आलोचना आ श्रद्धा' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि अवधारणात्मक मूल्य नहि
- (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि

१२०२. लक्ष्मण झा 'सागर' विशेषांकमे 'उच्चस्तरीय प्रश्न निर्माण' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (B) किएकि अवधारणात्मक मूल्य नहि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि पृष्ठ-सूची याद करबाक अछि

१२०३. लक्ष्मण झा 'सागर' विशेषांकमे 'लेखकक सामुदायिक छवि' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि अवधारणात्मक मूल्य नहि
- (B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि पृष्ठ-सूची याद करबाक अछि

१२०४. लक्ष्मण झा 'सागर' विशेषांकमे 'भाषिक अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (D) किएकि अवधारणात्मक मूल्य नहि

१२०५. लक्ष्मण झा 'सागर' विशेषांकमे 'अनुभवक क्रमिकता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रमक शब्द अछि
- (B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (C) किएकि पृष्ठ-सूची याद करबाक अछि
- (D) किएकि अवधारणात्मक मूल्य नहि

१२०६. लक्ष्मण झा 'सागर' विशेषांकमे 'साहित्य-साधना' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-सूची याद करबाक अछि
- (B) किएकि ई केवल अनुक्रमक शब्द अछि
- (C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि
- (D) किएकि अवधारणात्मक मूल्य नहि

१२०७. सियाराम झा 'सरस', स्व. कलानन्द भट्ट आ डॉ. राजेन्द्र विमल केर सामूहिक उल्लेख कोन बात लेल अछि?

- (A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि
- (B) ई सभ केवल नाटककार छलाह
- (C) ई सभ महिला हस्ताक्षर छलाह
- (D) ई सभ गजल-विधाक विरोधी छलाह

१२०८. गजलमे महिला हस्ताक्षरक स्थिति लेखक कोना देखैत छथि?

- (A) बहुत कम देखल जाइत अछि
- (B) महिला गजलकारसभ सर्वाधिक छथि
- (C) महिला गजल पूर्णतः अनुपस्थित अछि
- (D) केवल महिला गजलकार मान्य छथि

१२०९. ओहि पल्लव अङ्कमे डॉ. शेफालिका वर्माक उल्लेख किएक विशेष अछि?

- (A) ओ एक मात्र महिला हस्ताक्षरक रूपमे गजलक संग उपस्थित भेलीह
- (B) ओ सम्पादक नहि छलथिन
- (C) ओ गजल-विरोधी लेख लिखलन्हि
- (D) ओ अरबी गजल अनुवाद कएलन्हि

१२१०. लघुकथामे सरलता आ संप्रेषणीयता लेखकसँ बेसी परिश्रम किएक मांगैत अछि?

- (A) किएक कम शब्दमे स्पष्ट, तीक्ष्ण आ पूर्ण प्रभाव रचब कठिन अछि
- (B) किएक लेखकक कथानक छोड़ि देबाक पड़ैत अछि
- (C) किएक सरल भाषा साहित्य नहि बनि सकैत
- (D) किएक लघुकथा केवल संवाद-संग्रह अछि

१२११. 'पति-पत्नी संवाद' जकाँ संवाद-प्रधान लघुकथा कोन चुनौती राखैत अछि?

- (A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब
- (B) संवादकें विवरणसँ भरि देब
- (C) नाटकीयता हटाएब
- (D) कथ्य बिना बात-चीत रखब

१२१२. बाल साहित्यमे 'सरल शब्द मुदा खाँटी मैथिली' किएक महत्वपूर्ण अछि?

- (A) सरलता बच्चाक सुविधा देत आ खाँटीपन मातृभाषाक संस्कार देत
- (B) खाँटी शब्द सदैव कठिन होइत अछि
- (C) बच्चा मातृभाषा नहि सीखि सकैत
- (D) सरलता साहित्यक विरोधी अछि

१२१३. नाना-नानी/मामा-मामीक प्रसंग बाल-काव्य मे किएक अर्थपूर्ण अछि?

- (A) बालक दुलार, उत्तर, जिज्ञासा-समाधान आ अपनत्व ओहि संबंधमे पबैत अछि
- (B) ई केवल रिश्तेदार-सूची अछि
- (C) बालक परिवारसँ असम्बद्ध अछि
- (D) ई वयस्क कथा मात्र अछि

१२१४. रवीन्द्रनाथ ठाकुरक बाल-दृष्टि लेखमे कोना रखल गेल?

- (A) शिशु नादान नहि, बुझनुक होइत अछि आ कठिन बात सरल बनाओल जाय तँ बुझि सकैत अछि
- (B) शिशु गंभीर विषय नहि बुझैत
- (C) बालकसँ संवाद आवश्यक नहि
- (D) बाल साहित्य केवल खिलौना अछि

१२१५. 'शिशुक संग शिशु बनि' लिखबाक/बात करबाक लाभ की?

- (A) बालकक वास्तविक गुण आ सृजनात्मकता सहज रूपेँ विकसित होइत अछि
- (B) लेखकक अधिकार घटैत अछि
- (C) भाषा नष्ट होइत अछि
- (D) विषय गम्भीर नहि रहैत

१२१६. 'कंप्यूटरक खेल' जकाँ आधुनिक विषय बाल साहित्यमे किएक आवश्यक अछि?

- (A) बालकक वर्तमान तकनीकी संसारकेँ मातृभाषामे अर्थपूर्ण रूप देबाक लेल
- (B) बाल-साहित्य केवल पुरान विषय पर रहए
- (C) तकनीक मातृभाषामे नहि आबि सकैत
- (D) खेल साहित्यक विरोधी अछि

१२१७. 'बेटी' सन कविता बाल-साहित्य विशेषांकमे किएक अर्थपूर्ण अछि?

- (A) बालिका-अनुभव, संवेदना आ सामाजिक दृष्टिक समावेश करैत अछि
- (B) बाल साहित्यमे बालिका विषय नहि होए
- (C) ई केवल वयस्क नारी-विमर्श अछि
- (D) कविता बिना बाल-पाठकक होए

१२१८. बाल साहित्यक संस्थागत प्रकाशन-वितरण योजना भाषाक भविष्यसँ कोना जुड़ैत अछि?

- (A) नव पाठक बनैत अछि, मातृभाषा पठनक आदत बनैत अछि आ भाषा पीढ़ी-दर-पीढ़ी चलैत अछि
- (B) भाषा केवल वयस्क पाठकसँ बचैत अछि
- (C) बच्चा मातृभाषा पठनमे भूमिका नहि निभबैत
- (D) संस्था साहित्यक शत्रु अछि

१२१९. रवीन्द्रनाथक बाल-काव्यक भारतीय भाषामे प्रसारसँ कोन शिक्षा मैथिली बाल-साहित्य लेल मिलैत अछि?

- (A) स्थानीय भाषा विश्व/भारतीय बाल-संवेदना सँ संवाद करि अपन धारा समृद्ध करि सकैत अछि
- (B) अनुवाद मातृभाषाक विरोधी अछि
- (C) बाल साहित्य केवल एक भाषा धरि सीमित रहए
- (D) बाहरी साहित्य पढ़ब नहि चाही

१२२०. बाल-पाठक लेल कठिन विषय सरल बनाएबाक प्रक्रिया कोन साहित्यिक कौशल माँगैत अछि?

- (A) गंभीर विषयकेँ कथा, दृश्य, संवाद आ बाल-भाषामे रूपान्तरित करब
- (B) विषयक गहराई हटाएब
- (C) बालकक बुद्धि कम आँकब
- (D) केवल उपदेशात्मक गद्य लिखब

१२२१. बाल साहित्यमे मातृभाषा-आधारित आधुनिकता कोना सम्भव अछि?

- (A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब
- (B) आधुनिक विषय हटाएब
- (C) केवल संस्कृत कथा राखब
- (D) मातृभाषा छोड़ि देब

१२२२. 'आब मानि जाउ ने'मे घरेलू मनुहार आ उपहारक प्रसंग हास्यक कोन प्रकार रचैत अछि?

- (A) शास्त्रीय त्रासदीक करुण-अन्त
- (B) दाम्पत्य संवाद, रूठब-मनाएब आ छोटी इच्छा सभक नाटकीय अतिशयोक्ति
- (C) वीर-रसक युद्ध-वर्णन
- (D) राजनीतिक भाषणक व्यंग्य

१२२३. नाटककारक मूल्यांकनमे भाषा-प्रयोग किएक संवेदनशील प्रश्न बनैत अछि?

- (A) संवादक स्थान पर चित्र काफी अछि
- (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकेँ प्रभावित करैत अछि
- (C) नाटकमे भाषा अप्रासंगिक अछि
- (D) केवल विदेशी भाषा मंचयोग्य अछि

१२२४. 'चटुल आ ओछ नाटक'क उल्लेख मैथिली रंगमंचक कोन जोखिम बतबैत अछि?

- (A) लोकप्रियता सदैव श्रेष्ठता अछि
- (B) नाटक केवल शास्त्रीय संस्कृतमे होएब चाही
- (C) रंगमंचमे हास्य निषिद्ध अछि
- (D) लोकप्रियताक लोभमे साहित्यिक गुणवत्ता आ सांस्कृतिक जिम्मेदारी घटि सकैत अछि

१२२५. मैथिली विधायक सभ द्वारा मैथिलीमे शपथ लेबाक उल्लेख नाटक विशेषांकमे कोन भाषा-राजनीतिक प्रश्न जोड़ैत अछि?

- (A) केवल गजलका काफिया
- (B) मातृभाषाक सार्वजनिक प्रतिष्ठा आ संस्थागत प्रयोगक प्रश्न
- (C) केवल हास्यक आखिरी दृश्य
- (D) केवल नाटकक प्रकाश-संयोजन

१२२६. नाटक विधामे 'मंचनयोग्यता' आ 'पाठयोग्यता' अलग-अलग किएक परखल जाए?

- (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि
- (B) पाठयोग्यता नाटकमे बेकार अछि
- (C) मंचनयोग्यता केवल कवितामे होइत अछि
- (D) दुनू सदैव एके बात अछि

१२२७. मैथिली नाटकमे स्त्री-पात्र आ घरेलू प्रसंगक उपयोग केवल मनोरंजन नहि किएक?

- (A) ओ परिवार, इच्छा, दबाव, मनुहार, सत्ता-सन्तुलन आ सामाजिक भूमिकाक अभिनय खोलि सकैत अछि
- (B) घरक प्रसंग नाटक नहि बनि सकैत
- (C) स्त्री-पात्र सदैव गौण होइत अछि
- (D) घरेलू संवादमे सामाजिक अर्थ नहि

१२२८. मिथिला लोककला क संरक्षिका रूपमे महिलाक उल्लेख समीक्षा मे किएक महत्त्वपूर्ण अछि?

- (A) लोकगीत, लोकनृत्य आ चित्रकला घर-परिवारक स्त्री-सांस्कृतिक श्रमसँ जीवित रहल अछि
- (B) चित्रकला केवल मशीन बनबैत अछि
- (C) कला केवल राजदरबारमे जन्मैत अछि
- (D) महिलाक लोकसंस्कृतिसँ सम्बन्ध नहि

१२२९. 'मैथिलीमे अनुवाद-कलाक शास्त्रीयकरणक इतिहास' शीर्षकसँ कोन आलोचनात्मक क्षेत्र खुलैत अछि?

- (A) अनुवाद केँ स्वतन्त्र कला, सिद्धान्त आ इतिहास सहित पढ़बाक क्षेत्र
- (B) अनुवादमे सांस्कृतिक अर्थ नहि
- (C) अनुवाद समीक्षा सँ बाहर
- (D) अनुवाद केवल शब्द बदलब

१२३०. समीक्षा मे 'महिला-विरोधी वा जाति-क्षेत्रक मानसिकता' दूर राखबाक आग्रह कोन नैतिक आधार बनबैत अछि?

- (A) पूर्वग्रहक संरक्षण
- (B) व्यक्तिगत आक्षेपक अनुमति
- (C) जातीय श्रेष्ठताक प्रमाण
- (D) साहित्यिक न्याय, समावेशी दृष्टि आ कृति-केंद्रित मूल्यांकन

१२३१. समीक्षा विशेषांकमे 'बाल कविताक योगदान' सन विषय किएक महत्त्वपूर्ण अछि?

- (A) विधागत समीक्षा बाल-साहित्यकेँ साहित्यिक विकासक गंभीर हिस्सा मानैत अछि
- (B) बाल-साहित्य समीक्षा योग्य नहि
- (C) बाल-कविता केवल पाठशाला
- (D) बाल-विधा भाषिक विकाससँ असंबद्ध

१२३२. 'मैथिली उपन्यास साहित्यमे दलित पात्रक चित्रण' पर समीक्षा कोन सामाजिक प्रश्न उठबैत अछि?

- (A) दलित पात्र साहित्यसँ बाहर
- (B) साहित्यमे प्रतिनिधित्व, संवेदना, असमानता आ पात्र-निर्माणक प्रश्न
- (C) उपन्यास केवल राजकथा
- (D) समीक्षा सामाजिक प्रश्न नहि देखए

१२३३. मधुश्रावणी आ नारी-परीक्षा पर कविता-समीक्षा कोन सांस्कृतिक आलोचना उठबैत अछि?

- (A) संस्कारक नाम पर स्त्री-जीवन पर थोपल असमान परीक्षा आ पितृसत्तात्मकता
- (B) संस्कारक आलोचना असम्भव
- (C) कविता केवल ऋतु-वर्णन
- (D) नारी अनुभव साहित्य नहि

१२३४. 'गौरी दाइ'क प्रसंग विधवा-संबंधी सामाजिक दृष्टि पर कोन प्रश्न उठबैत अछि?

- (A) समाजक दृष्टि सदैव न्यायपूर्ण
- (B) समाज स्त्रीकेँ देवी/डाइनक चरम छविमे बाँधि मानवीय अस्तित्व नकारि सकैत अछि
- (C) स्त्री-पात्र केवल सजावट
- (D) विधवा प्रश्न साहित्यसँ बाहर

१२३५. नारी विशेषांकक मूल पाठकीय चुनौती की अछि?

- (A) केवल छपाई आ आवरणक विवरण
- (B) केवल पृष्ठ-सूची याद रखब
- (C) केवल लेखकक नामक गणना
- (D) स्त्री-अनुभवकेँ साहित्य, समाज, देह, भाषा आ अस्मिताक संयुक्त प्रश्न रूपमे पढ़ब

१२३६. 'छिन्नमस्ता'क मैथिली अनुवाद विशेषांकमे स्त्री-विमर्शक कोन द्वार खोलैत अछि?

- (A) उपन्यासकेँ बालगीत बना दैत अछि
- (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि
- (C) केवल हास्य-नाटकक रूपान्तरण करैत अछि
- (D) स्त्री पात्रकेँ इतिहाससँ बाहर करैत अछि

१२३७. स्त्री-विमर्शक संदर्भमे 'देह' शब्द केवल जैविक अर्थमे सीमित किएक नहि अछि?

- (A) किएकि देह पर चर्चा सदैव अनावश्यक अछि
- (B) किएकि देहक साहित्यसँ कोनो सम्बन्ध नहि
- (C) किएकि देह समाज, नियंत्रण, इच्छा, श्रम, हिंसा आ स्वायत्तताक स्थल बनैत अछि
- (D) किएकि देह केवल चिकित्सा-विषय अछि

१२३८. 'हमर फोटो कहिया' सन कन्या-भ्रूणहत्या कथा किएक मार्मिक प्रश्न उठबैत अछि?

- (A) ओ केवल कैमरा-तकनीकक कथा अछि
- (B) ओ पुत्र-मोहक समर्थन करैत अछि
- (C) ओ जन्मसँ पहिने नकारल गेल बेटीकेँ आवाज आ दृश्य-अधिकार देबाक आग्रह करैत अछि
- (D) ओ स्त्री-प्रश्नकेँ हास्यमे समाप्त करैत अछि

१२३९. कन्या-भ्रूणहत्या पर साहित्यिक कथा समाजशास्त्रीय रिपोर्टसँ कतेक भिन्न असर करैत अछि?

- (A) साहित्यमे सामाजिक प्रश्न निषिद्ध अछि
- (B) कथा आँकड़ाकेँ अनुभव, पीड़ा आ नैतिक प्रश्नमे रूपान्तरित करैत अछि
- (C) कथा तथ्यकेँ सदैव नष्ट करैत अछि
- (D) रिपोर्टहि मात्र साहित्य होइत अछि

१२४०. 'आधुनिक मैथिली साहित्यिक प्रभाव क्षेत्रमे नारी तत्त्व' सन विषयक केन्द्रीयता की अछि?

- (A) मैथिली साहित्यमे स्त्री-स्वर, स्त्री-पात्र आ स्त्री-दृष्टिक प्रभावकें व्यवस्थित रूपे देखब
- (B) केवल कविताक मात्राक गणना
- (C) केवल पुरुष लेखकक जन्मस्थल
- (D) केवल पत्रिका-सूची

१२४१. मैथिली आ तमिल कवयित्री सम्मेलनक उल्लेख नारी विशेषांकमे किएक महत्वपूर्ण अछि?

- (A) ई स्त्री-लेखनकें क्षेत्रीय सीमा सँ बाहर भारतीय भाषा-संवादक रूपमे देखबैत अछि
- (B) ई मैथिलीकें तमिलमे समाप्त करैत अछि
- (C) ई कविता-विमर्शक विरोध करैत अछि
- (D) ई केवल पर्यटन समाचार अछि

१२४२. द्रौपदीक पुनर्पाठ नारी-कवितामे किएक प्रभावी होइत अछि?

- (A) मिथक आधुनिक साहित्यमे अनुपयोगी अछि
- (B) द्रौपदीक कथा केवल युद्ध-गणना अछि
- (C) द्रौपदीक मिथकीय अपमान आधुनिक स्त्री-प्रतिरोध आ न्यायक प्रतीक बनि सकैत अछि
- (D) स्त्री मिथकमे प्रश्न नहि उठा सकैत

१२४३. राधा-काव्यक नारी-पाठमे प्रमुख जिज्ञासा की होएब चाही?

- (A) राधाकें केवल विरहिणी नहि, इच्छाशक्ति, प्रेम, प्रश्न आ आत्मस्वरक रूपमे पढ़ब
- (B) राधाकें केवल सजावटी पात्र मानब
- (C) राधाकें केवल पृष्ठ-सूचीमे सीमित करब
- (D) राधा-विमर्शमे स्त्री अनुभव हटाएब

१२४४. स्त्री-पात्रक 'देवी' वा 'डाइन' रूपमे सीमितीकरणक आलोचना किएक जरूरी अछि?

- (A) ई साहित्यिक विश्लेषण नहि
- (B) ई स्त्रीक मानवीय जटिलता आ सामान्य जीवनाधिकारकें नकारैत अछि
- (C) ई स्त्रीक पूर्ण सम्मानक एकमात्र तरीका अछि
- (D) ई केवल हास्य-विनोद अछि

१२४५. नारी विशेषांकमे अनुवादित स्त्री-लेखनक भूमिका की अछि?

- (A) भिन्न भाषाक स्त्री-अनुभवकें मैथिली विमर्शक भीतर तुलनात्मक रूपे आनब
- (B) अनुवादसँ स्त्री-विषय समाप्त भऽ जाइत अछि
- (C) अनुवाद केवल शब्दकोश अभ्यास अछि
- (D) अनुवाद साहित्यक दर्जा नहि रखैत

१२४६. स्त्री-विमर्शमे 'मौन'क साहित्यिक अर्थ की भऽ सकैत अछि?

- (A) मौन सदैव सहमति होइत अछि
- (B) मौन केवल रिक्त पृष्ठ अछि
- (C) मौनक साहित्यसँ कोनो अर्थ नहि
- (D) दबाओल गेल आवाज, सामाजिक भय, अथवा चुप्पी भीतर पलैत प्रतिरोध

१२४७. बालिका-जीवन पर कथा लिखलासँ नारी-विमर्शमे कोन नयापन अबैत अछि?

- (A) बालिका प्रश्न स्त्री-विमर्शसँ बाहर अछि
- (B) स्त्री-अनुभवक आरंभिक सामाजिक निर्माण—पालन, शिक्षा, भय, चयन—सामने अबैत अछि
- (C) बचपनमे लिंगभेद नहि होइत
- (D) कथा केवल वयस्कक विषय अछि

१२४८. 'नारी तत्त्व' शब्दके सतही रूपे पढ़लासँ कोन जोखिम अछि?

- (A) भाषा बदलि अंग्रेजी भऽ जाएत
- (B) साहित्यिक नाम बदलि जाएत
- (C) स्त्री-विमर्श अत्यधिक व्यापक भऽ जाएत
- (D) स्त्रीकेँ केवल कोमलता वा भावुकताक रूढ़ छविमे सीमित कऽ देब

१२४९. नारी विशेषांकमे समीक्षा-लेखनक महत्त्व की अछि?

- (A) स्त्री-संबंधी रचना पर आलोचनात्मक दृष्टि बनबैत, प्रशंसा मात्र नहि करैत
- (B) समीक्षा केवल विज्ञापन अछि
- (C) समीक्षा पृष्ठ-संख्या गनबाक विधि अछि
- (D) समीक्षा नारी-विमर्शक शत्रु अछि

१२५०. स्त्री-लेखनक मूल्यांकनमे भाषा-प्रयोग किएक केंद्रीय प्रश्न अछि?

- (A) मैथिलीमे स्त्री-अनुभव लिखल असम्भव अछि
- (B) स्त्री-विषयमे केवल कथानक गनल जाए
- (C) भाषा कृति सँ अलग चीज अछि
- (D) भाषा स्त्रीक अनुभव, घरेलू बोली, प्रतिरोध आ सामाजिक स्थानकेँ रचैत अछि

१२५१. पितृसत्ता पर साहित्यिक प्रश्न उठेबाक अर्थ की अछि?

- (A) साहित्यिक अन्त करब
- (B) परिवार, धर्म, रीति, भाषा आ अर्थव्यवस्था मे निहित असमान सत्ता-संबंधकेँ पहचानब
- (C) केवल पुरुष-विरोध करब
- (D) इतिहासक तथ्य हटाएब

१२५२. स्त्री पात्र यदि स्वयं अपन कथा कहैत अछि तँ पाठकीय असर कोना बदलैत अछि?

- (A) लेखकक भूमिका समाप्त भऽ जाइत अछि
- (B) वह वस्तु नहि, वक्ता बनैत अछि; अनुभव भीतरसँ खुलैत अछि
- (C) कथा सदैव कमजोर भऽ जाइत अछि
- (D) संवादक अर्थ नष्ट भऽ जाइत अछि

१२५३. नारी विशेषांकमे कविता आ कथा दुनूक संग उपस्थिति किएक जरूरी अछि?

- (A) कविता सामाजिक प्रश्न नहि उठा सकैत
- (B) कथा सामाजिक परिस्थिति खोलैत अछि आ कविता आन्तरिक संवेदना आ प्रतीक-संसार गाढ़ करैत अछि
- (C) कथा मे भावनात्मकता नहि होइत
- (D) दुनू विधा एक-दोसरक विरोधी अछि

१२५४. स्त्री-विमर्शमे 'प्रतिरोध' सदैव घोषणात्मक नारा किएक नहि होइत?

- (A) बहुत बेर प्रतिरोध मौन, स्मृति, अस्वीकार, प्रश्न वा वैकल्पिक जीवन-चयनमे प्रकट होइत अछि
- (B) प्रतिरोध केवल हास्यक साधन अछि
- (C) प्रतिरोध साहित्यमे असम्भव अछि
- (D) प्रतिरोध केवल मंचीय भाषण अछि

१२५५. स्त्री-संबंधी कथा मे घरेलू स्थानक अर्थ किएक गहन होइत अछि?

- (A) घर साहित्यमे अप्रासंगिक अछि
- (B) घर प्रेम, श्रम, नियंत्रण, सुरक्षा आ बंदिशक विरोधाभासी स्थल बनैत अछि
- (C) घर केवल सजावट अछि
- (D) घरक वर्णन इतिहास नहि

१२५६. स्त्री-अस्मिता आ भाषा-अस्मिता बीच सम्बन्ध कोना देखल जा सकैत अछि?

- (A) भाषा केवल सरकारी माध्यम अछि
- (B) दुनूक कोनो सम्बन्ध नहि
- (C) स्त्री-अस्मिता बिना भाषाक बनैत अछि
- (D) मातृभाषा स्त्रीक लोकानुभव, कहावत, गीत, घरेलू स्मृति आ बोलचालक भंडार खोलैत अछि

१२५७. नारी-कथा मे 'शरीर' आ 'सम्मान'क सामाजिक सम्बन्ध पर प्रश्न किएक उठैत अछि?

- (A) सम्मानक देहसँ कोनो सम्बन्ध नहि
- (B) कथा ई प्रश्न उठा नहि सकैत
- (C) समाज प्रायः स्त्रीक सम्मानकेँ ओकर देह पर नियंत्रणसँ जोड़ि दैत अछि
- (D) समाज सदैव स्त्रीकेँ स्वतन्त्र राखैत

१२५८. स्त्री-विमर्शमे 'आत्मनिर्णय'क अर्थ की अछि?

- (A) केवल आर्थिक प्रश्न
- (B) परिवारक आदेशहि अंतिम निर्णय
- (C) स्त्रीक निर्णय साहित्यिक दोष
- (D) स्त्री अपन शिक्षा, देह, प्रेम, श्रम, भाषा आ जीवन-चयन पर स्वयं निर्णय लए

१२५९. नारी विशेषांकक प्रश्न उच्च-स्तरीय बनेबाक लेल कोन प्रकारक प्रश्न टारबाक चाही?

- (A) भाषा आ समाजक सम्बन्ध पर प्रश्न
- (B) अनुवादक प्रभाव पर प्रश्न
- (C) विमर्श, प्रतीक आ पात्र-दृष्टि पर प्रश्न
- (D) कोन लेख कोन पृष्ठपर अछि वा क्रम-संख्या की अछि सन यांत्रिक प्रश्न

१२६०. स्त्री लेखनमे 'लोकगीत' वा 'संस्कारगीत'क पुनर्पाठ किएक महत्त्वपूर्ण अछि?

- (A) संस्कारगीत केवल धुन होइत
- (B) लोकगीत आधुनिक साहित्यसँ असम्बद्ध अछि
- (C) ओहि गीतमे स्त्रीक सामूहिक स्मृति, दुख, व्यंग्य, कामना आ सामाजिक आलोचना छिपल रहैत अछि
- (D) लोकगीतमे स्त्री आवाज नहि होइत

१२६१. कन्या-जीवन पर केन्द्रित कथा समाजक कोन नैतिक परीक्षा बनैत अछि?

- (A) समाज बेटीकेँ जन्म, पहचान, शिक्षा आ सम्मान देबाक लेल तैयार अछि कि नहि
- (B) बालिका-विषय साहित्यिक नहि
- (C) कथा केवल मनोरंजनक परीक्षा
- (D) समाज केवल उत्सवक संख्या गनैत अछि

१२६२. स्त्री-विमर्शक संदर्भमे 'बाजार' किएक आलोचनात्मक विषय अछि?

- (A) बाजार स्त्री-देह, सौन्दर्य, श्रम आ आकांक्षाकेँ वस्तु बना सकैत अछि
- (B) बाजार केवल मुद्रा-सूची अछि
- (C) बाजार सदैव मुक्तिदाता अछि
- (D) बाजारक साहित्यसँ कोनो सम्बन्ध नहि

१२६३. नारी-पात्रक 'चुप रहब' आ 'बोली उठब' बीच साहित्यिक तनाव की अछि?

- (A) ई हास्य-मात्र
- (B) ई कवितामे लागू नहि
- (C) समाजक डर आ आत्मस्वरक उदय बीच संघर्ष
- (D) ई केवल व्याकरणक भेद

१२६४. स्त्री-कथा मे पुरुष पात्रक भूमिका केवल विरोधी रूपमे किएक नहि पढ़बाक चाही?

- (A) पात्र-संबंध जटिल होइत अछि; सहायक, पीड़ित, पितृसत्ताक वाहक आ परिवर्तनकारी सभ रूप सम्भव
- (B) जटिलता समीक्षा के दोष
- (C) पुरुष पात्र साहित्यमे आवश्यक नहि
- (D) सब पुरुष पात्र एके अर्थ रखैत

१२६५. नारी विशेषांक मे 'साक्षात्कार' विधा किएक उपयोगी भऽ सकैत अछि?

- (A) साक्षात्कार केवल फोटो-संग्रह
- (B) साक्षात्कारमे विचार असम्भव
- (C) साक्षात्कार साहित्य नहि
- (D) प्रत्यक्ष संवादसँ लेखकीय अनुभव, समय-बोध आ स्त्री-प्रश्नक निजी-सार्वजनिक पक्ष खुलैत अछि

१२६६. स्त्री-विमर्शक पाठककें कोन सावधानी रखबाक चाही?

- (A) केवल नैतिक नारा खोजब
- (B) केवल लेखकक नाम याद रखब
- (C) केवल कथाक अन्त पूछब
- (D) रचना कें उपदेश-पत्र नहि, सौंदर्य, भाषा, संघर्ष आ संरचनाक संयुक्त पाठ रूपमे पढ़ब

१२६७. मैथिली नारी लेखनमे स्थानीयता किएक शक्ति बनैत अछि?

- (A) स्थानीय भाषा स्त्री-विषय रोकेत
- (B) स्थानीयता साहित्यक कमी अछि
- (C) स्थानीयता केवल भूगोलक नाम
- (D) मिथिलाक रीति, बोली, श्रम, पर्व, परिवार आ स्मृति स्त्री-अनुभवकें ठोस धरातल दैत अछि

१२६८. स्त्री-कविता मे रक्त, देह, खिड़की, भरोस सन बिम्ब सभ किएक प्रभावी होइत अछि?

- (A) बिम्बक अर्थ केवल शब्दकोशमे अछि
- (B) कविता बिम्ब बिना श्रेष्ठ
- (C) स्त्री-कविता प्रतीक प्रयोग नहि करैत
- (D) ई आंतरिक पीड़ा, बाहरी सीमा, दृष्टि आ आशाक प्रतीक बनि सकैत अछि

१२६९. नारी विमर्शमे 'शिक्षा'क प्रश्न किएक बार-बार उभरैत अछि?

- (A) शिक्षा केवल परीक्षा पास करब
- (B) शिक्षाक स्त्री जीवनसँ कोनो सम्बन्ध नहि
- (C) शिक्षा आत्मस्वर, आर्थिक स्वायत्तता आ सामाजिक निर्णय-क्षमता बढ़बैत अछि
- (D) शिक्षा पितृसत्ताक समर्थन मात्र

१२७०. स्त्री-लेखनक इतिहास बनबैत समय 'किन्नर' या हाशिये पर रहल स्त्री-स्वरकें शामिल करब किएक जरूरी अछि?

- (A) विविधता भ्रम पैदा करैत
- (B) इतिहासमे केवल प्रसिद्ध नाम चाही
- (C) किएकि नारी अनुभव एकरूप नहि, जाति, वर्ग, देह, लैंगिकता आ क्षेत्र अनुसार बदलैत अछि
- (D) हाशियाक आवाज साहित्य नहि

१२७१. नारी विशेषांकक आलोचनात्मक लक्ष्य केवल 'स्त्रीक दुख' लिखब किएक नहि अछि?

- (A) दुखहि साहित्यक एकमात्र विषय
- (B) नारी-विमर्श केवल आँसू
- (C) स्त्रीक शक्ति लिखब निषिद्ध
- (D) ई दुखक संग शक्ति, सृजन, प्रश्न, प्रतिरोध आ वैकल्पिक भविष्य सेहो देखैत अछि

१२७२. स्त्री-पात्रक आर्थिक निर्भरता कथा-संघर्षमे कोना काम करैत अछि?

- (A) निर्भरता सदैव सुखद
- (B) निर्णय, सम्मान, सुरक्षा आ स्वतंत्रताक सीमा निर्धारित करैत अछि
- (C) आर्थिक प्रश्न केवल पुरुषक विषय
- (D) कथा मे अर्थव्यवस्था नहि होइत

१२७३. स्त्री-विमर्शमे 'प्रेम'क पुनर्पाठ किएक आवश्यक अछि?

- (A) प्रेम सामाजिक प्रश्न नहि
- (B) प्रेम केवल शृंगार अलंकार
- (C) प्रेममे स्त्रीक आवाज अप्रासंगिक
- (D) प्रेमकेँ त्याग वा अधिकार मात्र नहि, समानता, सहमति आ आत्मसम्मानक कसौटी पर पढ़ब

१२७४. नारी विशेषांक मे सामाजिक-राजनीतिक लेख आ साहित्यिक रचना साथ-साथ किएक सार्थक अछि?

- (A) स्त्री-विषय केवल निजी कथा नहि, सार्वजनिक नीति, समाज आ सत्ता-संरचनासँ जुड़ल अछि
- (B) साहित्य आ समाजक संबंध नहि
- (C) स्त्री-विषय केवल घरक बात
- (D) राजनीति आएत तँ साहित्य नष्ट

१२७५. स्त्री-समीक्षा मे 'प्रतिनिधित्व'क प्रश्न ककरा लेल उठैत अछि?

- (A) केवल प्रकाशकक विज्ञापन लेल
- (B) केवल पुस्तकक आवरण लेल
- (C) कृति स्त्रीकेँ स्वयं बोलए देइत अछि कि केवल बाहरी दृष्टिसँ चित्रित करैत अछि
- (D) केवल पृष्ठ-क्रम लेल

१२७६. मिथिला संस्कृतिक भीतर नारी-विमर्शक चुनौती की अछि?

- (A) सुधार बिना संस्कृति बाँचैत
- (B) संस्कारक गरिमा बचबैत ओकर भीतरक असमानता आ हिंसाकेँ प्रशंसाकित करब
- (C) नारी-विमर्श संस्कृति-विरोध मात्र
- (D) संस्कृति पर प्रश्न करब असम्भव

१२७७. नारी-केंद्रित रचनामे शीर्षकक महत्त्व किएक बढ़ि जाइत अछि?

- (A) शीर्षक अक्सर चुप आवाज, प्रश्न वा प्रतिरोधक पहिल संकेत बनैत अछि
- (B) शीर्षक प्रश्न नहि उठा सकैत
- (C) शीर्षक केवल सजावट
- (D) शीर्षकक अर्थ पाठसँ अलग

१२७८. स्त्री-विमर्श पर आधारित quiz मे 'सही उत्तर' ककरा आधार पर चुनल जाए?

- (A) यादृच्छिक विकल्प
- (B) सबसे छोट विकल्प
- (C) रचनाक अवधारणा, सामाजिक अर्थ, भाषा-शिल्प आ आलोचनात्मक संकेतक आधार पर
- (D) पृष्ठ-संख्याक निकटता

१२७९. नारी विशेषांकक बहुविध सामग्री प्रश्न संख्या बढ़बैत किएक अछि?

- (A) किएकि प्रश्न दोहराएब आसान अछि
- (B) किएकि केवल नामावली पूछब अछि
- (C) किएकि अंक-सूची लंबी अछि
- (D) किएकि एतय उपन्यास-अनुवाद, कथा, कविता, सम्मेलन, समीक्षा, सामाजिक प्रश्न आ साक्षात्कार सभ अछि

१२८०. स्त्रीवादी पाठमे 'न्याय' शब्दक व्यापक अर्थ की अछि?

- (A) केवल भावुक सहानुभूति
- (B) कानूनी अधिकारक संग सामाजिक सम्मान, देह-स्वायत्तता, भाषा-स्वर आ अवसर-समानता
- (C) केवल अदालतक फैसला
- (D) केवल दान-दक्षिणा

१२८१. नारी-विमर्शमे स्मृति किएक महत्त्वपूर्ण साहित्यिक साधन अछि?

- (A) स्मृति मे समाज नहि होइत
- (B) व्यक्तिगत अनुभूति सामूहिक इतिहास आ दबाओल गेल अनुभवसँ जुड़ैत अछि
- (C) स्मृति साहित्यक विरुद्ध
- (D) स्मृति केवल भूल-चूक अछि

१२८२. स्त्री-कथा मे 'प्रश्न पूछब' स्वयं एक रचनात्मक क्रिया किएक अछि?

- (A) प्रश्न साहित्यमे अनावश्यक
- (B) प्रश्न स्थिर परम्परा आ असमान मान्यताकेँ हिलबैत अछि
- (C) प्रश्न केवल व्याकरण
- (D) प्रश्न पाठकक विरोध

१२८३. नारी विशेषांकक पाठक लेल सबसे जरूरी आलोचनात्मक अभ्यास की अछि?

- (A) रचना मे स्त्रीक आवाज, सत्ता-संबंध, भाषा, प्रतीक आ सामाजिक परिणामक संयुक्त पाठ
- (B) केवल अंकक तारीख
- (C) केवल लेखक-नाम याद
- (D) केवल क्रमांकक मिलान

१२८४. 'हम, देह आ विदेह' सन शीर्षक अनुवाद/विचार विमर्शमे कोन दार्शनिक संकेत दे सकैत अछि?

- (A) केवल वेबसाइटक नाम
- (B) केवल भूगोलक नक्शा
- (C) केवल हास्य शीर्षक
- (D) अहं, शरीर, भाषा आ आत्म-अतिक्रमणक सम्बन्ध पर विचार

१२८५. आचार्य भामहक चिंतनक समावेश अनुवाद विशेषांकमे किएक सार्थक अछि?

- (A) काव्यशास्त्रक अनुवादसँ कोनो सम्बन्ध नहि
- (B) सिद्धान्त विशेषांकमे निषिद्ध
- (C) भामह केवल आधुनिक पत्रकार छथि
- (D) अनुवादक संग काव्यशास्त्रीय विचार आ आलोचनात्मक परम्पराक सेतु बनेबाक लेल

१२८६. अनुवादमे स्त्री-स्वरक रक्षा किएक विशेष सावधानी माँगैत अछि?

- (A) भाषा बदललासँ agency, व्यंग्य, पीड़ा आ प्रतिरोधक TOH कमजोर भऽ सकैत अछि
- (B) स्त्री-स्वर अनुवादमे अप्रासंगिक
- (C) प्रतिरोध हटाएब पठनीयता बढ़बैत
- (D) सभी स्वर एके करब उत्तम

१२८७. शास्त्रीय काव्यशास्त्रक अनुवादमे शब्द-समतुल्य खोजब किएक कठिन अछि?

- (A) सब शब्दक अंग्रेजी पर्याय पर्याप्त
- (B) अलंकार, रीति, गुण, ध्वनि सन पदक ऐतिहासिक अर्थ-संसार बहुत घना होइत अछि
- (C) काव्यशास्त्र अनुवाद योग्य नहि
- (D) शास्त्रीय पद सरल गाली अछि

१२८८. अनुवाद विशेषांक मे मैथिली पाठक कोन बौद्धिक लाभ पबैत छथि?

- (A) केवल मनोरंजनक सूची
- (B) अपन भाषामे बाहरी/अन्य भाषिक विचार पढ़ि तुलनात्मक दृष्टि विकसित करैत छथि
- (C) अन्य भाषा सँ दूरी
- (D) मूल साहित्यक अस्वीकार

१२८९. सम्मानमे स्त्री कलाकारक उपस्थिति कोन प्रश्न खोलैत अछि?

- (A) नाम मात्रे पर्याप्त
- (B) केवल पुरुष-केन्द्रित इतिहास
- (C) स्त्री-संवेदना अप्रासंगिक
- (D) मैथिली सांस्कृतिक कर्ममे स्त्री प्रतिभाक दृश्यता आ पहचान

१२९०. समानान्तर सम्मान मैथिली अस्मिताक निर्माणमे कोना योगदान दैत अछि?

- (A) अस्मिताक नकार
- (B) अन्य भाषा पर निर्भरता
- (C) लोकस्मृतिक विस्मरण
- (D) मैथिली भाषा-सांस्कृतिक उपलब्धि केँ सार्वजनिक, दस्तावेजित आ गौरवपूर्ण बनबैत अछि

१२९१. शरदिन्दु चौधरी विशेषांकमे 'मैथिली साहित्यक सेवक नहि, मैथिली भाषाक सेवक' कहबाक मुख्य आशय की अछि?

- (A) भाषा आ साहित्यक कोनो सम्बन्ध नहि
- (B) हुनकर साधना केवल रचना-लेखन नहि, भाषा-चेतना, भाषिक अनुशासन आ मैथिली अस्मिताक सेवा सँ जुड़ल अछि
- (C) ओ साहित्यसँ अलग रहथि
- (D) सेवा शब्द केवल प्रशंसा अछि

१२९२. शरदिन्दु चौधरी विशेषांकमे 'भाषिक अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल अनुक्रम-सूची अछि
- (B) किएकि पृष्ठ-संख्या याद करबाक अछि
- (C) किएकि ई विषय शरदिन्दुजीक भाषा-दृष्टि, साहित्यिक मूल्य-बोध आ सामाजिक-सांस्कृतिक योगदानक गहराई बुझबैत अछि
- (D) किएकि नाम-दोहराव पर्याप्त अछि

१२९३. शिवशंकर श्रीनिवास विशेषांकक केन्द्रीय अध्ययन-विषय की अछि?

- (A) केवल पुरस्कार-विवरण
- (B) केवल पृष्ठ-सूची
- (C) केवल व्याकरणक नियम
- (D) शिवशंकर श्रीनिवासक कथा-संसार, कथाशिल्प, गामघरक जीवन, स्त्री-अनुभव आ मैथिली कथालोचनक पुनर्पाठ

१२९४. 'सिनुरहार' कथा पर अनेक लेख किएक केन्द्रित अछि?

- (A) किएकि कथा मे कथ्य नहि अछि
- (B) किएकि ई केवल हास्य कथा अछि
- (C) किएकि ई कथा विधवा/पुनर्विवाह, स्त्रीक आत्मसम्मान, संस्कार आ पारिवारिक-सामाजिक दबावक जटिल प्रश्न उठबैत अछि
- (D) किएकि केवल शीर्षक रोचक अछि

१२९५. 'जमुनिया धार' जेकाँ कथा पाठककेँ कोन प्रश्न दिस लऽ जाइत अछि?

- (A) केवल नदी-वर्णन
- (B) केवल यात्रा-संस्मरण
- (C) केवल बालकथा
- (D) स्त्री-पीड़ा, दाम्पत्य, सामाजिक व्याख्या आ पुरुष-दृष्टिक सीमित संवेदनशीलता

१२९६. विशेषांकक बहु-लेखकीय स्वर शिवशंकर श्रीनिवासक मूल्यांकनमे की योगदान दैत अछि?

- (A) एकरूप प्रचार
- (B) कथा-संसार केँ स्त्री-दृष्टि, गाम-दृष्टि, कथाशिल्प, संस्मरण आ आलोचना अनेक कोणसँ देखब
- (C) विचार-विविधता समाप्त करब
- (D) लेखक-सूची मात्र

१२९७. शिवशंकर श्रीनिवास विशेषांकमे 'शिवशंकर श्रीनिवास' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय कथासँ असंबद्ध अछि
- (B) किएकि विशेषांकमे विचारक स्थान नहि
- (C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१२९८. शिवशंकर श्रीनिवास विशेषांकमे 'सिनुरहार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि विशेषांकमे विचारक स्थान नहि
- (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (C) किएकि ई विषय कथासँ असंबद्ध अछि
- (D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१२९९. शिवशंकर श्रीनिवास विशेषांकमे 'जमुनिया धार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (B) किएकि ई विषय कथासँ असंबद्ध अछि
- (C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (D) किएकि विशेषांकमे विचारक स्थान नहि

१३००. शिवशंकर श्रीनिवास विशेषांकमे 'ग्राम्य कथाशिल्प' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि विशेषांकमे विचारक स्थान नहि
- (C) किएकि ई विषय कथासँ असंबद्ध अछि
- (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१३०१. शिवशंकर श्रीनिवास विशेषांकमे 'स्त्रीक आत्मसम्मान' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय कथासँ असंबद्ध अछि
- (B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (C) किएकि विशेषांकमे विचारक स्थान नहि
- (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१३०२. शिवशंकर श्रीनिवास विशेषांकमे 'विधवा-पुनर्विवाह' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (C) किएकि विशेषांकमे विचारक स्थान नहि
- (D) किएकि ई विषय कथासँ असंबद्ध अछि

१३०३. शिवशंकर श्रीनिवास विशेषांकमे 'संस्कार आ बहिष्कार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (B) किएकि ई विषय कथासँ असंबद्ध अछि
- (C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (D) किएकि विशेषांकमे विचारक स्थान नहि

१३३६. शिवशंकर श्रीनिवास विशेषांकमे 'केदार कानन' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय कथासँ असंबद्ध अछि
(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(C) किएकि ई विषय लेखक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
(D) किएकि विशेषांकमे विचारक स्थान नहि

१३३७. शिवशंकर श्रीनिवास विशेषांकमे 'जगदीश चन्द्र ठाकुर 'अनिल' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
(B) किएकि ई विषय कथासँ असंबद्ध अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि विशेषांकमे विचारक स्थान नहि

१३३८. शिवशंकर श्रीनिवास विशेषांकमे 'आशीष अनचिन्हार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
(B) किएकि ई विषय कथासँ असंबद्ध अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि विशेषांकमे विचारक स्थान नहि

१३३९. शिवशंकर श्रीनिवास विशेषांकमे 'डा. शैलेन्द्र मिश्र' पर प्रश्न किएक सार्थक अछि?

- (A) किऐकि विशेष्णकमे विचरक स्थण नहि
(B) किऐकि ई विषय कथसँ असंबद्ध अछि
(C) किऐकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किऐकि ई विषय लेखक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१३४०. शिवशंकर श्रीनिवास विशेषांकमे 'मीनामधु रचना-संसार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
(B) किएकि विशेषांकमे विचारक स्थान नहि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि ई विषय कथासँ असंबद्ध अछि

१३४१. शिवशंकर श्रीनिवास विशेषांकमे 'अपूरण शीर्षक' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय कथासँ असबद्ध अछि
(B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
(C) किएकि विशेषांकमे विचारक स्थान नहि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३४२. शिवशंकर श्रीनिवास विशेषांकमे 'ग्रामीण स्त्री-अनुभव' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि विशेषांकमे विचारक स्थान नहि
(C) किएकि ई विषय कथासँ असंबद्ध अछि
(D) किएकि ई विषय लेखक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१३४३. शिवशंकर श्रीनिवास विशेषांकमे 'सामाजिक रूढि' पर प्रश्न किएक सार्थक अछि?

- (A) कि एक विशेष्ककमे विचरक स्थन नह
(B) कि एक ई केवल पृष्ठ-संख्या यद करबैत अछि
(C) कि एक ई विषय कथासँ असंबद्ध अछि
(D) कि एक ई विषय लेखक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१३५२. शिवशंकर श्रीनिवास विशेषांकमे 'मौन आ प्रतिरोध' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि विशेषांकमे विचारक स्थान नहि
- (C) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (D) किएकि ई विषय कथासँ असंबद्ध अछि

१३५३. शिवशंकर श्रीनिवास विशेषांकमे 'संवेदनात्मक यथार्थ' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (C) किएकि विशेषांकमे विचारक स्थान नहि
- (D) किएकि ई विषय कथासँ असंबद्ध अछि

१३५४. शिवशंकर श्रीनिवास विशेषांकमे 'लोकक जीवन-दर्शन' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय कथासँ असंबद्ध अछि
- (B) किएकि विशेषांकमे विचारक स्थान नहि
- (C) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३५५. शिवशंकर श्रीनिवास विशेषांकमे 'व्यक्ति आ परिवार' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि
- (B) किएकि विशेषांकमे विचारक स्थान नहि
- (C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (D) किएकि ई विषय कथासँ असंबद्ध अछि

१३५६. शिवशंकर श्रीनिवास विशेषांकमे 'समीक्षा आ पुनर्पाठ' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि ई विषय कथासँ असंबद्ध अछि
- (C) किएकि विशेषांकमे विचारक स्थान नहि
- (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि

१३५७. सुभाष चन्द्र यादव विशेषांकमे 'सुभाष चन्द्र यादव' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
- (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
- (C) किएकि ई अनुक्रमक शब्द मात्र अछि
- (D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३५८. सुभाष चन्द्र यादव विशेषांकमे 'ज्योतिरीश्वर पूर्व विद्यापति' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
- (C) किएकि ई अनुक्रमक शब्द मात्र अछि
- (D) किएकि अवधारणासँ असंबद्ध अछि

१३५९. सुभाष चन्द्र यादव विशेषांकमे 'मैथिलीक आदिकवि प्रश्न' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
- (B) किएकि अवधारणासँ असंबद्ध अछि
- (C) किएकि ई अनुक्रमक शब्द मात्र अछि
- (D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१३६८. सुभाष चन्द्र यादव विशेषांकमे 'जाति-विरोधी सांस्कृतिक प्रतिवाद' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१३६९. सुभाष चन्द्र यादव विशेषांकमे 'सोशल मीडिया कुप्रचार' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(D) किएकि अवधारणासँ असंबद्ध अछि

१३७०. सुभाष चन्द्र यादव विशेषांकमे 'नवकीपीडिया संशोधन' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ વિષય ઢાષા-ઈતિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁોલૈત ઁછિ
(B) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર ઁછિ
(C) કિઁકિ અવધારણાસં અસંબદ્ધ ઁછિ
(D) કિઁકિ ઈ કેવલ પૃષ્ઠ-સંખ્યા યાદ કરઁૈત ઁછિ

१३७१. सुभाष चन्द्र यादव विशेषांकमे 'अंतरजालपर मिथ्या उद्भरण' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃથ્ઠ-સંખ્યા યાદ કર઼ૈત અછિ
(B) કિઁકિ અવધારણાસં અસંબદ્ધ અછિ
(C) કિઁકિ ઈ વિષય ઢાષા-ઙ્તિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁલૈત અછિ
(D) કિઁકિ ઈ અનક્રમક શબ્દ માત્ર અછિ

१३७२. सुभाष चन्द्र यादव विशेषांकमे 'भालसरिक गाछ' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३७३. सुभाष चन्द्र यादव विशेषांकमे 'विदेह ई-पत्रिका' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃથ્ઠ-સંખ્યા યાદ કરઢૈત અછિ
(B) કિઁકિ અવધારણાસં અસંઢ્ઢ અછિ
(C) કિઁકિ ઈ વિષય ઢાષા-ઈતિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁલૈત અછિ
(D) કિઁકિ ઈ અનક્રમક શઢ્ઢ માત્ર અછિ

१३७४. सभाष चन्द्र यादव विशेषांकमे 'मैथिली इंटरनेट इतिहास' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि अवधारणासँ असंबद्ध अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१३७५. सुभाष चन्द्र यादव विशेषांकमे 'अक्खर खम्भा' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃથ્થ-સંખ્યા યાદ કરઁત અછિ
(B) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર અછિ
(C) કિઁકિ ઈ વિષય ઁાષા-ઇતિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁોલૈત અછિ
(D) કિઁકિ અવધારણાસં અસંબદ્ધ અછિ

१३९२. सुभाष चन्द्र यादव विशेषांकमे 'कुप्रचारक निवारण' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३१३. सुभाष चन्द्र यादव विशेषांकमे 'कुरुक्षेत्रम लेख' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३९४. सुभाष चन्द्र यादव विशेषांकमे 'अथर्ववेद सम्बन्धी भ्रान्ति' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१३९५. सुभाष चन्द्र यादव विशेषांकमे 'स्त्री आ शूद्र सम्बन्धी मिथ्या दावा' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि ई अनुक्रमक शब्द मात्र अछि

१३९६. सुभाष चन्द्र यादव विशेषांकमे 'भाषा-आन्दोलन' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃથ્ઠ-સંખ્યા યાદ કરઁત અછિ
- (B) કિઁકિ ઈ વિષય ઢાષા-ઙ્ઠિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ઢિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁોલૈત અછિ
- (C) કિઁકિ અવધારણાસં અસંઢ્ઢ અછિ
- (D) કિઁકિ ઈ અનુક્રમક શઢ્ઢ માત્ર અછિ

१३९७. सुभाष चन्द्र यादव विशेषांकमे 'डिजिटल अभिलेखन' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(B) किएकि अवधारणासँ असंबद्ध अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि ई अनुक्रमक शब्द मात्र अछि

१३९८. सभाष चन्द्र यादव विशेषांकमे 'संपादकीय भूमिका' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि अवधारणासँ असंबद्ध अछि

१३९९. सुभाष चन्द्र यादव विशेषांकमे 'कॉपीराइट आ वेब-आर्काइव' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि अवधारणासँ असंबद्ध अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४०८. सुभाष चन्द्र यादव विशेषांकमे 'मैथिली सार्वजनिकता' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि अवधारणासँ असंबद्ध अछि

१४०९. सुभाष चन्द्र यादव विशेषांकमे 'आदिकालीन साहित्य' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४१०. सुभाष चन्द्र यादव विशेषांकमे 'ज्योतिरीश्वरक पूर्वपीठिका' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई अनुक्रमक शब्द मात्र अछि

१४११. सुभाष चन्द्र यादव विशेषांकमे 'पद उद्धरण' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(D) किएकि ई अनुक्रमक शब्द मात्र अछि

१४१२. सुभाष चन्द्र यादव विशेषांकमे 'अभिनवगुप्त संदर्भ' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४१३. सुभाष चन्द्र यादव विशेषांकमे 'ईश्वर प्रत्यभिज्ञा-विमर्श' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि अवधारणासँ असंबद्ध अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४१४. सुभाष चन्द्र यादव विशेषांकमे 'भाषा आ दर्शन' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ અવધારણાસં અસંબદ્ધ અછિ
(B) કિઁકિ ઈ કેવલ પૃષ્ઠ-સંખ્યા યાદ કરબૈત અછિ
(C) કિઁકિ ઈ વિષય ભાષા-ઇતિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁલૈત અછિ
(D) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર અછિ

१४१५. सुभाष चन्द्र यादव विशेषांकमे 'देवनागरी/मैथिली लेखन' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃષ્ઠ-સંખ્યા યાદ કરઁત અલિ
- (B) કિઁકિ ઈ વિષય ઢાષા-ઙ્તિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁોલૈત અલિ
- (C) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર અલિ
- (D) કિઁકિ અવધારણાસં અસંબદ્ધ અલિ

१४१६. सुभाष चन्द्र यादव विशेषांकमे 'साहित्यिक प्रमाण' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि अवधारणासँ असंबद्ध अछि

१४१७. सुभाष चन्द्र यादव विशेषांकमे 'इतिहासक आलोचनात्मक पद्धति' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४१८. सुभाष चन्द्र यादव विशेषांकमे 'धर्मग्रन्थक सामाजिक पाठ' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃષ્ઠ-સંખ્યા યાદ કરઁત અછિ
- (B) કિઁકિ ઈ વિષય ઢાષા-ઙ્તિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁોલૈત અછિ
- (C) કિઁકિ અવધારણાસં અસંબદ્ધ અછિ
- (D) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર અછિ

१४१९. सुभाष चन्द्र यादव विशेषांकमे 'लोक आ शास्त्रक सेतु' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४२०. सुभाष चन्द्र यादव विशेषांकमे 'सांस्कृतिक न्याय' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४२१. सुभाष चन्द्र यादव विशेषांकमे 'ग्रन्थ-साक्ष्य' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४२२. सुभाष चन्द्र यादव विशेषांकमे 'पाठकक आलोचनात्मक विवेक' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४२३. सुभाष चन्द्र यादव विशेषांकमे 'भाषा-साहित्यक जनपक्ष' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
- (B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
- (C) किएकि ई अनुक्रमक शब्द मात्र अछि
- (D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४२४. सुभाष चन्द्र यादव विशेषांकमे 'मिथिला-चेतना' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ ઈ કેવલ પૃષ્ઠ-સંખ્યા યાદ કરઁત અલિ
- (B) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર અલિ
- (C) કિઁકિ ઈ વિષય ખાષા-ઈતિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁલૈત અલિ
- (D) કિઁકિ અવધારણાસં અસંબદ્ધ અલિ

१४२५. सुभाष चन्द्र यादव विशेषांकमे 'डिजिटल युगक भाषा-धर्म' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(D) किएकि अवधारणासँ असंबद्ध अछि

१४२६. सुभाष चन्द्र यादव विशेषांकमे 'संरक्षकत्व बनाम प्रभुत्व' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४२७. सुभाष चन्द्र यादव विशेषांकमे 'सांस्कृतिक पुनर्व्याख्या' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि अवधारणासँ असंबद्ध अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि

१४२८. सुभाष चन्द्र यादव विशेषांकमे 'प्रतिरोधी लेखन' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि
(C) किएकि ई अनुक्रमक शब्द मात्र अछि
(D) किएकि अवधारणासँ असंबद्ध अछि

१४२९. सुभाष चन्द्र यादव विशेषांकमे 'वर्ण-विमर्श' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(B) किएकि ई अनुक्रमक शब्द मात्र अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४३०. सुभाष चन्द्र यादव विशेषांकमे 'प्राचीन स्रोत आ आधुनिक प्रश्न' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) કિઁકિ અવધારણાસં અસંબદ્ધ અહિ
- (B) કિઁકિ ઈ અનુક્રમક શબ્દ માત્ર અહિ
- (C) કિઁકિ ઈ કેવલ પૃષ્ઠ-સંખ્યા યાદ કરબૈત અહિ
- (D) કિઁકિ ઈ વિષય ભાષા-ઙ્ગિતિહાસ, શાસ્ત્રીય પ્રમાણ, જાતિ-વિમર્શ, ડિજિટલ મૈથિલી આ સમાનાન્તર સાંસ્કૃતિક પરમ્પરાક જટિલ સમ્બન્ધ ઁલૈત અહિ

१४३१. सुभाष चन्द्र यादव विशेषांकमे 'शोध-पद्धति' पर प्रश्न किएक उच्च-स्तरीय अछि?

- (A) किएकि ई अनुक्रमक शब्द मात्र अछि
(B) किएकि ई केवल पृष्ठ-संख्या याद करबैत अछि
(C) किएकि अवधारणासँ असंबद्ध अछि
(D) किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि

१४३२. 'भामती' नाटकक उल्लेख सुशीलक रचना-संसारमे की जोड़ैत अछि?

- (A) नाटकक अभाव
- (B) केवल बाल-साहित्य
- (C) केवल गीत-संग्रह
- (D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम

१४३३. 'अस्मिता' लघुकथा-संग्रहक शीर्षकक साहित्यिक अर्थ की अछि?

- (A) कथ्यहीन संकलन
- (B) केवल हास्य
- (C) केवल नामावली
- (D) व्यक्ति, जाति, भाषा, स्त्री, समाज आ आत्मसम्मानक संक्षिप्त कथ्यक चेतना

१४३४. सुशील विशेषांकमे 'अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि
- (B) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (C) किएकि ई अवधारणासँ दूर अछि
- (D) किएकि ई केवल पृष्ठ-सूची अछि

१४३५. सुशील विशेषांकमे 'अस्मिता-विमर्श' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई अवधारणासँ दूर अछि
- (B) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (C) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि
- (D) किएकि ई केवल पृष्ठ-सूची अछि

१४३६. सुशील विशेषांकमे 'भाषा अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (B) किएकि ई केवल पृष्ठ-सूची अछि
- (C) किएकि ई अवधारणासँ दूर अछि
- (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि

१४३७. सुशील विशेषांकमे 'स्त्री अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि
- (B) किएकि ई अवधारणासँ दूर अछि
- (C) किएकि ई केवल पृष्ठ-सूची अछि
- (D) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि

१४३८. सुशील विशेषांकमे 'गोदावरी देवी' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल पृष्ठ-सूची अछि
- (B) किएकि ई अवधारणासँ दूर अछि
- (C) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि

१४३९. सुशील विशेषांकमे 'अस्मिता शीर्षक' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई अवधारणासँ दूर अछि
- (B) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (C) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि
- (D) किएकि ई केवल पृष्ठ-सूची अछि

१४४०. हितनाथ झा विशेषांकमे 'मैथिली अस्मिता' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई केवल शीर्षक-सूची अछि
- (B) किएकि लेखकक कृतित्वसँ सम्बन्ध नहि
- (C) किएकि पृष्ठ-संख्या पूछबाक अछि
- (D) किएकि ई विषय लेखकक जीवन, रचना, सामाजिक पृष्ठभूमि, स्मृति-परम्परा आ साहित्यिक मूल्यांकनक सम्बन्धकेँ बुझबैत अछि

१४४१. The *Dūṣaṇa Pañjī* (Black Book) records:

- (A) Genealogical defects: inter-caste unions, unknown mothers, devadasi connections
- (B) Only royal marriages
- (C) List of property owners
- (D) Agricultural yields

१४४२. Which philosopher's lineage is controversially recorded in the *Dooshan Panji* as having a *Charmakāriṇī* wife and posthumous birth?

- (A) Gaṅgeśa Upādhyāya (Navya-Nyāya)
- (B) Āryabhaṭa
- (C) Vidyāpati
- (D) Maṇḍana Miśra

१४४३. According to the *Dooshan Panji*, Gaṅgeśa's wife Vallabha belonged to which community?

- (A) Charmakāriṇī (tanner/leather-worker)
- (B) Brahmin
- (C) Rajak (washerman)
- (D) Devadasi

१४४४. What does the formula 'suto' indicate in *Panji* notation?

- (A) Two sons (dual)
- (B) One son
- (C) Three or more sons
- (D) Daughter

१४४५. The abbreviation 'ddau' in genealogical chains refers to:

- (A) Maternal grandmother's lineage (dau's dau)
- (B) Paternal grandfather
- (C) Son's son
- (D) Wife's brother

१४४६. The term 'Apara' in genealogical entries indicates:

- (A) Second/subsequent wife or another branch
- (B) First wife
- (C) Adopted son
- (D) Daughter

१४४७. Devadāsī mothers are recorded in several *Dooshan* tables; one entry mentions 'Vidyāpati kī māta (Devadāsī)'.

This suggests:

- (A) Temple dancers' children were tracked and later integrated
- (B) Devadasis were outcast forever
- (C) *Panji* erased those lines
- (D) Only kings had devadasi unions

१४४८. The 'Rasrah-Araria Pañji' is unique because:

- (A) It records women's personal names
- (B) It lacks gotra entries
- (C) It is written in Persian
- (D) It has no marriage data

१४४९. Which modern credential appears for a woman in Block 346?

- (A) I.A.S. (first among daughters)
- (B) M.B.B.S.
- (C) Engineer
- (D) Professor

१४५०. What is 'Bikauā' class mentioned in the sociological analysis?

- (A) High-status men who married many low-status women for money
- (B) Agricultural labourers
- (C) Temple priests
- (D) Village headmen

१४५१. स्त्री कोना पृष्ठमे लेखिका सभक रचना सभक मुख्य भागक नाम की अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) खोज आ इण्डेक्स
- (C) लेखिका सभक रचना
- (D) गीत · गजल · पॉडकास्ट

१४५२. प्रीति ठाकुरक सामग्री लेल पृष्ठमे कोन अलग भाग अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) गीत · गजल · पॉडकास्ट
- (C) प्रीति ठाकुर
- (D) खोज आ इण्डेक्स

१४५३. अनूदित सचित्र बाल-कथा सम्बन्धी सामग्री कोन भागमे राखल गेल अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) खोज आ इण्डेक्स
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रीति ठाकुर

१४५४. आमंत्रित रचना आ समीक्षा सभ कोन भागक अंतर्गत अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) लेखिका सभक रचना
- (C) अनूदित सचित्र बाल-कथा
- (D) प्रीति ठाकुर

१४५५. गीत, गजल आ पॉडकास्ट सम्बन्धी सामग्रीक भागक नाम की अछि?

- (A) लेखिका सभक रचना
- (B) आमंत्रित रचना आ समीक्षा
- (C) गीत · गजल · पॉडकास्ट
- (D) अनूदित सचित्र बाल-कथा

१४५६. समानान्तर इतिहास आ अनूदित साहित्य सम्बन्धी सामग्री कोन भागमे भेटैत अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) लेखिका सभक रचना
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१४५७. “1. पंजी (11000 मूल मिथिलाक्षर ताड़पत्र) 2007 ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) प्रीति ठाकुर
- (C) खोज आ इण्डेक्स
- (D) आमंत्रित रचना आ समीक्षा

१४५८. “अमावस्यामे दीप सन स्त्री (कविता संग्रह) २०२४ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) खोज आ इण्डेक्स
- (D) गीत · गजल · पॉडकास्ट

१४५९. “गजेन्द्र ठाकुर आ प्रीति ठाकुर (समालोचना) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) खोज आ इण्डेक्स
- (C) अनूदित सचित्र बाल-कथा
- (D) प्रीति ठाकुर

१४६०. “जोड़ा गाछ (शृंखलाबद्ध प्रेम कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) आमंत्रित रचना आ समीक्षा
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

१४६१. “प्रत्यावर्तन (आत्मकथा) (पृ . ४५९ - ५७२) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) प्रीति ठाकुर
- (C) लेखिका सभक रचना
- (D) अनूदित सचित्र बाल-कथा

१४६२. “खण्ड-खण्ड मे बँटैत स्त्री (कविता संग्रह) २०१७ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) गीत · गजल · पॉडकास्ट
- (C) अनूदित सचित्र बाल-कथा
- (D) लेखिका सभक रचना

१४६३. “पहाड़क गाथा (हिन्दी कथा संग्रहक मैथिली अनुवाद) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) आमंत्रित रचना आ समीक्षा
- (C) लेखिका सभक रचना
- (D) खोज आ इण्डेक्स

१४६४. “प्यारे मैथिल चैनल - किरण चौधरी आ संगीता आनन्द ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) अनूदित सचित्र बाल-कथा
- (C) प्रीति ठाकुर
- (D) आमंत्रित रचना आ समीक्षा

१४६५. “विभा रानीक दूटा नाटक (भाग रौ आ बलचन्दा) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) प्रीति ठाकुर
- (B) आमंत्रित रचना आ समीक्षा
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) लेखिका सभक रचना

१४६६. “३. मिथिलाक लोकदेवता (बाल साहित्य) (2010) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) प्रीति ठाकुर
- (D) खोज आ इण्डेक्स

१४६७. “बीच घरक खाम्ह स्त्री (कविता संग्रह) २०२५ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) लेखिका सभक रचना
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

१४६८. “२. मैथिली चित्रकथा (बाल साहित्य) (2009) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) अनूदित सचित्र बाल-कथा
- (C) प्रीति ठाकुर
- (D) खोज आ इण्डेक्स

१४६९. “विदेह १-४४० इण्डेक्स सदेह १-३७ इण्डेक्स ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) प्रीति ठाकुर
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१४७०. “४. विद्यापतिक पुरुष परीक्षा (बाल साहित्य) (2012) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) गीत · गजल · पॉडकास्ट
- (C) प्रीति ठाकुर
- (D) खोज आ इण्डेक्स

१४७१. “पिघलते हिमखण्ड (अनूदित पघलैत हिमखण्ड) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) प्रीति ठाकुर
- (B) आमंत्रित रचना आ समीक्षा
- (C) खोज आ इण्डेक्स
- (D) लेखिका सभक रचना

१४७२. “यायावरी (हिन्दी अनुवाद - कल्पना झा) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखिका सभक रचना
- (D) आमंत्रित रचना आ समीक्षा

१४७३. “' भ्रमर ' (व्यक्तित्व एवं कृतित्व) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) प्रीति ठाकुर
- (B) खोज आ इण्डेक्स
- (C) लेखिका सभक रचना
- (D) आमंत्रित रचना आ समीक्षा

१४७४. “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) प्रीति ठाकुर
- (C) लेखिका सभक रचना
- (D) अनूदित सचित्र बाल-कथा

१४७५. “मैथिलीक वेश - भूषा - प्रसाधन सम्बन्धी शब्दावली २००८ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) प्रीति ठाकुर
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखिका सभक रचना
- (D) आमंत्रित रचना आ समीक्षा

१४७६. “विदेह प्रेमलता मिश्र प्रेम विशेषांक ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) अनूदित सचित्र बाल-कथा
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रीति ठाकुर

१४७७. “छाहरियो मँगैए छाहरि (कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) लेखिका सभक रचना
- (C) खोज आ इण्डेक्स
- (D) अनूदित सचित्र बाल-कथा

१४७८. “माटी-शिवशंकर श्रीनिवास (हिन्दी अनुवाद सुस्मिता पाठक) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) लेखिका सभक रचना
- (D) खोज आ इण्डेक्स

१४७९. “माण्डवीक जिगेसा (किछु दीर्घ कविता) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) प्रीति ठाकुर
- (B) आमंत्रित रचना आ समीक्षा
- (C) लेखिका सभक रचना
- (D) खोज आ इण्डेक्स

१४८०. “यायावरी - शेफालिका वर्मा (हिन्दी अनुवाद कल्पना झा) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) गीत · गजल · पॉडकास्ट
- (D) लेखिका सभक रचना

१४८१. “11. रड सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) प्रीति ठाकुर
- (C) आमंत्रित रचना आ समीक्षा
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१४८२. “समय - संकेत (कथा - संग्रह) २०१० ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) गीत · गजल · पॉडकास्ट
- (D) खोज आ इण्डेक्स

१४८३. “सुखल मन तरसल आँखि (पद्य आ गद्य) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) लेखिका सभक रचना
- (C) गीत · गजल · पॉडकास्ट
- (D) प्रीति ठाकुर

१४८४. “ध्यान धरु सदानीरा (कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) अनूदित सचित्र बाल-कथा
- (C) लेखिका सभक रचना
- (D) गीत · गजल · पॉडकास्ट

१४८५. “प्रेम - एक कविता (अनूदित नाटक) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) खोज आ इण्डेक्स
- (C) लेखिका सभक रचना
- (D) गीत · गजल · पॉडकास्ट

१४८६. “बिलाइ मौसी (बाल लघुकथा संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) प्रीति ठाकुर
- (C) लेखिका सभक रचना
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१४८७. “कालचक्रक पटरी तर (कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) आमंत्रित रचना आ समीक्षा
- (C) अनूदित सचित्र बाल-कथा
- (D) खोज आ इण्डेक्स

१४८८. “किस्त - किस्त जीवन (आत्म कथा) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) लेखिका सभक रचना
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

१४८९. “छिन्नमस्ता - प्रभा खेतानक हिन्दी उपन्यासक मैथिली अनुवाद ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) खोज आ इण्डेक्स
- (C) अनूदित सचित्र बाल-कथा
- (D) गीत · गजल · पॉडकास्ट

१४९०. “बजितथि जँ उर्मिला (दीर्घ कविता) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) प्रीति ठाकुर
- (C) लेखिका सभक रचना
- (D) खोज आ इण्डेक्स

१४९१. “मैथिली चित्रकथा (बाल साहित्य) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) खोज आ इण्डेक्स
- (C) गीत · गजल · पॉडकास्ट
- (D) अनूदित सचित्र बाल-कथा

१४९२. “अनुभूति (लघुकथा संग्रह) २००९ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) लेखिका सभक रचना
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

१४९३. “अनुशीलन (निबन्ध संग्रह) २०१२ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) प्रीति ठाकुर
- (B) आमंत्रित रचना आ समीक्षा
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) लेखिका सभक रचना

१४९४. “अभिलाषा (लघुकथा संग्रह) २०२१ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) अनूदित सचित्र बाल-कथा
- (C) आमंत्रित रचना आ समीक्षा
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१४९५. “मैथिलीक भोजन सम्बन्धी शब्दावली ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) लेखिका सभक रचना
- (C) अनूदित सचित्र बाल-कथा
- (D) खोज आ इण्डेक्स

१४९६. “कैयो सके छी , नहियो कऽ सके छी ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रीति ठाकुर

१४९७. “शिशु गीत खेल ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (B) ❀ पूनम मण्डल
- (C) ❀ कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (D) ❀ अणिमा सिंह (सौजन्य - नचिकेता)

१४९८. “विभा रानीक दूटा नाटक (भाग रौ आ बलचन्दा) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) ❀ विभा रानी
- (D) ❀ लक्ष्मी ठाकुर

१४९९. “कालचक्रक पटरी तर (कविता संग्रह) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (B) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) ❀ कामिनी (सौजन्य- कामिनी)

१५००. “नागफांस (उपन्यास) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) ❀ मीना झा
- (C) ❀ प्रेमिशा मिश्रा
- (D) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)

१५०१. “अनुभूति (लघुकथा संग्रह) २००९ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (B) ❀ पसुपुलेटी गीता
- (C) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१५०२. “गजेन्द्र ठाकुर आ प्रीति ठाकुर (समालोचना) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ प्रेमलता मिश्र प्रेम
- (C) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) ❀ प्रीति ठाकुर

१५०३. “गजल - २ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) ❀ कामिनी (सौजन्य- कामिनी)

१५०४. “अभिलाषा (लघुकथा संग्रह) २०२१ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ प्रेमलता मिश्र प्रेम
- (C) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (D) ❀ विद्यापति गीत

१५०५. “आखर - आखर प्रीत ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ आभा झा (सौजन्य- आभा झा)
- (B) ❀ नीता झा (सौजन्य - नीता झा)
- (C) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (D) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

१५०६. “बहरे मुतकारिब ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (B) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) ❀ कल्पना झा, पटना (सौजन्य- कल्पना झा)
- (D) ❀ सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

१५०७. “आर्या कॉकपिट मे ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (B) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) ❀ लक्ष्मी ठाकुर
- (D) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१५०८. “गोविन्ददास - ३ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ इलारानी सिंह (सौजन्य - नचिकेता)
- (B) ❀ कामिनी (सौजन्य- कामिनी)
- (C) ❀ विभा रानी
- (D) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती)

१५०९. “समीराक विकठ भोजन ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (B) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) ❀ सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (D) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)

१५१०. “<https://store.pothi.com/book/editor-gajendra-thakur-gadya-padya-bharti-1/> ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ पूनम मण्डल
- (B) ❀ अणिमा सिंह (सौजन्य - नचिकेता)
- (C) ❀ सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१५११. “सौम्या झा ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) ❀ प्रेमलता मिश्र प्रेम
- (D) ❀ डॉ . कामिनी कामायनी

१५१२. “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2019, Revised Edition 2022) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ प्रेमलता मिश्र प्रेम
- (B) ❀ प्रीति ठाकुर
- (C) ❀ अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (D) ❀ शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)

१५१३. “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (B) ❀ १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी
- (C) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) ❀ प्रीति ठाकुर

१५१४. “रामभरोस कापड़ि ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ अणिमा सिंह (सौजन्य - नचिकेता)
- (B) ❀ सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (C) ❀ प्रोमिशा मिश्रा
- (D) ❀ रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

१५१५. “अनुपम मिश्र पॉडकास्ट ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) ❀ पूनम मण्डल
- (D) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

१५१६. “कैयो सकै छी , नहियो कऽ सकै छी ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) ❀ विभा रानी
- (C) ❀ माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (D) ❀ रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

१५१७. “GOOGLE PLAY BOOK ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (B) ❀ नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) ❀ विद्यापति गीत

१५१८. “गोविन्ददास - ६ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) ❀ सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) ❀ विद्यापति गीत

१५१९. “व्हेल छथि आकाश मे ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (C) ❀ विभा रानी
- (D) ❀ पूनम मण्डल

१५२०. “२०२५ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) ❀ आभा झा (सौजन्य- आभा झा)
- (C) ❀ डॉ . कामिनी कामायनी
- (D) ❀ कामिनी (सौजन्य- कामिनी)

१५२१. “विदेह इण्डेक्स (विदेह १-४४० आ सदेह १-३७ केर रचनाक अनुक्रमणिका)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (B) खोज आ इण्डेक्स
- (C) आमंत्रित रचना आ समीक्षा
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१५२२. “विदेह आ सदेह दुनू” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विभा रानी
- (B) खोज आ इण्डेक्स
- (C) आभा झा (सौजन्य- आभा झा)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१५२३. “सखुआवाली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (D) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

१५२४. “videha_01_03_2011” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (B) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) प्रोमिशा मिश्रा
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

१५२५. “videha_01_03_2011_tirhuta” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

१५२६. “77” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (B) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (C) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (D) कल्पना झा, पटना (सौजन्य- कल्पना झा)

१५२७. “भगता बेङक देश-भ्रमण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (B) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (C) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (D) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)

१५२८. “विदेह कला-विमर्श विशेषांक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) संजु दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (B) विभा रानी
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)

१५२९. “भूकम्प (पृ . ६३८ - ६७४)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) आभा झा (सौजन्य- आभा झा)
- (C) नन्दिनी पाठक (सौजन्य - केदार कानन)
- (D) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

१५३०. “इजोरियाक अडैठी-मोड़ (मैथिली कवियित्रीगणक पहिल कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (C) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (D) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

१५३१. “शिशु गीत खेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) अणिमा सिंह (सौजन्य - नचिकेता)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) इलारानी सिंह (सौजन्य - नचिकेता)

१५३२. “प्रेम - एक कविता (अनूदित नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) इलारानी सिंह (सौजन्य - नचिकेता)
- (C) खोज आ इण्डेक्स
- (D) नीता झा (सौजन्य - नीता झा)

१५३३. “मिथिलाक विदुषी महिला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) नन्दिनी पाठक (सौजन्य - केदार कानन)
- (C) खोज आ इण्डेक्स
- (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

१५३४. “स्वाती (नारी पत्रिका)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (B) विभा रानी
- (C) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (D) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

१५३५. “२०११” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ . ललिता झा (सौजन्य - ललिता झा)
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) डॉ . कामिनी कामायनी
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१५३६. “रामभरोस कापड़ि” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रोमिशा मिश्रा
- (B) गीत · गजल · पॉडकास्ट
- (C) लेखिका सभक रचना
- (D) विद्यापति गीत

१५३७. “परिचिति (कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (B) नीतू कुमारी
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१५३८. “कनोजड़ि (कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१५३९. “पाथरक शहर (कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (B) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) नन्दिनी पाठक (सौजन्य - केदार कानन)

१५४०. “परिभाषा (कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) खोज आ इण्डेक्स
- (B) नीतू कुमारी
- (C) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (D) कल्पना झा, पटना (सौजन्य- कल्पना झा)

१५४१. “गोसाउनिक गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अणिमा सिंह (सौजन्य - नचिकेता)
- (B) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (C) आमंत्रित रचना आ समीक्षा
- (D) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१५४२. “नशामुक्ति हित गाबी गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (B) नीतू कुमारी
- (C) प्रीति ठाकुर
- (D) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

१५४३. “निनियाँ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा, पटना (सौजन्य- कल्पना झा)
- (B) अणिमा सिंह (सौजन्य - नचिकेता)
- (C) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (D) गीत · गजल · पॉडकास्ट

१५४४. “सुखल मन तरसल आँखि (कविता)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) लेखिका सभक रचना
- (C) पन्ना झा (सौजन्य - नरेन्द्र झा)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१५४५. “अंततः (कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) प्रेमलता मिश्र प्रेम
- (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (D) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

१५४६. “चुक्का (बाल कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (C) विद्यापति गीत
- (D) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

१५४७. “माटिक सुवास (उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (B) गीत · गजल · पॉडकास्ट
- (C) खोज आ इण्डेक्स
- (D) मुन्नी कामत (सौजन्य - मुन्नी कामत)

१५४८. “बिलाइ मौसी (बाल लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) नीता झा (सौजन्य - नीता झा)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

१५४९. “यायावरी (यात्रावृत्तान्त)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पसुपुलेटी गीता
- (B) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) अनूदित सचित्र बाल-कथा

१५५०. “अर्थयुग (लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) गीत - गोविन्ददास (गायन दीक्षा भारती)

१५५१. “एकटा अकास (लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) पसुपुलेटी गीता
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) डॉ . ललिता झा (सौजन्य - ललिता झा)

१५५२. “भावांजलि (गद्य गीत)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी
- (D) प्रीति ठाकुर

१५५३. “किस्त - किस्त जीवन (आत्म कथा)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) विभा रानी
- (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

१५५४. “आखर - आखर प्रीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) लक्ष्मी ठाकुर
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) पूनम मण्डल

१५५५. “नागफांस (उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल · पौडकास्ट
- (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) मुन्नी कामत (सौजन्य - मुन्नी कामत)

१५५६. “Naagphans (In English)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (C) आभा झा (सौजन्य- आभा झा)
- (D) आमंत्रित रचना आ समीक्षा

१५५७. “बजितथि जँ उर्मिला (दीर्घ कविता)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नीतू कुमारी
- (B) लेखिका सभक रचना
- (C) गीत · गजल · पौडकास्ट
- (D) आभा झा (सौजन्य- आभा झा)

१५५८. “विदेह : सदेह ३१ (डॉ . कामिनी कामायनी आ कुमार मनोज कश्यप - अंक १ - ३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (B) संजु दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (C) डॉ . कामिनी कामायनी
- (D) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)

१५५९. “२०२२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कामिनी (सौजन्य- कामिनी)
- (B) कुसुम ठाकुर
- (C) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) गीत · गजल · पौडकास्ट

१५६०. “२०२४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पन्ना झा (सौजन्य - नरेन्द्र झा)
- (B) कामिनी (सौजन्य- कामिनी)
- (C) डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) आमंत्रित रचना आ समीक्षा

१५६१. “अन्तिम पनसैया (कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (B) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (C) कामिनी (सौजन्य- कामिनी)
- (D) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी

१५६२. “२०२५” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कामिनी (सौजन्य- कामिनी)
- (B) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) गीत - गोविन्ददास (गायन दीक्षा भारती)

१५६३. “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (B) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (C) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (D) प्रीति ठाकुर

१५६४. “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नीता झा (सौजन्य - नीता झा)
- (B) पन्ना झा (सौजन्य - नरेन्द्र झा)
- (C) प्रीति ठाकुर
- (D) गीत · गजल · पॉडकास्ट

१५६५. “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) प्रीति ठाकुर
- (C) आमंत्रित रचना आ समीक्षा
- (D) मीना झा

१५६६. “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) प्रीति ठाकुर
- (C) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) तूलिका (अनूदित सचित्र मैथिली बाल कथा)

१५६७. “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (C) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) आभा झा (सौजन्य- आभा झा)

१५६८. “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) प्रेमलता मिश्र प्रेम
- (C) विद्यापति गीत
- (D) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

१५६९. “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रोमिशा मिश्रा
- (B) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) आमंत्रित रचना आ समीक्षा
- (D) प्रीति ठाकुर

१५७०. “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (C) विभा रानी
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१५७१. “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) प्रीति ठाकुर
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) पूनम मण्डल

१५७२. “मैथिली चित्रकथा (बाल साहित्य)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नीतू कुमारी
- (B) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (C) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (D) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

१५७३. “हमर बाल - वाड़ी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) नीतू कुमारी
- (C) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

१५७४. “आर्या कॉकपिट मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) प्रेमलता मिश्र प्रेम
- (D) डॉ . ललिता झा (सौजन्य - ललिता झा)

१५७५. “दीपा करमाकर - सही संतुलन मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) नीतू कुमारी
- (C) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (D) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)

१५७६. “जंगल मे अहाँक स्वागत अछि” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) कुसुम ठाकुर

१५७७. “ढेल छथि आकाश मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पूनम मण्डल
- (B) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

१५७८. “भैया के मुस्कान के चौरौलक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विभा रानी
- (B) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१५७९. “बीज संचयक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) प्रेमलता मिश्र प्रेम

१५८०. “अचंभित करय ” फिबोनाची ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ . कामिनी कामायनी
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) गीत - गोविन्ददास (गायन दीक्षा भारती)

१५८१. “शौचालयक खिस्सा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) अनूदित सचित्र बाल-कथा
- (D) आमंत्रित रचना आ समीक्षा

१५८२. “लाल बरसाती” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) कामिनी (सौजन्य- कामिनी)
- (C) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१५८३. “गुल्लीक जादुई पेटी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (D) विभा रानी

१५८४. “समीराक विकठ भोजन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (D) तूलिका (अनूदित सचित्र मैथिली बाल कथा)

१५८५. “विवाह मे जाई छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पसुपुलेटी गीता
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) नीता झा (सौजन्य - नीता झा)
- (D) डॉ . ललिता झा (सौजन्य - ललिता झा)

१५८६. “हमर माँछ ! नै हमर माँछ !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) संजु दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (B) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (C) गीत - गजल - पॉडकास्ट
- (D) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

१५८७. “कैयो सकै छी , नहियो कऽ सकै छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) अणिमा सिंह (सौजन्य - नचिकेता)
- (D) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

१५८८. “बण्टी आ बबली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नीता झा (सौजन्य - नीता झा)
- (B) अणिमा सिंह (सौजन्य - नचिकेता)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१५८९. “हमर सभसँ नीक संगी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (C) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) विद्यापति गीत

१५९०. “गप्पू बुते नाचल नै होइ छै” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

१५९१. “हमरा ओ चाही !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पूनम मण्डल
- (B) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

१५९२. “ओंघाइत भीमा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

१५९३. “जानवर सभ संगे भेंट - घाँट” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) पूनम मण्डल
- (C) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (D) लक्ष्मी ठाकुर

१५९४. “सुतै कालक खिस्सा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (B) पूनम मण्डल
- (C) डॉ . कामिनी कामायनी
- (D) नन्दिनी पाठक (सौजन्य - केदार कानन)

१५९५. “Videha_01_09_2016” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा, पटना (सौजन्य- कल्पना झा)
- (B) संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (C) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

१५९६. “VIDEHA_354” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (B) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) प्रोमिशा मिश्रा
- (D) विद्यापति गीत

१५९७. “एडिटर्स चोइस सीरीज-१” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ . कामिनी कामायनी
- (B) पसुपुलेटी गीता
- (C) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (D) विद्यापति गीत

१५९८. “एडिटर्स चोइस सीरीज-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मीना झा
- (B) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (C) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)

१५९९. “एडिटर्स चोइस सीरीज-३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) पूनम मण्डल
- (C) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी

१६००. “तूलिका” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) विद्यापति गीत
- (C) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (D) पन्ना झा (सौजन्य - नरेन्द्र झा)

१६०१. “गोविन्ददास - १” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) अणिमा सिंह (सौजन्य - नचिकेता)
- (D) खोज आ इण्डेक्स

१६०२. “गोविन्ददास - २” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) अनूदित सचित्र बाल-कथा
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी

१६०३. “गोविन्ददास - ३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१६०४. “गोविन्ददास - ४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (D) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

१६०५. “गोविन्ददास - ५” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (C) प्रेमलता मिश्र प्रेम
- (D) नन्दिनी पाठक (सौजन्य - केदार कानन)

१६०६. “गोविन्ददास - ६” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (B) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) गीत - गोविन्ददास (गायन दीक्षा भारती)

१६०७. “बहरे मुतकारिब” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

१६०८. “गजल - २” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) प्रेमलता मिश्र प्रेम
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) खोज आ इण्डेक्स

१६०९. “गजल - ३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा, पटना (सौजन्य- कल्पना झा)
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१६१०. “गजल - ४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

१६११. “सौम्या झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (C) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (D) लेखिका सभक रचना

१६१२. “रश्मि दत्त” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अणिमा सिंह (सौजन्य - नचिकेता)
- (B) आभा झा (सौजन्य- आभा झा)
- (C) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

१६१३. “प्रिया मल्लिक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) इलारानी सिंह (सौजन्य - नचिकेता)
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) कामिनी (सौजन्य- कामिनी)

१६१४. “अनामिका झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) खोज आ इण्डेक्स
- (C) डॉ . कामिनी कामायनी
- (D) नीता झा (सौजन्य - नीता झा)

१६१५. “रजनी पल्लवी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (D) डॉ . ललिता झा (सौजन्य - ललिता झा)

१६१६. “पूनम मिश्र” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) डॉ . कामिनी कामायनी
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) आभा झा (सौजन्य- आभा झा)

१६१७. “रंजना झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) इलारानी सिंह (सौजन्य - नचिकेता)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) प्रीति ठाकुर

१६१८. “जूली झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) गीत . गजल . पॉडकास्ट
- (C) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

१६१९. “दीपशिखा झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) लक्ष्मी ठाकुर
- (C) लेखिका सभक रचना
- (D) नीता झा (सौजन्य - नीता झा)

१६२०. “मैथिली ठाकुर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अणिमा सिंह (सौजन्य - नचिकेता)
- (B) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

१६२१. “अनुपम मिश्र पॉडकास्ट” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) नन्दिनी पाठक (सौजन्य - केदार कानन)
- (C) मीना झा
- (D) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१६२२. “GADYA PADYA BHARTI 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) इलारानी सिंह (सौजन्य - नचिकेता)

१६२३. “विदेहःसदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (B) डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

१६२४. “विदेहःसदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा, पटना (सौजन्य- कल्पना झा)
- (B) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१६२५. “GOOGLE PLAY BOOK” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ . कामिनी कामायनी
- (B) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) इलारानी सिंह (सौजन्य - नचिकेता)

१६२६. “AMAZON KINDLE” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) डॉ . कामिनी कामायनी
- (D) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)

१६२७. “POTHI TOME 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) विभा रानी
- (C) पन्ना झा (सौजन्य - नरेन्द्र झा)
- (D) पूनम मण्डल

१६२८. “POTHI TOME 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) विभा रानी
- (C) डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

१६२९. “POTHI TOME 3” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

१६३०. “POTHI TOME 4” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) नीता झा (सौजन्य - नीता झा)

उत्तरमाला — अध्याय १ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (B) The chapter notes that singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status. — Chapter 58 treats Golden Age as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status. The remaining options point to different concerns and therefore do not answer this question.

३. (D) The text's thematic universe, serpent worship, the goddess Manasa, the adivasi and folk religious substrate of Mithila, aligns with what the VPHF calls the 'subaltern parallel history': the nonbrahminical, nature-worshipping, folk-religious traditions that... — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the text's thematic universe, serpent worship, the goddess Manasa, the adivasi and folk religious substrate of Mithila, aligns with what the VPHF calls the 'subaltern parallel history': the nonbrahminical, nature-worshipping, folk-religious traditions that... The remaining options point to different concerns and therefore do not answer this question.

३. (B) The chapter notes that singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of... — Chapter 58 treats South India as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of... The remaining options point to different concerns and therefore do not answer this question.

४. (C) Maithili Rangmanch, Ilarani Singh Ilarani Singh's engagement with Maithili rangmanch must be read in the context of women's exclusion from classical theatrical performance. — Chapter 58 treats Ilarani Singh Ilarani Singh's as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that maithili Rangmanch, Ilarani Singh Ilarani Singh's engagement with Maithili rangmanch must be read in the context of women's exclusion from classical theatrical performance. The remaining options point to different concerns and therefore do not answer this question.

५. (D) The Natya Shastra of Bharata (2nd century BCE2nd century CE) did include female performers (nati) in its critical frame, but social practice largely excluded women from public performance spaces until the late 19th century. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the Natya Shastra of Bharata (2nd century BCE2nd century CE) did include female performers (nati) in its critical frame, but social practice largely excluded women from public performance spaces until the late 19th century. The remaining options point to different concerns and therefore do not answer this question.

६. (B) The chapter places Rabindra Narayan Mishra inside the wider parallel history of Maithili literature. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter places Rabindra Narayan Mishra inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

७. (A) The chapter notes that its discussion connects Rabindra Narayan Mishra with critical appreciation, literary history and the Videha critical frame. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Rabindra 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.

८. (B) The Maithili Literary line of inheritance and Videha 3. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the Maithili Literary line of inheritance and Videha 3. The remaining options point to different concerns and therefore do not answer this question.

९. (D) Thematic Analysis 5.1 Identity, Homeland, and Belonging 5.2 Social Justice and the Subaltern Voice 5.3 Law, Conscience, and Moral Inquiry 5.4 Memory, Time, and Autobiographical Impulse 5.5 Gender and Patriarchy in Mithila 6. — Chapter 59 treats Thematic Analysis as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that thematic Analysis 5.1 Identity, Homeland, and Belonging 5.2 Social

Justice and the Subaltern Voice 5.3 Law, Conscience, and Moral Inquiry 5.4 Memory, Time, and Autobiographical Impulse 5.5 Gender and Patriarchy in Mithila 6. The remaining options point to different concerns and therefore do not answer this question.

१०. (C) His father was the late Surya Narayan Mishra and his mother the late Dayakashi Devi, names that recur with affective significance in his memoir and autobiographical fiction, anchoring his literary imagination in the soil of Mithila, the ancient cultural... — Chapter 59 treats Surya Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that his father was the late Surya Narayan Mishra and his mother the late Dayakashi Devi, names that recur with affective significance in his memoir and autobiographical fiction, anchoring his literary imagination in the soil of Mithila, the ancient cultural... The remaining options point to different concerns and therefore do not answer this question.

११. (B) The chapter notes that this dual vocation, the magistrate who dispenses justice and the novelist who interrogates it, gives his work a distinctive texture, one in which institutional authority and individual conscience are held in productive tension. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that this dual vocation, the magistrate who dispenses justice and the novelist who interrogates it, gives his work a distinctive texture, one in which institutional authority and individual conscience are held in productive tension. The remaining options point to different concerns and therefore do not answer this question.

१२. (A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. — Chapter 59 treats Gajendra Thakur as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. The remaining options point to different concerns and therefore do not answer this question.

१३. (B) The chapter notes that the Maithili Literary Tradition and Videha To appreciate Rabindra Narayan Mishra's contribution, one must understand the line of inheritance inside which he writes. — Chapter 59 treats Rabindra Narayan Mishra's as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that the Maithili Literary Tradition and Videha To appreciate Rabindra Narayan Mishra's contribution, one must understand the line of inheritance inside which he writes. The remaining options point to different concerns and therefore do not answer this question.

१४. (B) The chapter notes that rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that rabindranath Tagore himself acknowledged the debt of his early poetic sensibility to Vidyapati's style. The remaining options point to different concerns and therefore do not answer this question.

१५. (C) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections. — Chapter 59 treats Vidyapati's Padyavali as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections. The remaining options point to different concerns and therefore do not answer this question.

१६. (B) The archive is a democratic and non-commercial enterprise; all texts are freely available in PDF and are intended for academic use. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the archive is a democratic and non-commercial enterprise; all texts are freely available in PDF and are intended for academic use. The remaining options point to different concerns and therefore do not answer this question.

- १७. (C) They include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor.** — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that they include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor. The remaining options point to different concerns and therefore do not answer this question.
- १८. (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.** — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics. The remaining options point to different concerns and therefore do not answer this question.
- १९. (D) The chapter notes that short Story Collections Fasaad, As noted, the principal story collection.** — Chapter 59 treats Story Collections Fasaad as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that short Story Collections Fasaad, As noted, the principal story collection. The remaining options point to different concerns and therefore do not answer this question.
- २०. (D) The chapter notes that sanyog, 'Coincidence': a collection of short stories in Maithili.** — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that sanyog, 'Coincidence': a collection of short stories in Maithili. The remaining options point to different concerns and therefore do not answer this question.
- २१. (A) His memoir Bhor San Sanjh Dhari, tracing a life of struggle from dawn to dusk, exemplifies the rasa of karuna transmuted by vira into something approaching shanta: the peace earned by way of endurance.** — Chapter 59 treats Bhor San Sanjh Dhari as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that his memoir Bhor San Sanjh Dhari, tracing a life of struggle from dawn to dusk, exemplifies the rasa of karuna transmuted by vira into something approaching shanta: the peace earned by way of endurance. The remaining options point to different concerns and therefore do not answer this question.
- २२. (C) The chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer.** — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. The remaining options point to different concerns and therefore do not answer this question.
- २३. (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature.** — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.
- २४. (A) His email rajdeokavi@gmail.com and his publications by way of Shruti Prakashan, New Delhi (headed by Gajendra Thakur), together indicate both his literary seriousness and his institutional connection to the Videha parallel literary movement.** — Chapter 60 treats Shruti Prakashan as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that his email rajdeokavi@gmail.com and his publications by way of Shruti Prakashan, New Delhi (headed by Gajendra Thakur), together indicate both his literary seriousness and his institutional connection to the Videha parallel literary movement. The remaining options point to different concerns and therefore do not answer this question.
- २५. (A) The Dhanuk jati occupies a middle position in the hierarchical caste structure of Mithila, neither the extreme social exclusion of Dalit communities nor the institutional privilege of the Brahmin-Kayastha elite.** — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story

Writer. Put in fresh wording, the relevant point is that the Dhanuk jati occupies a middle position in the hierarchical caste structure of Mithila, neither the extreme social exclusion of Dalit communities nor the institutional privilege of the Brahmin-Kayastha elite. The remaining options point to different concerns and therefore do not answer this question.

२६. (B) The chapter notes that this recognition situates Rajdeo Mandal as a pillar of the parallel literature line of inheritance, the line of inheritance that Gajendra Thakur defines as arising from 'the missing portions, the ignored and non-represented aspects... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this recognition situates Rajdeo Mandal as a pillar of the parallel literature line of inheritance, the line of inheritance that Gajendra Thakur defines as arising from 'the missing portions, the ignored and non-represented aspects... The remaining options point to different concerns and therefore do not answer this question.

२७. (D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... The remaining options point to different concerns and therefore do not answer this question.

२८. (C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. — Chapter 60 treats Gangesa Upadhyaya as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. The remaining options point to different concerns and therefore do not answer this question.

२९. (C) The difference is that Mandal's community had never before had a novelist who could render its world in literary form. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the difference is that Mandal's community had never before had a novelist who could render its world in literary form. The remaining options point to different concerns and therefore do not answer this question.

३०. (D) In Gangesa's epistemological critical frame, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that in Gangesa's epistemological critical frame, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative. The remaining options point to different concerns and therefore do not answer this question.

३१. (A) The Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing. The remaining options point to different concerns and therefore do not answer this question.

३२. (A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that in the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... The remaining options point to different concerns and therefore do not answer this question.

३३. (A) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter). — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter). The remaining options point to different concerns and therefore do not answer this question.

३४. (B) The chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy. The remaining options point to different concerns and therefore do not answer this question.

३५. (C) The chapter notes that panchaiti (Village Panchayat), Short Screenplay, 2013 Panchaiti (16 pages, 2013; Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating... — Chapter 60 treats Village Panchayat as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that panchaiti (Village Panchayat), Short Screenplay, 2013 Panchaiti (16 pages, 2013; Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating... The remaining options point to different concerns and therefore do not answer this question.

३६. (C) The character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother. — Chapter 60 treats Master Sahib as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother. The remaining options point to different concerns and therefore do not answer this question.

३७. (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). — Chapter 61 treats Family Circumstances Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that 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). The remaining options point to different concerns and therefore do not answer this question.

३८. (B) The chapter notes that schooling in Bihar Rajnandan Lal Das received his primary education at his village school and for some time at Madhubani. — Chapter 61 treats Bihar Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that schooling in Bihar Rajnandan Lal Das received his primary education at his village school and for some time at Madhubani. The remaining options point to different concerns and therefore do not answer this question.

३९. (D) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted. The remaining options point to different concerns and therefore do not answer this question.

४०. (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. — Chapter 61 treats Kavivara Sitaram Jha as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that (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. The remaining options point to different concerns and therefore do not answer this question.

४१. (C) The chapter notes that the Maithili Movement: Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the... — Chapter 61 treats Akhil Bharatiya Mithila Sangh as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that the Maithili Movement: Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the... The remaining options point to different concerns and therefore do not answer this question.

४२. (D) The chapter notes that this organization later merged with another, and on 26 January 1958 both united as the Akhil Bharatiya Mithila Sangh (All India Mithila Association). — Chapter 61 treats Akhil Bharatiya Mithila Sangh as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that this organization later merged with another, and on 26 January 1958 both united as the Akhil Bharatiya Mithila Sangh (All India Mithila Association). The remaining options point to different concerns and therefore do not answer this question.

४३. (B) The chapter notes that rajnandan Lal Das served as Secretary of the Akhil Bharatiya Mithila Sangh, 1962 onward. — Chapter 61 treats Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that rajnandan Lal Das served as Secretary of the Akhil Bharatiya Mithila Sangh, 1962 onward. The remaining options point to different concerns and therefore do not answer this question.

४४. (A) The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी), an association representing the Karna Kayastha community of Mithila. — Chapter 61 treats Karna Kayastha as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी), an association representing the Karna Kayastha community of Mithila. The remaining options point to different concerns and therefore do not answer this question.

४५. (C) The chapter notes that this charge was comprehensively refuted, a 2016 interview in Karnamrit itself, with Laxman Jha Sagar, demonstrated that the journal had consistently published writers from all communities and all castes. — Chapter 61 treats Laxman Jha Sagar as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that this charge was comprehensively refuted, a 2016 interview in Karnamrit itself, with Laxman Jha Sagar, demonstrated that the journal had consistently published writers from all communities and all castes. The remaining options point to different concerns and therefore do not answer this question.

४६. (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. The remaining options point to different concerns and therefore do not answer this question.

४७. (D) In Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.”, - Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in his final years, Rajnandan Lal Das continued to innovate. — Chapter 61 treats Mahavir Prasad Dwivedi as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that in Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.”, - Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in

his final years, Rajnandan Lal Das continued to innovate. The remaining options point to different concerns and therefore do not answer this question.

४८. (B) The chapter places Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat inside the wider parallel history of Maithili literature. — Chapter 62 treats Ram Sogarth Yadav as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter places Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

४९. (B) The chapter notes that (Why Greed?), Ghūsakem Jūsa Bandu Karu (Stop the Juice of Bribery), Bhuta Lāgala Katekekeṃ (How Many Have Been Possessed/Haunted), Pralaya Ahīm Chī (You Are the Cataclysm), Nava Mithilāka Nirmāṇa Karaita Calū (Let Us Build New Mithila). — Chapter 62 treats Why Greed as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that (Why Greed?), Ghūsakem Jūsa Bandu Karu (Stop the Juice of Bribery), Bhuta Lāgala Katekekeṃ (How Many Have Been Possessed/Haunted), Pralaya Ahīm Chī (You Are the Cataclysm), Nava Mithilāka Nirmāṇa Karaita Calū (Let Us Build New Mithila). The remaining options point to different concerns and therefore do not answer this question.

५०. (A) The chapter notes that he Yuvā Uṭhū (O Youth, Rise) places him in the line of inheritance of social mobilisation poetry, the Maithili equivalent of the progressive 'Navgeet' line of inheritance in Hindi. — Chapter 62 treats Yuvā Uṭhū as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that he Yuvā Uṭhū (O Youth, Rise) places him in the line of inheritance of social mobilisation poetry, the Maithili equivalent of the progressive 'Navgeet' line of inheritance in Hindi. The remaining options point to different concerns and therefore do not answer this question.

५१. (B) The chapter notes that sHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva... — Chapter 62 treats HASHIDHAR KUMAR as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that sHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva... The remaining options point to different concerns and therefore do not answer this question.

५२. (B) The chapter notes that shashidhar Kumar 'Videh' (adopting the pen-name Videh from Videha/Mithila, the ancient kingdom) is the most prolific and generically diverse contributor in the entire Videha archive among the 19 authors under consideration, with... — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that shashidhar Kumar 'Videh' (adopting the pen-name Videh from Videha/Mithila, the ancient kingdom) is the most prolific and generically diverse contributor in the entire Videha archive among the 19 authors under consideration, with... The remaining options point to different concerns and therefore do not answer this question.

५३. (B) His literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravani gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage. — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur,

Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his literary criticism (reviews) shows engagement with the evaluative-scholarly line of inheritance, while his cultural essays (Madhusravani gīta, the women's ritual song line of inheritance) connect him to Mithila's folk heritage. The remaining options point to different concerns and therefore do not answer this question.

५४. (D) The Videha Parallel History: Videh's multi-genre presence confirms him as the archive's most versatile contributor. — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the Videha Parallel History: Videh's multi-genre presence confirms him as the archive's most versatile contributor. The remaining options point to different concerns and therefore do not answer this question.

५५. (C) His Sadeha 7 ghazals and rubaī alongside the lyric 'Lagāī Chī Ahām Sonā Jakām' (You Seem Like Gold) establish his lyric-amorous register. — Chapter 62 treats Lagāī Chī Ahā as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 7 ghazals and rubaī alongside the lyric 'Lagāī Chī Ahām Sonā Jakām' (You Seem Like Gold) establish his lyric-amorous register. The remaining options point to different concerns and therefore do not answer this question.

५६. (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... — Chapter 62 treats Parallel History as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... The remaining options point to different concerns and therefore do not answer this question.

५७. (D) The chapter notes that 'Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image, the kajal-darkened eye is one of the most recurring images in Maithili love poetry from Vidyapati onwards. — Chapter 62 treats Eyes Anointed as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 'Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image, the kajal-darkened eye is one of the most recurring images in Maithili love poetry from Vidyapati onwards. The remaining options point to different concerns and therefore do not answer this question.

५८. (D) The chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion. — Chapter 62 treats Dalita Chī Hama' as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 'Dalita Chī Hama' is a direct Dalit identity assertion. The remaining options point to different concerns and therefore do not answer this question.

५९. (D) His intellectual formation was shaped by three converging forces: (a) the Sitamarhi-Mithila civilisational milieu, the birthplace of Sita and a zone where Western Maithili (Bajjika) is the vernacular; (b) exposure to social media activism around Maithili... — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that his intellectual formation was shaped by three converging forces: (a) the Sitamarhi-Mithila civilisational milieu, the birthplace of Sita and a zone where Western Maithili (Bajjika) is the vernacular; (b) exposure to social media activism around Maithili... The remaining options point to different concerns and therefore do not answer this question.

६०. (D) The essays in Gāgar Meṃ Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th-112th) literary evenings, earning praise from Sahitya Akademi awardee Jagdish Prasad Mandal, senior critic Dr. — Chapter 63 treats Gāgar Me as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the essays in Gāgar Meṃ Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th-112th) literary evenings, earning praise from Sahitya Akademi awardee Jagdish Prasad Mandal, senior critic Dr. The remaining options point to different concerns and therefore do not answer this question.

६१. (D) The chapter notes that rāṇiyāṃ Bhikhārin (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi. — Chapter 63 treats Short Story Collection This as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that rāṇiyāṃ Bhikhārin (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi. The remaining options point to different concerns and therefore do not answer this question.

६२. (D) The chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics. — Chapter 63 treats Hindi-blended Maithili as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics. The remaining options point to different concerns and therefore do not answer this question.

६३. (B) The chapter notes that 'Phaniswarnath Renu', 'Kapūrī Ṭhākur', 'Gajendr Ṭhākur', biographical sketches of Maithili icons. — Chapter 63 treats Phaniswarnath Renu' as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that 'Phaniswarnath Renu', 'Kapūrī Ṭhākur', 'Gajendr Ṭhākur', biographical sketches of Maithili icons. The remaining options point to different concerns and therefore do not answer this question.

६४. (B) The chapter notes that oomen's sociological observation (Sociology, 1988) that 'the Maithili region is economically and culturally dominated by Brahmins' and that a Maithili state might entrench them further as political elite, an observation cited in the... — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that oomen's sociological observation (Sociology, 1988) that 'the Maithili region is economically and culturally dominated by Brahmins' and that a Maithili state might entrench them further as political elite, an observation cited in the... The remaining options point to different concerns and therefore do not answer this question.

६५. (A) The Videha critical frame's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the Videha critical frame's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit. The remaining options point to different concerns and therefore do not answer this question.

६६. (B) The chapter notes that social subject matter: Dalit characters (Raniyaan, Kosaliya), agricultural labourers, OBC youth unemployment, feudal landlord-serf dynamics, and inter-caste desire are all marginalised in mainstream Maithili literature but key to... — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that social subject matter: Dalit characters (Raniyaan, Kosaliya), agricultural labourers, OBC youth unemployment, feudal landlord-serf dynamics, and inter-caste desire are all marginalised in mainstream Maithili literature but key to... The remaining options point to different concerns and therefore do not answer this question.

६७. (B) The chapter notes that bajjika is subject to language fragmentation. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that bajjika is subject to language fragmentation. The remaining options point to different concerns and therefore do not answer this question.

६८. (D) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power. The remaining options point to different concerns and therefore do not answer this question.

६९. (A) Applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogyatā, it is semantically incoherent because she herself speaks Maithili. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogyatā, it is semantically incoherent because she herself speaks Maithili. The remaining options point to different concerns and therefore do not answer this question.

७०. (D) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka, pure visual apprehension without the caste-qualifier. — Chapter 63 treats Rajeshwar Pratap's as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that in this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka, pure visual apprehension without the caste-qualifier. The remaining options point to different concerns and therefore do not answer this question.

७१. (B) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitatvāvacchinna), and at that point social conflict begins. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that his attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitatvāvacchinna), and at that point social conflict begins. The remaining options point to different concerns and therefore do not answer this question.

७२. (C) The chapter notes that western Literary Critical Frameworks 6.1 Mikhail Bakhtin: Heteroglossia and the Dialogic Novel Mikhail Bakhtin's concept of heteroglossia, the coexistence of multiple social voices and registers inside a... — Chapter 63 treats Mikhail Bakhtin as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that western Literary Critical Frameworks 6.1 Mikhail Bakhtin: Heteroglossia and the Dialogic Novel Mikhail Bakhtin's concept of heteroglossia, the coexistence of multiple social voices and registers inside a... The remaining options point to different concerns and therefore do not answer this question.

७३. (B) The chapter notes that sigmund Freud and Jacques Lacan: Desire, the Gaze, and the Other In 'Dharam Samkaṭ Mukta', the feudal landlord's desire for the Dalit woman follows a Lacanian logic: Raniyan is positioned as the objet petit a, the object-cause of... — Chapter 63 treats Jacques Lacan as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that sigmund Freud and Jacques Lacan: Desire, the Gaze, and the Other In 'Dharam Samkaṭ Mukta', the feudal landlord's desire for the Dalit woman follows a Lacanian logic: Raniyan is positioned as the objet petit a, the object-cause of... The remaining options point to different concerns and therefore do not answer this question.

७४. (D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c. — Chapter 63 treats Kuntaka's Vakroktijīvita as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvita (c. The remaining options point to different concerns and therefore do not answer this question.

७५. (C) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R. — Chapter 63 treats Ambedkarian Literary Criticism Contemporary Indian as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R. The remaining options point to different concerns and therefore do not answer this question.

७६. (B) The chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame. — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

७७. (A) The chapter notes that this critical appreciation draws upon the four source documents provided by the Videha archivenamely, A Reference Grammar of Maithili (Mouton de Gruyter, 1996), Videha Issue 396 (the special Ramawatar Yadav issue, 2024)... — Chapter 64 treats Reference Grammar as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that this critical appreciation draws upon the four source documents provided by the Videha archivenamely, A Reference Grammar of Maithili (Mouton de Gruyter, 1996), Videha Issue 396 (the special Ramawatar Yadav issue, 2024)...

The remaining options point to different concerns and therefore do not answer this question.

७८. (A) The chapter notes that p a r t I : B i o g r a p h i c a l a n d I n t e l l e c t u a l P r o f i l e 1.1 Life and Institutional Trajectory Ramawatar Yadav was born in 1942 in the Mithila region. — Chapter 64 treats Institutional Trajectory Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that p a r t I : B i o g r a p h i c a l a n d I n t e l l e c t u a l P r o f i l e 1.1 Life and Institutional Trajectory Ramawatar Yadav was born in 1942 in the Mithila region. The remaining options point to different concerns and therefore do not answer this question.

७९. (B) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable. — Chapter 64 treats Reference Grammar as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable. The remaining options point to different concerns and therefore do not answer this question.

८०. (A) The theoretical critical frame is generative phonology as developed in the line of inheritance of Chomsky and Halle's The Sound Pattern of English (1968). — Chapter 64 treats Halle's The Sound Pattern as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the theoretical critical frame is generative phonology as developed in the line of inheritance of Chomsky and Halle's The Sound Pattern of English (1968). The remaining options point to different concerns and therefore do not answer this question.

८१. (D) 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? — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the 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? The remaining options point to different concerns and therefore do not answer this question.

८२. (A) The Grammatical line of inheritance Survey The opening chapter is itself a contribution to the historiography of Maithili linguistics. — Chapter 64 treats Survey The as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the Grammatical line of inheritance Survey The opening chapter is itself a contribution to the historiography of Maithili linguistics. The remaining options point to different concerns and therefore do not answer this question.

८३. (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. — Chapter 64 treats Honorificity System Chapter as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

८४. (D) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr.

Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not... The remaining options point to different concerns and therefore do not answer this question.

८५. (D) The chapter notes that pāṇini's system, as interpreted by way of the line of inheritance of aṣṭādhyāyī, uses vibhakti (case endings) and verbal suffixes (tiṅ) to encode syntactic role and person/number. — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that pāṇini's system, as interpreted by way of the line of inheritance of aṣṭādhyāyī, uses vibhakti (case endings) and verbal suffixes (tiṅ) to encode syntactic role and person/number. The remaining options point to different concerns and therefore do not answer this question.

८६. (C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s. — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s. The remaining options point to different concerns and therefore do not answer this question.

८७. (D) The chapter notes that centres on Ramdeo Prasad Mandal 'Jharudar', Jan Kavi and Inventor of the Jharu Literary Form. — Chapter 65 treats Ramdeo Prasad Mandal as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that centres on Ramdeo Prasad Mandal 'Jharudar', Jan Kavi and Inventor of the Jharu Literary Form. The remaining options point to different concerns and therefore do not answer this question.

८८. (D) Jharudar and Bhikhari Thakur: The Jan Kavi line of inheritance XI. — Chapter 65 treats Bhikhari Thakur as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar and Bhikhari Thakur: The Jan Kavi line of inheritance XI. The remaining options point to different concerns and therefore do not answer this question.

८९. (A) Jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti tine / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose'). — Chapter 65 treats Hamara Binu Jagat Sunnaa Chhai as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti tine / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose'). The remaining options point to different concerns and therefore do not answer this question.

९०. (D) The poem opens with a two-line couplet (the 'jhārū couplet' proper), a compressed moral or critical statement, often paradoxical or punning, that names the social evil to be swept away. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the poem opens with a two-line couplet (the 'jhārū couplet' proper), a compressed moral or critical statement, often paradoxical or punning, that names the social evil to be swept away. The remaining options point to different concerns and therefore do not answer this question.

९१. (B) The relationship between the couplet and the song is not merely sequential but epistemological: the couplet poses the problem (the sādhyā, the 'to-be-proved' proposition in Navya-Nyāya logical terms) and the song constructs the argument, adduces the... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo

Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the relationship between the couplet and the song is not merely sequential but epistemological: the couplet poses the problem (the *sādhya*, the 'to-be-proved' proposition in Navya-Nyāya logical terms) and the song constructs the argument, adduces the... The remaining options point to different concerns and therefore do not answer this question.

९३. (C) The chapter notes that this is closer to Marx's 'speciesbeing' (Gattungswesen) than to any purely religious frame, though Jharudar expresses it by way of an idiom saturated with Maithili folk-devotional forms. Hamara binā ke ī dukh haratai Ahaṃsaṃ ī sabh... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that this is closer to Marx's 'speciesbeing' (Gattungswesen) than to any purely religious frame, though Jharudar expresses it by way of an idiom saturated with Maithili folk-devotional forms. Hamara binā ke ī dukh haratai Ahaṃsaṃ ī sabh... The remaining options point to different concerns and therefore do not answer this question.

९३. (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. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

९४. (D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. — Chapter 65 treats Ecological Activist One as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. The remaining options point to different concerns and therefore do not answer this question.

९५. (C) His pollution jhārū poems, on air, water, and sound pollution; on deforestation and the destruction of rivers, lakes, and wetlands, are among the earliest sustained ecologically conscious poetry in Maithili. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that his pollution jhārū poems, on air, water, and sound pollution; on deforestation and the destruction of rivers, lakes, and wetlands, are among the earliest sustained ecologically conscious poetry in Maithili. The remaining options point to different concerns and therefore do not answer this question.

९६. (A) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... — Chapter 65 treats Didactic Function as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... The remaining options point to different concerns and therefore do not answer this question.

९७. (B) 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... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar's 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... The remaining options point to different concerns and therefore do not answer this question.

९८. (C) His poem 'Nārī sītā rādhā aṃśa / Puruṣa banalair rāvaṇ kaṃśa' is a feminist analysis conducted by way of the idiom of the Maithili cultural imaginary. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger

discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that his poem 'Nārī sītā rādhā aṃśa / Puruṣa banalair rāvaṇ kaṃśa' is a feminist analysis conducted by way of the idiom of the Maithili cultural imaginary. The remaining options point to different concerns and therefore do not answer this question.

१९. (D) Jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and... The remaining options point to different concerns and therefore do not answer this question.

१००. (D) The chapter notes that postcolonial Theory and the Vernacular Ngugi wa Thiong'o's argument in Decolonising the Mind (1986) for writing in African vernacular languages as an act of cultural self-determination finds a precise Maithili parallel in Jharudar's... — Chapter 65 treats Vernacular Ngugi as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory and the Vernacular Ngugi wa Thiong'o's argument in Decolonising the Mind (1986) for writing in African vernacular languages as an act of cultural self-determination finds a precise Maithili parallel in Jharudar's... The remaining options point to different concerns and therefore do not answer this question.

१०१. (D) The chapter notes that this is a specifically postcolonial linguistic politics: the refusal to use the colonial or elite language as the medium of one's literary ambition. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that this is a specifically postcolonial linguistic politics: the refusal to use the colonial or elite language as the medium of one's literary ambition. The remaining options point to different concerns and therefore do not answer this question.

१०२. (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. — Chapter 65 treats RITICAL APPRECIATION as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Bharata's Nāṭyaśāstra: Rasa in the Jhārū Poems Bharata Muni's Nāṭyaśāstra (c. The remaining options point to different concerns and therefore do not answer this question.

१०३. (B) The chapter notes that bCE-200 CE) defines the aesthetic experience of art by way of the concept of rasa, the 'juice' or 'flavour' that a work produces in the cultivated reader/spectator by way of the alchemical combination of vibhāva (stimulant/cause)... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE) defines the aesthetic experience of art by way of the concept of rasa, the 'juice' or 'flavour' that a work produces in the cultivated reader/spectator by way of the alchemical combination of vibhāva (stimulant/cause)... The remaining options point to different concerns and therefore do not answer this question.

१०४. (C) The chapter notes that centres on Ramesh and Mala Jha, Research and Critical Appreciation. — Chapter 66 treats Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that centres on Ramesh and Mala Jha, Research and Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

१०५. (D) The chapter notes that its discussion connects Ramesh and Mala Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 66 treats Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects

Ramesh and Mala Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१०६. (A) The chapter notes that primary Works: An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang, Short Story Collections 3.2 Kavita-Samay (2020): Poetry Collections, Pathar Par Doobhi, Samvet Swarak, Aagu, Sangor, Nagpheni 3.3 Kavya Dwipak: Ohi Par... — Chapter 66 treats Short Story Collections as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that primary Works: An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang, Short Story Collections 3.2 Kavita-Samay (2020): Poetry Collections, Pathar Par Doobhi, Samvet Swarak, Aagu, Sangor, Nagpheni 3.3 Kavya Dwipak: Ohi Par... The remaining options point to different concerns and therefore do not answer this question.

१०७. (C) The chapter notes that navya Nyāya Epistemology Applied to Ramesh's Works 5.1 Gaṅgeśa Upādhyāya and the Tattvacintāmaṇi line of inheritance 5.2 Pramāṇa Analysis of Ramesh's Critical Methodology 5.3 Layers of Awareness: Subramental and Fusion-Fission Theory 6. — Chapter 66 treats Nyāya Epistemology Applied as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that navya Nyāya Epistemology Applied to Ramesh's Works 5.1 Gaṅgeśa Upādhyāya and the Tattvacintāmaṇi line of inheritance 5.2 Pramāṇa Analysis of Ramesh's Critical Methodology 5.3 Layers of Awareness: Subramental and Fusion-Fission Theory 6. The remaining options point to different concerns and therefore do not answer this question.

१०८. (B) Indian Critical Traditions and Ramesh 6.1 Rasa Theory (Bharata to Abhinavagupta) 6.2 Dhvani and Vyañjanā, Resonance in Ramesh's Poetry 6.3 Aucitya (Propriety) and Vakrokti in Narrative Prose 6.4 Vācaspati Mīśra and the Maithili Intellectual Lineage 7. — Chapter 66 treats Rasa Theory as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that Indian Critical Traditions and Ramesh 6.1 Rasa Theory (Bharata to Abhinavagupta) 6.2 Dhvani and Vyañjanā, Resonance in Ramesh's Poetry 6.3 Aucitya (Propriety) and Vakrokti in Narrative Prose 6.4 Vācaspati Mīśra and the Maithili Intellectual Lineage 7. The remaining options point to different concerns and therefore do not answer this question.

१०९. (C) The chapter notes that preface: The Significance of Ramesh in Maithili Literature Maithili, one of the twenty-two constitutionally recognised languages of India and a language whose written literary line of inheritance stretches back to the Charyāpadas of... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that preface: The Significance of Ramesh in Maithili Literature Maithili, one of the twenty-two constitutionally recognised languages of India and a language whose written literary line of inheritance stretches back to the Charyāpadas of... The remaining options point to different concerns and therefore do not answer this question.

११०. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

१११. (A) The chapter notes that mala Jha, his wife and intellectual partner, has pioneered the curation of the female "witness voice" by way of her landmark editorial project, Ijoriyak Angaithi-Mor, establishing a critical node in the Videha Parallel History... — Chapter 66 treats Ijoriyak Angaithi-Mor as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mala Jha, his wife and intellectual partner, has pioneered the curation of the female "witness voice" by way of her landmark editorial project, Ijoriyak Angaithi-Mor, establishing a critical node in the Videha Parallel History... The remaining options point to different concerns and therefore do not answer this question.

११२. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the

relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

११३. (A) Her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative of empowered women excelling in both professional and domestic spaces. — Chapter 66 treats Stree Dalan as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative of empowered women excelling in both professional and domestic spaces. The remaining options point to different concerns and therefore do not answer this question.

११४. (B) 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. — Chapter 66 treats Lived Reality as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

११५. (A) 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". — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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". The remaining options point to different concerns and therefore do not answer this question.

११६. (B) The chapter notes that however, the systemic exclusion of women from school-based education and the constraints of the Varna-Vyavastha (caste system) delayed their entry into the formal written literary sphere. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that however, the systemic exclusion of women from school-based education and the constraints of the Varna-Vyavastha (caste system) delayed their entry into the formal written literary sphere. The remaining options point to different concerns and therefore do not answer this question.

११७. (B) 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... — Chapter 66 treats Institutional Collaboration as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the 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... The remaining options point to different concerns and therefore do not answer this question.

११८. (A) The chapter notes that mala Jha's anthology specifically documents the "antahpur" (inner chambers) of the Maithil home, bringing the private experiences of women into the public discursive space. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mala Jha's anthology specifically documents the "antahpur" (inner chambers) of the Maithil home, bringing the private experiences of women into the public discursive space. The remaining options point to different concerns and therefore do not answer this question.

११९. (A) The chapter notes that it serves as a critical overview of the history, challenges, and evolution of Maithili women's poetry. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it serves as a critical

overview of the history, challenges, and evolution of Maithili women's poetry. The remaining options point to different concerns and therefore do not answer this question.

१२०. (C) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this 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. The remaining options point to different concerns and therefore do not answer this question.

१२१. (B) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets. The remaining options point to different concerns and therefore do not answer this question.

१२२. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

१२३. (B) The chapter notes that those rootless wealthobsessed people will not care for any movement, but in their own speed, in their own style, uninterruptedly, they will continue to do the work of the mother tongue and Maithili literature. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that those rootless wealthobsessed people will not care for any movement, but in their own speed, in their own style, uninterruptedly, they will continue to do the work of the mother tongue and Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१२४. (C) The chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand. The remaining options point to different concerns and therefore do not answer this question.

१२५. (A) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific. The remaining options point to different concerns and therefore do not answer this question.

१२६. (C) In that society, women of all caste-classes have become (neglected). — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in that society, women of all caste-classes have become (neglected). The remaining options point to different concerns and therefore do not answer this question.

१२७. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in 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. The remaining options point to different concerns and therefore do not answer this question.

१३८. (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... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१३९. (C) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the credit for preparing the ground for the female-poetry-voice written by Maithili women poets goes to (male) poets, that fact cannot be denied. The remaining options point to different concerns and therefore do not answer this question.

१४०. (C) The contribution of women's reservation is also in that. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the contribution of women's reservation is also in that. The remaining options point to different concerns and therefore do not answer this question.

१४१. (C) In the world-travel-exposure, the 'flightspeed' of women's society has increased. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the world-travel-exposure, the 'flightspeed' of women's society has increased. The remaining options point to different concerns and therefore do not answer this question.

१४२. (D) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१४३. (D) The chapter notes that women's society understands and will understand the importance of family life. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that women's society understands and will understand the importance of family life. The remaining options point to different concerns and therefore do not answer this question.

१४४. (C) In one civilized Maithili and Indian family, it is impossible without 'fifty-fifty'. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in one civilized Maithili and Indian family, it is impossible without 'fifty-fifty'. The remaining options point to different concerns and therefore do not answer this question.

१४५. (C) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the... The remaining options point to different concerns and therefore do not answer this question.

१३६. (C) Then, why would one not write about the history of Maithili women and poetry from 'tears'? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that then, why would one not write about the history of Maithili women and poetry from 'tears'? The remaining options point to different concerns and therefore do not answer this question.

१३७. (C) The chapter notes that why should the neglect or insult of women poets collected until 2004 AD by the then critic-circle not be considered? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that why should the neglect or insult of women poets collected until 2004 AD by the then critic-circle not be considered? The remaining options point to different concerns and therefore do not answer this question.

१३८. (D) In this way, how will the Maithili story-poetry-collection, long-poetry-collection be printed in a consolidated form? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in this way, how will the Maithili story-poetry-collection, long-poetry-collection be printed in a consolidated form? The remaining options point to different concerns and therefore do not answer this question.

१३९. (C) In such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society? The remaining options point to different concerns and therefore do not answer this question.

१४०. (C) The chapter notes that yajnavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yajnavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra. The remaining options point to different concerns and therefore do not answer this question.

१४१. (D) The chapter notes that but those three Dharmashastras were applicable in ancient Mithila society. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that but those three Dharmashastras were applicable in ancient Mithila society. The remaining options point to different concerns and therefore do not answer this question.

१४२. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from this triple Smriti-literature it also happened that in the Grihya-Sutras (Sutra literature), women were made into machines. The remaining options point to different concerns and therefore do not answer this question.

१४३. (D) The chapter notes that from Manusmriti, being bound by the limits of their era, keeping women in the Shudra category, there is talk of pouring lead into the ears upon hearing Veda-dhvani. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from Manusmriti, being bound by the limits of their era, keeping women in the Shudra category, there is talk of pouring lead into the ears upon hearing Veda-dhvani. The remaining options point to different concerns and therefore do not answer this question.

१४४. (C) The chapter notes that this is the fame of Yajnavalkya (not of the Videha-era sixteen Mahajanapadas, but of the Gupta period), who made Shudras and women ineligible for Veda-path and hearing Veda-dhvani. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this is the fame of Yajnavalkya (not of the Videha-era sixteen

Mahajanapadas, but of the Gupta period), who made Shudras and women ineligible for Veda-path and hearing Veda-dhvani. The remaining options point to different concerns and therefore do not answer this question.

१४५. (D) The chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different. The remaining options point to different concerns and therefore do not answer this question.

१४६. (D) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१४७. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१४८. (C) At that time, femalepoetry was limited to opposition against the male-system. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that at that time, femalepoetry was limited to opposition against the male-system. The remaining options point to different concerns and therefore do not answer this question.

१४९. (C) 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... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१५०. (A) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD? The remaining options point to different concerns and therefore do not answer this question.

१५१. (A) The chapter notes that but except for one or two women poets as exceptions! — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that but except for one or two women poets as exceptions! The remaining options point to different concerns and therefore do not answer this question.

१५२. (D) In the women poets of Nepali Mithila, Vijeta Chaudhary appears hopeful, but there, the expected development of the female voice has not happened. — Chapter 66 treats Nepali Mithila as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the women poets of Nepali Mithila, Vijeta Chaudhary appears hopeful, but there, the expected development of the female voice has not happened. The remaining options point to different concerns and therefore do not answer this question.

१५३. (D) The disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari Vidya, etc., have completely disappeared from the poetry-writing scene. — Chapter 66 treats Vandana Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari Vidya, etc., have completely disappeared from the poetry-writing scene. The remaining options point to different concerns and therefore do not answer this question.

१५४. (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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

१५५. (A) In the poetry-creation of rural Mithila women poets, a day-by-day decrease is happening. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the poetry-creation of rural Mithila women poets, a day-by-day decrease is happening. The remaining options point to different concerns and therefore do not answer this question.

१५६. (D) The chapter notes that nevertheless, the village-travel of male poets is happening relatively more, and the village-travel of women poets is relatively very less. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that nevertheless, the village-travel of male poets is happening relatively more, and the village-travel of women poets is relatively very less. The remaining options point to different concerns and therefore do not answer this question.

१५७. (D) Therefore, urban language is coming more in the poetry of women poets. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that therefore, urban language is coming more in the poetry of women poets. The remaining options point to different concerns and therefore do not answer this question.

१५८. (B) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that but the number of women poets from the deprived class and castes descending into poetry-creation is a matter of concern. The remaining options point to different concerns and therefore do not answer this question.

१५९. (D) In the poetry of women poets coming from the deprived class, exceptionally, the pain of Dalitdeprived class life is getting filled, but in the poetry of general caste-class women poets, it is rarely found. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the poetry of women poets coming from the deprived class, exceptionally, the pain of Dalitdeprived class life is getting filled, but in the poetry of general caste-class women poets, it is rarely found. The remaining options point to different concerns and therefore do not answer this question.

१६०. (D) The picture of Dalit-deprived-class-caste life is coming in negligible and pitiable quantity/number in the poetry of Maithili male poets or women poets, whereas in the population of Mithila society, the Dalit-deprived-Muslim class is proportionally very... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the picture of Dalit-deprived-class-caste life is coming in negligible and pitiable quantity/number in the poetry of Maithili male poets or women poets, whereas in the population of Mithila society, the Dalit-deprived-Muslim class is proportionally very... The remaining options point to different concerns and therefore do not answer this question.

१६१. (B) The wait for women poets in Muslim-Maithili is still ongoing. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the wait for women poets in Muslim-Maithili is still ongoing. The remaining options point to different concerns and therefore do not answer this question.

१६२. (C) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society? The remaining options point to different concerns and therefore do not answer this question.

१६३. (B) The chapter notes that this is a burning challenge before today's women poets, time, society, and literature. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this is a burning challenge before today's women poets, time, society, and literature. The remaining options point to different concerns and therefore do not answer this question.

१६४. (A) The chapter notes that due to some women poets currently being in a construction stage, from subjectivity towards objectivity, they are on the path of the journey. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that due to some women poets currently being in a construction stage, from subjectivity towards objectivity, they are on the path of the journey. The remaining options point to different concerns and therefore do not answer this question.

१६५. (C) The chapter notes that from the writing of individual life experience, further, with social collective thought, is the concern-filled poetry-journey. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from the writing of individual life experience, further, with social collective thought, is the concern-filled poetry-journey. The remaining options point to different concerns and therefore do not answer this question.

१६६. (A) The chapter notes that to obtain justice and respect for women is the objective of poetry, not just that. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that to obtain justice and respect for women is the objective of poetry, not just that. The remaining options point to different concerns and therefore do not answer this question.

१६७. (B) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that for the construction of the whole society, the contribution of women poets will also happen; there is a commitment towards social values. The remaining options point to different concerns and therefore do not answer this question.

१६८. (C) The chapter notes that from traditional ideological and traditional poetry-writing, it is not possible. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from traditional ideological and traditional poetry-writing, it is not possible. The remaining options point to different concerns and therefore do not answer this question.

१६९. (D) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary. The remaining options point to different concerns and therefore do not answer this question.

१७०. (D) Their expectation is in the future poetry-writing of these people. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that their expectation is in the future poetry-writing of these people. The remaining options point to different concerns and therefore do not answer this question.

१७१. (B) The chapter notes that this book is historically major because it remains the only collective anthology of Maithili women's poetry. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this book is historically major because it remains the only collective anthology of Maithili women's poetry. The remaining options point to different concerns and therefore do not answer this question.

१७२. (A) The second edition has been updated to include the "nari-kavya-swar" (female poetic voices) of both established and newly emerging woman poets. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the second edition has been updated to include the "nari-kavya-swar" (female poetic voices) of both established and newly emerging woman poets. The remaining options point to different concerns and therefore do not answer this question.

१७३. (C) History and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of line of inheritance: For centuries, women's lives in Mithila were defined by suffering, neglect, and silence. — Chapter 66 treats Social Context as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that history and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of line of inheritance: For centuries, women's lives in Mithila were defined by suffering, neglect, and silence. The remaining options point to different concerns and therefore do not answer this question.

१७४. (A) The chapter notes that from Prose to Poetry: While women's pain first found a place in Maithili prose (stories and novels), it took longer to manifest in poetry. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from Prose to Poetry: While women's pain first found a place in Maithili prose (stories and novels), it took longer to manifest in poetry. The remaining options point to different concerns and therefore do not answer this question.

१७५. (B) The Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the Male Gaze: The author admits that for a long time, the "pain of women" was written about by male poets. The remaining options point to different concerns and therefore do not answer this question.

१७६. (D) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१७७. (A) 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... — Chapter 66 treats Women's Poetry as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the 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... The remaining options point to different concerns and therefore do not answer this question.

१७८. (B) The chapter notes that rural Voices: There is a concern that most new female poets are coming from urban backgrounds. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that rural Voices: There is a concern that most new female poets are coming from urban backgrounds. The remaining options point to different concerns and therefore do not answer this question.

१७९. (B) The author stresses the need for rural voices to bring diversity and a connection to the roots of Mithila. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the author stresses the need for rural voices to bring diversity and a connection to the roots of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१८०. (C) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that caste and Marginalization: A major critique is made regarding the lack of Dalit and Muslim women's voices in Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८१. (D) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that while male poets from these backgrounds are writing, the female voice from these marginalized sections remains largely unheard and is "still waiting" to emerge. The remaining options point to different concerns and therefore do not answer this question.

१८२. (D) 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. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that shared Responsibility: The author argues for a "50-50" responsibility inside the family and society to ensure women's education and literacy. The remaining options point to different concerns and therefore do not answer this question.

१८३. (D) The chapter notes that women poets must adopt a scientific, progressive, and modern outlook to take Maithili literature forward. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that women poets must adopt a scientific, progressive, and modern outlook to take Maithili literature forward. The remaining options point to different concerns and therefore do not answer this question.

१८४. (A) The chapter notes that it provides a deep socio-literary analysis of the evolution of women's writing in Maithili. Introduction to the First Edition 'Aamukh' C.C. — Chapter 66 treats Maithili. Introduction as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it provides a deep socio-literary analysis of the evolution of women's writing in Maithili. Introduction to the First Edition 'Aamukh' C.C. The remaining options point to different concerns and therefore do not answer this question.

१८५. (A) The chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit). — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit). The remaining options point to different concerns and therefore do not answer this question.

१८६. (B) The chapter notes that this biographical parallel the marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to... — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of

the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that this biographical parallelthe marginalised great figure later claimed and distorted by an establishment, resonates with the situation of the four authors under review, each of whom stands in a non-mainstream or subaltern relation to... The remaining options point to different concerns and therefore do not answer this question.

१८७. (B) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production. — Chapter 67 treats Dalit Critical Perspectives Feminist as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production. The remaining options point to different concerns and therefore do not answer this question.

१८८. (D) Ambedkar and developed in Telugu, Marathi, and other Indian traditions, insists on centering caste-oppressed experience. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that ambedkar and developed in Telugu, Marathi, and other Indian traditions, insists on centering caste-oppressed experience. The remaining options point to different concerns and therefore do not answer this question.

१८९. (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. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१९०. (C) The chapter notes that nagendra Kumar's Sasarpānī 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. — Chapter 67 treats Kumar's Sasarpānī as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that nagendra Kumar's Sasarpānī 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. The remaining options point to different concerns and therefore do not answer this question.

१९१. (B) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity. The remaining options point to different concerns and therefore do not answer this question.

१९२. (B) The chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History. The remaining options point to different concerns and therefore do not answer this question.

१९३. (C) Jha's Maithili chandānuvāda (verse translation) adds a third layer: the indigenous Maithili metre and idiom, themselves inheritors of Vidyapati's legacy. — Chapter 67 treats Jha's Maithili as part of its larger discussion of Ramesh

Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that jha's Maithili chandānuvāda (verse translation) adds a third layer: the indigenous Maithili metre and idiom, themselves inheritors of Vidyapati's legacy. The remaining options point to different concerns and therefore do not answer this question.

१९४. (C) The chapter notes that pART II : THE VIDEHA PARALLEL HISTORY FRAMEWORK 2.1 Overview of the Parallel line of inheritance The Videha e-journal (ISSN 2229-547X, est. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that pART II : THE VIDEHA PARALLEL HISTORY FRAMEWORK 2.1 Overview of the Parallel line of inheritance The Videha e-journal (ISSN 2229-547X, est. The remaining options point to different concerns and therefore do not answer this question.

१९५. (C) His laprek ('flash fiction') 'Pāṭharak Nāo', noted in academic surveys of contemporary Maithili short fiction, participates in a line of inheritance of minimalist social critique that the Parallel History traces from famine poetry by way of Rajkamal... — Chapter 67 treats Pāṭharak Nāo' as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that his laprek ('flash fiction') 'Pāṭharak Nāo', noted in academic surveys of contemporary Maithili short fiction, participates in a line of inheritance of minimalist social critique that the Parallel History traces from famine poetry by way of Rajkamal... The remaining options point to different concerns and therefore do not answer this question.

१९६. (C) The chapter notes that nagendra Kumar, identified in the book's title page as belonging to the Bihar Civil Service, wrote Sasarpahānī. — Chapter 67 treats Bihar Civil Service as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that nagendra Kumar, identified in the book's title page as belonging to the Bihar Civil Service, wrote Sasarpahānī. The remaining options point to different concerns and therefore do not answer this question.

१९७. (B) The chapter notes that ratnanath Jha, former head of the Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History. — Chapter 67 treats Eastern Philosophy as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that ratnanath Jha, former head of the Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History. The remaining options point to different concerns and therefore do not answer this question.

१९८. (C) The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry anthology (Sajnā Jha), and Maithili-medium educational books (Prākṛtik āpada viṣayak Maithilī gīt; Jāg Bodh). — Chapter 67 treats Ahīnk Lel as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry anthology (Sajnā Jha), and Maithili-medium educational books (Prākṛtik āpada viṣayak Maithilī gīt; Jāg Bodh). The remaining options point to different concerns and therefore do not answer this question.

१९९. (D) The chapter notes that context: Many of these stories were originally broadcast on All India Radio, Patna. "Patharak Nav" (The Boat of Stone)- Title Story This story explores the tension between artistic passion, parental expectations, and the traditional... — Chapter 67 treats All India Radio as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that context: Many of these stories were originally broadcast on All India Radio, Patna. "Patharak Nav" (The Boat of Stone)- Title Story This story explores the tension between artistic passion, parental expectations, and the traditional... The remaining options point to different concerns and therefore do not answer this question.

२००. (D) The chapter notes that however, he receives a telegram stating his mother is critically ill. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that however, he receives a telegram stating his mother is critically ill. The remaining options point to different concerns and therefore do not answer this question.

२०१. (B) The chapter notes that story : "A Handful of Tears" (Summary) The narrative explores the life of Hema, a poor rural laborer. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that story : "A Handful of Tears" (Summary) The narrative explores the life of Hema, a poor rural laborer. The remaining options point to different concerns and therefore do not answer this question.

२०२. (D) The Resilience of Women: Characters like Rekha and Sulekha are portrayed as deeply aware of their social burdens, showing a strength that often surpasses the men around them. "The Scorching Sun" (तेजि गेल बिदेस) Protagonist: Budhna and Buchni, members of... — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the Resilience of Women: Characters like Rekha and Sulekha are portrayed as deeply aware of their social burdens, showing a strength that often surpasses the men around them. "The Scorching Sun" (तेजि गेल बिदेस) Protagonist: Budhna and Buchni, members of... The remaining options point to different concerns and therefore do not answer this question.

२०३. (D) The laprek is characterised by extreme compression, a single dominant image, and an ending that activates dhvani rather than resolution. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the laprek is characterised by extreme compression, a single dominant image, and an ending that activates dhvani rather than resolution. The remaining options point to different concerns and therefore do not answer this question.

२०४. (D) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

२०५. (A) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२०६. (B) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२०७. (B) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

२०८. (A) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter also returns to this idea: the

chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२०९. (A) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

२१०. (A) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of

Maithili literature. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२११. (D) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

२१२. (D) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२१३. (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२१४. (B) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

२१५. (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२१६. (B) The chapter notes that centres on Pandit Ramji Chaudhary and Acharya Ramlochan Sharan, Rudrapur

Recensions and Maithil Devotion. — Chapter 69 treats Pandit Ramji Chaudhary as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that centres on Pandit Ramji Chaudhary and Acharya Ramlochan Sharan, Rudrapur Recensions and Maithil Devotion. The remaining options point to different concerns and therefore do not answer this question.

२१७. (B) The chapter notes that the Rudrapur Recensions: Pandit Ramji Chaudhary and the Parallel Histories of Maithil Devotion / 2 A Legacy of Literature and Devotion: The Life and Works

of... — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that the Rudrapur Recensions: Pandit Ramji Chaudhary and the Parallel Histories of Maithil Devotion / 2 A Legacy of Literature and Devotion: The Life and Works of... The remaining options point to different concerns and therefore do not answer this question.

२१८. (D) The chapter notes that below is the English translation of the key sections and a selection of representative hymns: Front Matter & Introduction Title: Miscellaneous Hymn Collection (Vividh Bhajnavali) Edition: First Edition (1,000 copies) Author: Pt. — Chapter 69 treats Front Matter as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that below is the English translation of the key sections and a selection of representative hymns: Front Matter & Introduction Title: Miscellaneous Hymn Collection (Vividh Bhajnavali) Edition: First Edition (1,000 copies) Author: Pt. The remaining options point to different concerns and therefore do not answer this question.

२१९. (B) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1. — Chapter 69 treats Two Annas Selected Hymn Translations as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1. The remaining options point to different concerns and therefore do not answer this question.

२२०. (A) The Vedas and scriptures tire of describing you. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the Vedas and scriptures tire of describing you. The remaining options point to different concerns and therefore do not answer this question.

२२१. (A) The chapter notes that you spent childhood in play and youth in the charms of women. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that you spent childhood in play and youth in the charms of women. The remaining options point to different concerns and therefore do not answer this question.

२२२. (B) The Ancient line of inheritance Centers of Learning: Mithila was once the world center for Vedas and Vedanta. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the Ancient line of inheritance Centers of Learning: Mithila was once the world center for Vedas and Vedanta. The remaining options point to different concerns and therefore do not answer this question.

२२३. (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. — Chapter 69 treats Adi Shankaracharya as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. The remaining options point to different concerns and therefore do not answer this question.

२२४. (C) The chapter notes that vachaspati Misra: An unparalleled scholar of all Shastras. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that vachaspati Misra: An unparalleled scholar of all Shastras. The remaining options point to different concerns and therefore do not answer this question.

२२५. (C) The chapter notes that commemorative Poems (Pages 46-49) "At the Door of the Past" by 'Dinkar': A poem calling upon the gods and heroes of Bihar's history (Magadha, Nalanda, Vaishali) to awaken and bring light to the darkness of the present. "Word Tribute"... — Chapter 69 treats Word Tribute as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant

point is that the chapter notes that commemorative Poems (Pages 46-49) "At the Door of the Past" by 'Dinkar': A poem calling upon the gods and heroes of Bihar's history (Magadha, Nalanda, Vaishali) to awaken and bring light to the darkness of the present. "Word Tribute" ... The remaining options point to different concerns and therefore do not answer this question.

२२६. (B) 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. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that it commanded him to tell the story of Rama to "the daughter of Videha" (Sita) in his own mother tongue, Maithili. The remaining options point to different concerns and therefore do not answer this question.

२२७. (B) The chapter notes that dhvani (Suggestion): The poet uses Abhidhā (literal meaning) to describe the seasons (Chaumasa) but suggests Viraha (separation from the Divine) by way of the symbol of the pining bride in the month of Chait. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that dhvani (Suggestion): The poet uses Abhidhā (literal meaning) to describe the seasons (Chaumasa) but suggests Viraha (separation from the Divine) by way of the symbol of the pining bride in the month of Chait. The remaining options point to different concerns and therefore do not answer this question.

२२८. (C) The chapter notes that western Literary Criticism Formalism: The structure adheres to traditional Ragas (musical modes) such as Rekhta, Dhrupad, and Bhairavi. — Chapter 69 treats Literary Criticism Formalism as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that western Literary Criticism Formalism: The structure adheres to traditional Ragas (musical modes) such as Rekhta, Dhrupad, and Bhairavi. The remaining options point to different concerns and therefore do not answer this question.

२२९. (C) Inference (Anumāna): The poet uses logical inference to convince the mind (Mana). — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that inference (Anumāna): The poet uses logical inference to convince the mind (Mana). The remaining options point to different concerns and therefore do not answer this question.

२३०. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya: Pramāna-analysis (pratyakṣa, anumāna, śabda), vyāpti (pervasion / invariable concomitance), avacchedaka (limitor), and the TattvaCintāmaṇi's four-part structure as a meta-critical lens... — Chapter 69 treats Nyāya Epistemology as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya: Pramāna-analysis (pratyakṣa, anumāna, śabda), vyāpti (pervasion / invariable concomitance), avacchedaka (limitor), and the TattvaCintāmaṇi's four-part structure as a meta-critical lens... The remaining options point to different concerns and therefore do not answer this question.

२३१. (B) The chapter notes that bhajan Kirtan Biographical Sketch Ramji Chaudhary (1878-1952) Birthplace: Village-Rudrapur, Police Station-Andhra Tharhi, District-Madhubani. — Chapter 69 treats Kirtan Biographical Sketch Ramji Chaudhary as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that bhajan Kirtan Biographical Sketch Ramji Chaudhary (1878-1952) Birthplace: Village-Rudrapur, Police Station-Andhra Tharhi, District-Madhubani. The remaining options point to different concerns and therefore do not answer this question.

२३२. (C) The chapter notes that literary Works and Manuscript line of inheritance Ramji Chaudhary left behind one published collection, the Vividh Bhajnavali (first edition: Phalgun Shukla Purnima, Samvat 2004 / 1947-48 CE), and one unpublished manuscript... — Chapter 69 treats Ramji Chaudhary as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that literary Works and Manuscript line of inheritance Ramji Chaudhary left behind one published

collection, the Vividh Bhajnavali (first edition: Phalgun Shukla Purnima, Samvat 2004 / 1947-48 CE), and one unpublished manuscript... The remaining options point to different concerns and therefore do not answer this question.

२३३. (D) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities. — Chapter 70 treats Tol Pathshala as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that his early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical grounding while remaining deeply alive to folk realities. The remaining options point to different concerns and therefore do not answer this question.

२३४. (C) The chapter notes that despite the pressures of a working life in the city, Thakur's attachment to Maithili language, literature, and Mithila's folk culture never wavered. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that despite the pressures of a working life in the city, Thakur's attachment to Maithili language, literature, and Mithila's folk culture never wavered. The remaining options point to different concerns and therefore do not answer this question.

२३५. (A) The chapter notes that L I T E R A R Y W O R K S A N D P R O D U C T I O N S Ramlochan Thakur's creative output spans across several decades and multiple genres, original poetry, satire, translation, folk literature compilation, criticism, and editorial work. — Chapter 70 treats Ramlochan Thakur's as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that L I T E R A R Y W O R K S A N D P R O D U C T I O N S Ramlochan Thakur's creative output spans across several decades and multiple genres, original poetry, satire, translation, folk literature compilation, criticism, and editorial work. The remaining options point to different concerns and therefore do not answer this question.

२३६. (B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prize conferred by Videha Journal Prabodh Sahitya... — Chapter 70 treats Recognition Bhasha-Bharati Samman as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prize conferred by Videha Journal Prabodh Sahitya... The remaining options point to different concerns and therefore do not answer this question.

२३७. (A) The chapter notes that bCE, 200 CE) Bharatamuni's doctrine of Rasa, the theory that art communicates by way of nine fundamental emotional essences, provides the most classical lens for evaluating Thakur's poetry. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that bCE, 200 CE) Bharatamuni's doctrine of Rasa, the theory that art communicates by way of nine fundamental emotional essences, provides the most classical lens for evaluating Thakur's poetry. The remaining options point to different concerns and therefore do not answer this question.

२३८. (A) The chapter notes that cE) PART I: BIOGRAPHY, IDENTITY, AND INSTITUTIONAL CONTEXT 1.1 Life and Formation Ram Vilas Sahu (राम विलास साहु / रामविलास साहु), born 1 January 1957, is among the most major contemporary Maithili writers from what the Videha... — Chapter 71 treats AND INSTITUTIONAL CONTEXT as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that cE) PART I: BIOGRAPHY, IDENTITY, AND INSTITUTIONAL CONTEXT 1.1 Life and Formation Ram Vilas Sahu (राम विलास साहु / रामविलास साहु), born 1 January 1957, is among the most major contemporary Maithili writers from what the Videha... The remaining options point to different concerns and therefore do not answer this question.

२३९. (C) The chapter notes that shortly thereafter, Umesh Mandal introduced Sahu to Gajendra Thakur, editor of Videha. — Chapter 71 treats Umesh Mandal as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that shortly thereafter, Umesh Mandal introduced Sahu to Gajendra Thakur, editor of Videha. The remaining options point to different concerns and therefore do not answer this question.

२४०. (A) The chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer. — Chapter 71 treats Jagdish Prasad Mandal as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer. The remaining options point to different concerns and therefore do not answer this question.

२४१. (D) The Sahu Community and Subaltern Writing The surname “Sahu” (साहु) recognises Ram Vilas Sahu as belonging to the Sahu caste, a trading and shopkeeping community classified as Other Backward Class (OBC) in Bihar’s social hierarchy. — Chapter 71 treats Subaltern Writing The as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Sahu Community and Subaltern Writing The surname “Sahu” (साहु) recognises Ram Vilas Sahu as belonging to the Sahu caste, a trading and shopkeeping community classified as Other Backward Class (OBC) in Bihar’s social hierarchy. The remaining options point to different concerns and therefore do not answer this question.

२४२. (B) His poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his poetry consistently speaks for and from the perspective of farmers, labourers, the rural poor, women suffering under dowry violence, and Dalit communities. The remaining options point to different concerns and therefore do not answer this question.

२४३. (C) The chapter notes that this network serves as the counter-canonical publishing infrastructure of the Maithili Parallel line of inheritance. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this network serves as the counter-canonical publishing infrastructure of the Maithili Parallel line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

२४४. (C) The chapter notes that rathak Cakkā Ulait Cale Bāt, Poetry, Tanka, Haiku (2013, 1st ed.; 2024, 2nd ed.) 2. — Chapter 71 treats Cakkā Ulait Cale Bāt as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that rathak Cakkā Ulait Cale Bāt, Poetry, Tanka, Haiku (2013, 1st ed.; 2024, 2nd ed.) 2. The remaining options point to different concerns and therefore do not answer this question.

२४५. (B) The chapter notes that kosik Kaṭer (Koshi’s Bank), Prose/Story collection 3. — Chapter 71 treats Koshi’s Bank as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kosik Kaṭer (Koshi’s Bank), Prose/Story collection 3. The remaining options point to different concerns and therefore do not answer this question.

२४६. (B) The chapter notes that gajendra Thakur’s preface (dated 18 May 2012), included in the second edition, is an major critical document. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur’s preface (dated 18 May 2012), included in the second edition, is an major critical document. The remaining options point to different concerns and therefore do not answer this question.

२४७. (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. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this 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. The remaining options point to different concerns and therefore do not answer this question.

२४८. (C) The headmaster’s gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection’s social philosophy. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu —

Complete Critical Appreciation. Put in fresh wording, the relevant point is that the headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy. The remaining options point to different concerns and therefore do not answer this question.

२४९. (C) The chapter notes that vīra (heroism) operates in poems like Kenā Kahab Bhārat Mahān (How Shall I Call India Great), where the poet's refusal to accept the dominant nationalist narrative, the insistence that true heroism was the farmer's daily sacrifice... — Chapter 71 treats Kenā Kahab Bhārat Mahān as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that vīra (heroism) operates in poems like Kenā Kahab Bhārat Mahān (How Shall I Call India Great), where the poet's refusal to accept the dominant nationalist narrative, the insistence that true heroism was the farmer's daily sacrifice... The remaining options point to different concerns and therefore do not answer this question.

२५०. (C) The chapter notes that western Literary Frameworks 3.2.1 Marxist and Materialist Criticism: Labour, Class, and Alienation Karl Marx's concept of alienated labour, the estrangement of the worker from the product of his labour, from the act of production... — Chapter 71 treats Literary Frameworks as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that western Literary Frameworks 3.2.1 Marxist and Materialist Criticism: Labour, Class, and Alienation Karl Marx's concept of alienated labour, the estrangement of the worker from the product of his labour, from the act of production... The remaining options point to different concerns and therefore do not answer this question.

२५१. (C) The chapter places Ravibhushan Pathak and Kumar Manoj Kashyap inside the wider parallel history of Maithili literature. — Chapter 72 treats Ravibhushan Pathak as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter places Ravibhushan Pathak and Kumar Manoj Kashyap inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२५२. (D) The critical frame recognises and contests the 'mainstream' or 'dried main drain' narrative of Maithili literature, one dominated by Brahmin-centric court culture, Sahitya Akademi selection biases, and the suppression of democratic, anti-caste, women's... — Chapter 72 treats Sahitya Akademi as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the critical frame recognises and contests the 'mainstream' or 'dried main drain' narrative of Maithili literature, one dominated by Brahmin-centric court culture, Sahitya Akademi selection biases, and the suppression of democratic, anti-caste, women's... The remaining options point to different concerns and therefore do not answer this question.

२५३. (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... — Chapter 72 treats Buddhist Charyapadas as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... The remaining options point to different concerns and therefore do not answer this question.

२५४. (D) The chapter notes that for a critical appreciation of their work, this context is indispensable: to read Pathak's play Riharsal or Kashyap's story 'Giraith Dewal' ('The Falling Wall') in isolation from the caste and class dynamics of Maithili literary... — Chapter 72 treats Giraith Dewal' as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that for a critical appreciation of their work, this context is indispensable: to read Pathak's play Riharsal or Kashyap's story 'Giraith Dewal' ('The Falling Wall') in isolation from the caste and class dynamics of Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

२५५. (D) The chapter notes that th-14th cent.), the Mithila-born philosopher and founder of the Navya Nyaya school, authored the monumental Tattvachintamani, a systematic treatise on epistemology (pramana-shastra). — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that th-14th cent.), the Mithila-born philosopher and founder of the Navya Nyaya school, authored the monumental Tattvachintamani, a systematic treatise on epistemology (pramana-shastra). The remaining options point to different concerns and therefore do not answer this question.

२५६. (B) The chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the... — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the... The remaining options point to different concerns and therefore do not answer this question.

२५७. (A) Indian Critical Traditions: Rasa, Dhvani, Vakrokti, and Alamkara The Sanskrit critical line of inheritance offers a rich set of analytical tools. — Chapter 72 treats Alamkara The Sanskrit as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that Indian Critical Traditions: Rasa, Dhvani, Vakrokti, and Alamkara The Sanskrit critical line of inheritance offers a rich set of analytical tools. The remaining options point to different concerns and therefore do not answer this question.

२५८. (D) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language. The remaining options point to different concerns and therefore do not answer this question.

२५९. (C) 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. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

२६०. (D) The chapter notes that western Critical Theories Applied From Western criticism, The analysis draws selectively on several traditions. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that western Critical Theories Applied From Western criticism, The analysis draws selectively on several traditions. The remaining options point to different concerns and therefore do not answer this question.

२६१. (A) The chapter notes that feminist criticism, from Virginia Woolf's 'room of one's own' to Gayatri Spivak's 'Can the Subaltern Speak?', is relevant to both writers, though differently. — Chapter 72 treats Virginia Woolf's as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that feminist criticism, from Virginia Woolf's 'room of one's own' to Gayatri Spivak's 'Can the Subaltern Speak?', is relevant to both writers, though differently. The remaining options point to different concerns and therefore do not answer this question.

२६२. (B) The chapter notes that kashyap's stories repeatedly centre women's experiences: the runaway daughter in 'Giraith Dewal,' the abandoned wives in 'Parajaa' and 'Maryada ka Hanan,' the flood-affected family in 'Bhukhala Peta.' These are not romanticised but... — Chapter 72 treats Giraith Dewal as part of its larger discussion of Ravibhushan

Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kashyap's stories repeatedly centre women's experiences: the runaway daughter in 'Giraith Dewal,' the abandoned wives in 'Parajaa' and 'Maryada ka Hanan,' the flood-affected family in 'Bhukhala Peta.' These are not romanticised but... The remaining options point to different concerns and therefore do not answer this question.

२६३. (A) The chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame. —

Chapter 72 treats Steh Nijhkar Bahi Gael' as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame. The remaining options point to different concerns and therefore do not answer this question.

२६४. (D) The chapter notes that pART II : R AV I B H U S H A N P A T H A K, L I F E , W O R K S , A N D C R I T I C A L S T U D Y 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district, Bihar, with family... — Chapter 72 treats Literary Context Ravibhushan Pathak as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II : R AV I B H U S H A N P A T H A K, L I F E , W O R K S , A N D C R I T I C A L S T U D Y 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district, Bihar, with family... The remaining options point to different concerns and therefore do not answer this question.

२६५. (D) The chapter places Ravindra Nath Thakur inside the wider parallel history of Maithili literature. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter places Ravindra Nath Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२६६. (A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna... — Chapter 73 treats Last Rites Haridwar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna... The remaining options point to different concerns and therefore do not answer this question.

२६७. (B) The chapter notes that it represents the most comprehensive scholarly and testimonial assessment of his life and work yet assembled, drawing on essays, critical reviews, personal reminiscences, and formal assessments by critics including Pradeep Pushpa... — Chapter 73 treats Pradeep Pushpa as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it represents the most comprehensive scholarly and testimonial assessment of his life and work yet assembled, drawing on essays, critical reviews, personal reminiscences, and formal assessments by critics including Pradeep Pushpa... The remaining options point to different concerns and therefore do not answer this question.

२६८. (B) The chapter notes that l i t e r a r y C a r e e r a n d P u b l i s h e d W o r k s 3.1 Published Books (Chronological) Ravindra Nath Thakur published nineteen volumes across Maithili and Hindi, spanning song collections, experimental verse, a novel, a... — Chapter 73 treats Published Books as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that l i t e r a r y C a r e e r a n d P u b l i s h e d W o r k s 3.1 Published Books (Chronological) Ravindra Nath Thakur published nineteen volumes across Maithili and Hindi, spanning song collections, experimental verse, a novel, a... The remaining options point to different concerns and therefore do not answer this question.

२६९. (C) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the correct year of first publication as 1985. — Chapter

73 treats Lekhani Ek Rang Anek as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the correct year of first publication as 1985. The remaining options point to different concerns and therefore do not answer this question.

२७०. (B) At the time of its composition, no ghazal grammar (ghazal shastra or vyakaran) existed for Maithili; critics had flatly claimed that ghazal could not be written in the language. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that at the time of its composition, no ghazal grammar (ghazal shastra or vyakaran) existed for Maithili; critics had flatly claimed that ghazal could not be written in the language. The remaining options point to different concerns and therefore do not answer this question.

२७१. (C) These formal shortcomings are major when evaluated against the ghazal grammar later codified on the Anchinhar Aakhar website by Gajendra Thakur and Ashish Anchinhar. — Chapter 73 treats Anchinhar Aakhar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that these formal shortcomings are major when evaluated against the ghazal grammar later codified on the Anchinhar Aakhar website by Gajendra Thakur and Ashish Anchinhar. The remaining options point to different concerns and therefore do not answer this question.

२७२. (D) The chapter notes that he served as lyricist, co-director, and screenplay writer. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he served as lyricist, co-director, and screenplay writer. The remaining options point to different concerns and therefore do not answer this question.

२७३. (B) The chapter notes that ravindra’s songs will bring a new age to Maithili music.” He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an Ayurveda-based telefilm, Aayurveda Ki Amar Kahani. — Chapter 73 treats Aayurveda Ki Amar Kahani as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ravindra’s songs will bring a new age to Maithili music.” He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an Ayurveda-based telefilm, Aayurveda Ki Amar Kahani. The remaining options point to different concerns and therefore do not answer this question.

२७४. (C) The chapter notes that laxman Jha Sagar’s memoir in the Videha special issue provides the most vivid account of how this partnership came into being. — Chapter 73 treats Jha Sagar’s as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that laxman Jha Sagar’s memoir in the Videha special issue provides the most vivid account of how this partnership came into being. The remaining options point to different concerns and therefore do not answer this question.

२७५. (C) The two immediately formed a duo, and from approximately 1966-1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural circuit. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the two immediately formed a duo, and from approximately 1966-1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural circuit. The remaining options point to different concerns and therefore do not answer this question.

२७६. (A) The chapter places Phanishwar Nath Renu inside the wider parallel history of Maithili literature. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter places Phanishwar Nath Renu inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२७७. (C) The chapter undertakes a comprehensive examination of how Renu wove the cultural fabric of Mithila and the linguistic texture of Maithili into the body of his Hindi literature. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter undertakes a comprehensive examination of how Renu wove the cultural fabric of Mithila and the linguistic

texture of Maithili into the body of his Hindi literature. The remaining options point to different concerns and therefore do not answer this question.

२७८. (D) The chapter notes that ultimately, the chapter holds that Renu's engagement with Mithila and Maithili is not ornamental but structural it is the very foundation upon which his literary vision is built. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that ultimately, the chapter holds that Renu's engagement with Mithila and Maithili is not ornamental but structural it is the very foundation upon which his literary vision is built. The remaining options point to different concerns and therefore do not answer this question.

२७९. (D) The chapter notes that biographical Context: The Making of a Mithila Writer 3. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that biographical Context: The Making of a Mithila Writer 3. The remaining options point to different concerns and therefore do not answer this question.

२८०. (D) The chapter notes that socioPolitical Dimensions: Caste, Gender, and Power in Mithila 10. — Chapter 74 treats Political Dimensions as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that socioPolitical Dimensions: Caste, Gender, and Power in Mithila 10. The remaining options point to different concerns and therefore do not answer this question.

२८१. (A) The chapter notes that biographical Context: The Making of a Mithila Writer 2.1 Early Life and Cultural Formation Phanishwar Nath Renu was born on 4 March 1921 in Aurahi Hingna village, Forbesganj tehsil, Purnia district... — Chapter 74 treats Early Life as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that biographical Context: The Making of a Mithila Writer 2.1 Early Life and Cultural Formation Phanishwar Nath Renu was born on 4 March 1921 in Aurahi Hingna village, Forbesganj tehsil, Purnia district... The remaining options point to different concerns and therefore do not answer this question.

२८२. (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. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

२८३. (A) In the Hindu epic line of inheritance, it is the kingdom of King Janaka philosopherking, author of the Ashtavakra Gita, and father of Sita. — Chapter 74 treats King Janaka as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that in the Hindu epic line of inheritance, it is the kingdom of King Janaka philosopherking, author of the Ashtavakra Gita, and father of Sita. The remaining options point to different concerns and therefore do not answer this question.

२८४. (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... The remaining options point to different concerns and therefore do not answer this question.

२८५. (A) The chapter notes that geographically, Mithila corresponds roughly to the northern plains of Bihar and adjoining parts of Nepal (the Terai region), bounded by the Gandak river to the west, the Mahananda to the east, the Himalayas to the north, and the... — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that

geographically, Mithila corresponds roughly to the northern plains of Bihar and adjoining parts of Nepal (the Terai region), bounded by the Gandak river to the west, the Mahananda to the east, the Himalayas to the north, and the... The remaining options point to different concerns and therefore do not answer this question.

२८६. (A) The chapter notes that despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state. — Chapter 74 treats Independence Indian as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state. The remaining options point to different concerns and therefore do not answer this question.

२८७. (B) 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. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

२८८. (C) Maithili Words and Phrases as Stylistic Signatures One of the most immediately recognizable features of Renu's prose style is its pervasive use of Maithili words, phrases, and idioms. — Chapter 74 treats Stylistic Signatures One as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that Maithili Words and Phrases as Stylistic Signatures One of the most immediately recognizable features of Renu's prose style is its pervasive use of Maithili words, phrases, and idioms. The remaining options point to different concerns and therefore do not answer this question.

२८९. (A) The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension. — Chapter 74 treats Linguistic Politics Renu's as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension. The remaining options point to different concerns and therefore do not answer this question.

२९०. (C) The chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhavak purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography. — Chapter 75 treats Kumar Safik as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhavak purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography. The remaining options point to different concerns and therefore do not answer this question.

२९१. (C) The chapter notes that this single editorial declaration establishes the work's historic significance: Baishakh Me Dalan Par (Shruti Prakashan, New Delhi, 2014; 1st edition) is the first Dalit autobiography in the Maithili language. — Chapter 75 treats Baishakh Me Dalan Par as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that this single editorial declaration establishes the work's historic significance: Baishakh Me Dalan Par (Shruti Prakashan, New Delhi, 2014; 1st edition) is the first Dalit autobiography in the Maithili language. The remaining options point to different concerns and therefore do not answer this question.

२९२. (A) The chapter notes that published in a language with over a thousand years of literary history from Vidyapati's medieval padas to the parallel literary movement of the twenty-first century Safi's text breaks what had been, until 2014, a complete silence: the... — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that published in a language with over a thousand years of literary history from Vidyapati's medieval padas to the parallel literary movement of the

twenty-first centurySafi's text breaks what had been, until 2014, a complete silence: the... The remaining options point to different concerns and therefore do not answer this question.

२९३. (D) The chapter notes that this hybrid form is itself a critical statement, it refuses to confine Safi to a single genre, claiming the full spectrum of literary expression for a Dalit voice that mainstream Maithili culture had not previously granted that right. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that this hybrid form is itself a critical statement, it refuses to confine Safi to a single genre, claiming the full spectrum of literary expression for a Dalit voice that mainstream Maithili culture had not previously granted that right. The remaining options point to different concerns and therefore do not answer this question.

२९४. (D) The chapter notes that by way of this millennium of literary production, the Dalit communities of Mithila, the dhobis, the chamars, the musahars, the doms, the passwans and others who constitute the foundational labour force of Mithila's agrarian and... — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that by way of this millennium of literary production, the Dalit communities of Mithila, the dhobis, the chamars, the musahars, the doms, the passwans and others who constitute the foundational labour force of Mithila's agrarian and... The remaining options point to different concerns and therefore do not answer this question.

२९५. (A) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge. The remaining options point to different concerns and therefore do not answer this question.

२९६. (A) The chapter notes that safi reverses this: he begins with the universal condition of struggle and then specifies its particular Dalit inflection. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that safi reverses this: he begins with the universal condition of struggle and then specifies its particular Dalit inflection. The remaining options point to different concerns and therefore do not answer this question.

२९७. (A) The dhobi community in Mithila occupies the position of a service caste whose traditional occupation (washing clothes for landed families) placed them in a relationship of economic dependence and social subordination to the upper castes they served. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the dhobi community in Mithila occupies the position of a service caste whose traditional occupation (washing clothes for landed families) placed them in a relationship of economic dependence and social subordination to the upper castes they served. The remaining options point to different concerns and therefore do not answer this question.

२९८. (D) The system that produced this situation, in which a First Class degree earner from a Mithila Dalit community cannot find employment, is the subject of Safi's most direct social critique: 'Eteh padhnihar bade afsar hoait achhi muda ham sab kichhu nai ka... — Chapter 75 treats First Class as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the system that produced this situation, in which a First Class degree earner from a Mithila Dalit community cannot find employment, is the subject of Safi's most direct social critique: 'Eteh padhnihar bade afsar hoait achhi muda ham sab kichhu nai ka... The remaining options point to different concerns and therefore do not answer this question.

२९९. (D) The chapter notes that vaishakh (April-May) is the hottest month in the Maithili calendar, the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural cycle. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh

wording, the relevant point is that the chapter notes that vaishakh (April-May) is the hottest month in the Maithili calendar, the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural cycle. The remaining options point to different concerns and therefore do not answer this question.

३००. (B) The chapter notes that this is Maithili nature poetry of the highest order, exact, sensory, and saturated with the specific natural and acoustic world of Mithila's summer. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that this is Maithili nature poetry of the highest order, exact, sensory, and saturated with the specific natural and acoustic world of Mithila's summer. The remaining options point to different concerns and therefore do not answer this question.

३०१. (A) The chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. The remaining options point to different concerns and therefore do not answer this question.

३०२. (A) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary... — Chapter 76 treats Gajendra Thakur as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that all five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary... The remaining options point to different concerns and therefore do not answer this question.

३०३. (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. — Chapter 76 treats Brief Theoretical Background Mithila as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. The remaining options point to different concerns and therefore do not answer this question.

३०४. (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). — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber). The remaining options point to different concerns and therefore do not answer this question.

३०५. (C) As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic... — Chapter 76 treats Yves Vequaud as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

३०६. (D) The chapter notes that this shift, theorised by David Szanton as the transition from 'folk art to art,' has produced what we now understand as contemporary Mithila painting: a hybrid practice negotiating ritual origin, market demand, personal expression... — Chapter 76 treats David Szanton as part of its larger discussion of Contemporary

Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that this shift, theorised by David Szanton as the transition from 'folk art to art,' has produced what we now understand as contemporary Mithila painting: a hybrid practice negotiating ritual origin, market demand, personal expression... The remaining options point to different concerns and therefore do not answer this question.

३०७. (D) The chapter notes that m r s S a n j u D a s : T h e S e l f -T a u g h t M o d e r n i s t a n d t h e Q u e s t i o n o f O b s c e n i t y Biographical and Contextual Overview Sanju Das was born in Kamrauli village, Darbhanga district, Bihar. — Chapter 76 treats Contextual Overview Sanju Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that m r s S a n j u D a s : T h e S e l f -T a u g h t M o d e r n i s t a n d t h e Q u e s t i o n o f O b s c e n i t y Biographical and Contextual Overview Sanju Das was born in Kamrauli village, Darbhanga district, Bihar. The remaining options point to different concerns and therefore do not answer this question.

३०८. (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... — Chapter 76 treats Devaki Devi as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... The remaining options point to different concerns and therefore do not answer this question.

३०९. (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. — Chapter 76 treats Paul Gauguin as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

३१०. (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ **Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.** — Chapter 76 treats Sanju Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency. The remaining options point to different concerns and therefore do not answer this question.

३११. (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. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures. The remaining options point to different concerns and therefore do not answer this question.

३१२. (D) 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. ■... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that 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. ■... The remaining options point to different concerns and therefore do not answer this question.

३९३. (D) Her use of folk motifs, decorative borders, and flattened forms inside compositionally complex and psychologically loaded paintings is a formal embodiment of this dialectic. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her use of folk motifs, decorative borders, and flattened forms inside compositionally complex and psychologically loaded paintings is a formal embodiment of this dialectic. The remaining options point to different concerns and therefore do not answer this question.

३९४. (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... The remaining options point to different concerns and therefore do not answer this question.

३९५. (C) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation. — Chapter 76 treats Griselda Pollock as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation. The remaining options point to different concerns and therefore do not answer this question.

३९६. (B) 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. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar. The remaining options point to different concerns and therefore do not answer this question.

३९७. (B) The chapter notes that kashyap developed a unique pedagogy that taught literacy by way of the geometric forms of Mithila art and traditional tattoo (godna) body painting. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that kashyap developed a unique pedagogy that taught literacy by way of the geometric forms of Mithila art and traditional tattoo (godna) body painting. The remaining options point to different concerns and therefore do not answer this question.

३९८. (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. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting. The remaining options point to different concerns and therefore do not answer this question.

३९९. (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art... — Chapter 76 treats Pierre Bourdieu's as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis

of cultural capital (The Rules of Art... The remaining options point to different concerns and therefore do not answer this question.

३२०. (A) The chapter notes that for marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, by way of Kashyap's pedagogy, literacy itself. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that for marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, by way of Kashyap's pedagogy, literacy itself. The remaining options point to different concerns and therefore do not answer this question.

३२१. (B) The invisibility of Shashi Bala inside the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history. — Chapter 76 treats Shashi Bala as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the invisibility of Shashi Bala inside the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history. The remaining options point to different concerns and therefore do not answer this question.

३२२. (C) As a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra... — Chapter 76 treats Arjun Appadurai as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that as a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra... The remaining options point to different concerns and therefore do not answer this question.

३२३. (A) The chapter notes that biographical and Institutional Context 2.1 Life and Background Santosh Kumar Mishra was born on 2037/5/28 BS (approximately 1980 CE) in Janakpurdham-7, Nepal, a city of deep Maithili and Mithila... — Chapter 77 treats Background Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that biographical and Institutional Context 2.1 Life and Background Santosh Kumar Mishra was born on 2037/5/28 BS (approximately 1980 CE) in Janakpurdham-7, Nepal, a city of deep Maithili and Mithila... The remaining options point to different concerns and therefore do not answer this question.

३२४. (A) His permanent address is Janakpurdham-7, Jiomile; his temporary address in Kathmandu (Balaju Hiit, Kathmandu) reflects the common pattern of Maithili intellectuals who maintain roots in the Terai while working in the Nepali capital. — Chapter 77 treats Balaju Hiit as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that his permanent address is Janakpurdham-7, Jiomile; his temporary address in Kathmandu (Balaju Hiit, Kathmandu) reflects the common pattern of Maithili intellectuals who maintain roots in the Terai while working in the Nepali capital. The remaining options point to different concerns and therefore do not answer this question.

३२५. (B) The chapter notes that he is a founding member and President of Maithil Navayu Sahitya Parishad (Maithil New Youth Literary Council), Kathmandu, an organization dedicated to the promotion of Maithili language, literature, culture, and art in Nepal's capital. — Chapter 77 treats Maithil Navayu Sahitya Parishad as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that he is a founding member and President of Maithil Navayu Sahitya Parishad (Maithil New Youth Literary Council), Kathmandu, an organization dedicated to the promotion of Maithili language, literature, culture, and art in Nepal's capital. The remaining options point to different concerns and therefore do not answer this question.

३२६. (C) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally key, not as a regional footnote.' Mishra's work is firmly inside this Nepal-Maithili

line of inheritance. — Chapter 77 treats Gajendra Thakur as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally key, not as a regional footnote.' Mishra's work is firmly inside this Nepal-Maithili line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

३२७. (D) The repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the repeated 'Muda ena kie?' is the dhvani signal, the reverberation that exceeds the literal statement. The remaining options point to different concerns and therefore do not answer this question.

३२८. (B) The poem's insight, that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient, is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance). — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the poem's insight, that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient, is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance). The remaining options point to different concerns and therefore do not answer this question.

३२९. (B) The chapter notes that 'Matribhumi' (Motherland) invokes the Mithila community: 'Ao Mithilawasi / Ahan chhi ekta shakti / Ahan bachau matribhumikey / Aa ka' ekr bhakti.' — Chapter 77 treats Ao Mithilawasi as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that 'Matribhumi' (Motherland) invokes the Mithila community: 'Ao Mithilawasi / Ahan chhi ekta shakti / Ahan bachau matribhumikey / Aa ka' ekr bhakti.'. The remaining options point to different concerns and therefore do not answer this question.

३३०. (D) Aena (Mirror), Anthology of Maithili Poetry Overview Aena is a multi-author Maithili poetry anthology compiled and edited by Santosh Kumar Mishra under the imprint of Maithil Navayu Sahitya Parishad, Kathmandu (first edition Magh 2062 BS / approximately... — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that aena (Mirror), Anthology of Maithili Poetry Overview Aena is a multi-author Maithili poetry anthology compiled and edited by Santosh Kumar Mishra under the imprint of Maithil Navayu Sahitya Parishad, Kathmandu (first edition Magh 2062 BS / approximately... The remaining options point to different concerns and therefore do not answer this question.

३३१. (C) The chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics. The remaining options point to different concerns and therefore do not answer this question.

३३२. (B) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

३३३. (D) The chapter notes that prefatory Note on the Videha Parallel History critical frame II. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that prefatory Note on the Videha Parallel History critical frame II. The remaining options point to different concerns and therefore do not answer this question.

३३४. (D) The chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. — Chapter 78 treats Children's Literature as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Children's Literature (Phool Titli Aa Tulbul) XI. The remaining options point to different concerns and therefore do not answer this question.

३३५. (B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

३३६. (A) The Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk... — Chapter 78 treats Sahitya Akademi as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the Videha Parallel History holds that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk... The remaining options point to different concerns and therefore do not answer this question.

३३७. (C) The Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. — Chapter 78 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the Videha Parallel History furthermore recovers the figure of Gaṅgeśa Upādhyāya (c. The remaining options point to different concerns and therefore do not answer this question.

३३८. (A) The chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that 1350 CE), the Maithili philosopher whose Tattvacintāmaṇi inaugurated the Navya-Nyāya school of Indian logic. The remaining options point to different concerns and therefore do not answer this question.

३३९. (B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. The remaining options point to different concerns and therefore do not answer this question.

३४०. (B) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s ' L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades... — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s ' L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades... The remaining options point to different concerns and therefore do not answer this question.

३४१. (B) The chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). — Chapter 78 treats Shree Sayin Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this is described on the cover as 'a peerless collection of Maithili lyrics' (A peerless

collection of Maithili lyrics, composed by Shree Sayin Jha 'Saras'). The remaining options point to different concerns and therefore do not answer this question.

३४३. (B) The chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). — Chapter 78 treats Prashna Ee Uthaiye as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that dhari Prashna Ee Uthaiye (Jharkhand Mithila Manch, Ranchi, 2015; 1st ed.; print run 1000) Title: 'She Asks This Question' (Dhari = She/A Woman; Prashna = Question; Ee Uthaiye = Raises This). The remaining options point to different concerns and therefore do not answer this question.

३४३. (B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. The remaining options point to different concerns and therefore do not answer this question.

३४४. (A) In Dhari Prashna Ee Uthaiye, raudra and vira assert themselves alongside karuṇā, as the poet confronts gender injustice. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that in Dhari Prashna Ee Uthaiye, raudra and vira assert themselves alongside karuṇā, as the poet confronts gender injustice. The remaining options point to different concerns and therefore do not answer this question.

३४५. (D) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. — Chapter 78 treats Anandavardhana Anandavardhana's Dhvanyāloka as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

३४६. (D) His writings have appeared in numerous prestigious Maithili journals and periodicals over the years. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that his writings have appeared in numerous prestigious Maithili journals and periodicals over the years. The remaining options point to different concerns and therefore do not answer this question.

३४७. (A) The chapter notes that this act of inter-linguistic hospitality is, inside the Videha Parallel History's terms, a model of what the democratic, inclusive, multi-vocal Maithili literary line of inheritance ought to look like. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that this act of inter-linguistic hospitality is, inside the Videha Parallel History's terms, a model of what the democratic, inclusive, multi-vocal Maithili literary line of inheritance ought to look like. The remaining options point to different concerns and therefore do not answer this question.

३४८. (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili... — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili... The remaining options point to different concerns and therefore do not answer this question.

३४९. (D) The chapter notes that singh begins from the foundational proposition that literature is 'the accumulated repository of knowledge' ('gyaan raashik sanchit kosh'), and that periodisation is necessary for systematic study, while acknowledging that the... — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu

Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that singh begins from the foundational proposition that literature is ‘the accumulated repository of knowledge’ (‘gyaan raashik sanchit kosha’), and that periodisation is necessary for systematic study, while acknowledging that the... The remaining options point to different concerns and therefore do not answer this question.

३५०. (B) The chapter notes that each previous scholar’s position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered). — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that each previous scholar’s position is treated as a paksha (proposition) whose sadhya is subjected to scrutiny of its hetu (reasons offered). The remaining options point to different concerns and therefore do not answer this question.

३५१. (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra’s neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... — Chapter 79 treats Jayakant Mishra’s as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra’s neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... The remaining options point to different concerns and therefore do not answer this question.

३५२. (C) The rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni’s... — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni’s... The remaining options point to different concerns and therefore do not answer this question.

३५३. (D) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women’s oppression in modern Maithili social drama, covering the domains of physical... — Chapter 79 treats Naari Samasya as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women’s oppression in modern Maithili social drama, covering the domains of physical... The remaining options point to different concerns and therefore do not answer this question.

३५४. (B) The essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim ‘Yatra Naaaryastu Poojyante Ramante... — Chapter 79 treats Yatra Naaaryastu Poojyante Ramante as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essay opens with a synoptic history of the position of women in Indian and specifically Mithilanchal society from the Vedic period to the present, tracing the paradox that a society which produces the famous maxim ‘Yatra Naaaryastu Poojyante Ramante... The remaining options point to different concerns and therefore do not answer this question.

३५५. (B) The essay then moves by way of a sequence of dramatic texts, quoting from each to illustrate its chosen theme. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essay then moves by way of a sequence of dramatic texts, quoting from each to illustrate its chosen theme. The remaining options point to different concerns and therefore do not answer this question.

३५६. (D) The chapter notes that singh does not generalise about women’s oppression in the abstract but grounds each claim in specific dialogue and plot. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr.

Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that Singh does not generalise about women's oppression in the abstract but grounds each claim in specific dialogue and plot. The remaining options point to different concerns and therefore do not answer this question.

३५७. (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... — Chapter 79 treats Kanchinath Jha as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essay's 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... The remaining options point to different concerns and therefore do not answer this question.

३५८. (A) 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... — Chapter 79 treats Adrienne Rich as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that from a 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... The remaining options point to different concerns and therefore do not answer this question.

३५९. (D) The chapter notes that this is consistent with Sara Ruddick's feminist epistemology ('Maternal Thinking', 1989), which foregrounds the particular, embodied, relational knowledge produced by women's actual social experience. — Chapter 79 treats Sara Ruddick's as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that this is consistent with Sara Ruddick's feminist epistemology ('Maternal Thinking', 1989), which foregrounds the particular, embodied, relational knowledge produced by women's actual social experience. The remaining options point to different concerns and therefore do not answer this question.

३६०. (D) The chapter notes that by documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive line of inheritance that has been underrecognised. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that by documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive line of inheritance that has been underrecognised. The remaining options point to different concerns and therefore do not answer this question.

३६१. (C) The chapter notes that Uday Narayana Singh 'Nachiketa', about the number of Maithili workers at CIIL; and the quietly comic episode of the packet of ground moong lentils that Dr. — Chapter 79 treats Narayana Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that Uday Narayana Singh 'Nachiketa', about the number of Maithili workers at CIIL; and the quietly comic episode of the packet of ground moong lentils that Dr. The remaining options point to different concerns and therefore do not answer this question.

३६२. (C) The chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature. — Chapter 80 treats Shanti Lakshmi Chaudhary as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

३६३. (A) A PARALLEL HISTORY OF MAITHILI LITERATURE CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel... — Chapter 80 treats CRITICAL APPRECIATIONS

SHANTI LAKSHMI CHAUDHARY as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that a P A R A L L E L H I S T O R Y O F M A I T H I L I L I T E R A T U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel... The remaining options point to different concerns and therefore do not answer this question.

३६४. (C) Her surname Chaudhary indicates origins in the Chaudhary community of Mithila, a community with a strong presence in the Madhubani district and the broader Mithila region, historically associated with agricultural and administrative roles. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her surname Chaudhary indicates origins in the Chaudhary community of Mithila, a community with a strong presence in the Madhubani district and the broader Mithila region, historically associated with agricultural and administrative roles. The remaining options point to different concerns and therefore do not answer this question.

३६५. (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेखि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netāṁī (The Leader), pp. — Chapter 80 treats Lesbian Continuum as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेखि यन कॉन्टिन्युअम) / Mātṛtva (Motherhood) / Netāṁī (The Leader), pp. The remaining options point to different concerns and therefore do not answer this question.

३६६. (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेखि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva' (Motherhood) and 'Netāṁī', is among the most theoretically... — Chapter 80 treats 'Lesbian Continuum' Essay as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेखि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātṛtva' (Motherhood) and 'Netāṁī', is among the most theoretically... The remaining options point to different concerns and therefore do not answer this question.

३६७. (A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable... The remaining options point to different concerns and therefore do not answer this question.

३६८. (C) 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... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

३६९. (D) The chapter notes that tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional

Composer. Put in fresh wording, the relevant point is that the chapter notes that tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural... The remaining options point to different concerns and therefore do not answer this question.

३७०. (D) The chapter notes that barkha Rānī (Rain Queen) personifies the monsoon as a female sovereign, a move consistent with the Indian line of inheritance of gendering natural forces and consistent also with the feminist implications of elevating the feminine in... — Chapter 80 treats Rain Queen as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that barkha Rānī (Rain Queen) personifies the monsoon as a female sovereign, a move consistent with the Indian line of inheritance of gendering natural forces and consistent also with the feminist implications of elevating the feminine in... The remaining options point to different concerns and therefore do not answer this question.

३७१. (C) The chapter notes that kumhar (Potter) suggests an engagement with the craft line of inheritance of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that kumhar (Potter) suggests an engagement with the craft line of inheritance of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life. The remaining options point to different concerns and therefore do not answer this question.

३७२. (C) The chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). — Chapter 80 treats Style Her as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). The remaining options point to different concerns and therefore do not answer this question.

३७३. (C) Her Sadeha 7 contribution of eight ghazals alongside haiku and prose poetry shows a poet who treats formal diversity, the short (haiku), the medium (ghazal), and the unstructured (prose poetry), as complementary instruments in a single creative practice. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Sadeha 7 contribution of eight ghazals alongside haiku and prose poetry shows a poet who treats formal diversity, the short (haiku), the medium (ghazal), and the unstructured (prose poetry), as complementary instruments in a single creative practice. The remaining options point to different concerns and therefore do not answer this question.

३७४. (A) The chapter notes that for Chaudhary, translating this critical frame into Maithili criticism is an act of asserting that Maithili women's culture including its folk song traditions, painting practices, and ritual life, has its own lesbian continuum that... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that for Chaudhary, translating this critical frame into Maithili criticism is an act of asserting that Maithili women's culture including its folk song traditions, painting practices, and ritual life, has its own lesbian continuum that... The remaining options point to different concerns and therefore do not answer this question.

३७५. (B) The chapter notes that Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional

Composer. Put in fresh wording, the relevant point is that the chapter notes that Elaine Showalter's gynocriticism (*A Literature of Their Own*, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic... The remaining options point to different concerns and therefore do not answer this question.

३७६. (D) The chapter notes that Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms. The remaining options point to different concerns and therefore do not answer this question.

३७७. (B) The chapter notes that Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way. — Chapter 80 treats Feminist Knowledge Gaṅgeśa's *Tattvacintāma* as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's *Tattvacintāmaṇi*'s analysis of *pratyakṣa* (direct perception) as the most reliable *pramāṇa* is relevant to feminist epistemology in a specific way. The remaining options point to different concerns and therefore do not answer this question.

३७८. (A) The chapter notes that feminist standpoint theory, particularly Sandra Harding's argument (*The Science Question in Feminism*, 1986) that knowledge produced from the standpoint of the oppressed is epistemically privileged because it has access to realities... — Chapter 80 treats Sandra Harding's as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that feminist standpoint theory, particularly Sandra Harding's argument (*The Science Question in Feminism*, 1986) that knowledge produced from the standpoint of the oppressed is epistemically privileged because it has access to realities... The remaining options point to different concerns and therefore do not answer this question.

३७९. (B) The feminist poet's pratyakṣa of women's experience, the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure, serves as a form of pramāṇa that the canonical literary line of inheritance's male-dominated... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the 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... The remaining options point to different concerns and therefore do not answer this question.

३८०. (B) The chapter notes that Chaudhary's Lesbian Continuum essay and Māṭṛtva piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities. — Chapter 80 treats Lesbian Continuum as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that Chaudhary's Lesbian Continuum essay and *Māṭṛtva* piece constitute *anumāna* (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities. The remaining options point to different concerns and therefore do not answer this question.

३८१. (C) The critical frame's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the critical frame's founding commitment to subaltern,

Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus. The remaining options point to different concerns and therefore do not answer this question.

३८३. (A) Her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Lesbian Continuum essay brings radical feminist theory into Maithili literary discourse; her nature poetry valorises the domestic female sphere of Mithila's ecological culture; her children's poetry contributes to the project of building a Maithili... The remaining options point to different concerns and therefore do not answer this question.

३८३. (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. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her 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. The remaining options point to different concerns and therefore do not answer this question.

३८४. (B) 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... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

३८५. (A) The chapter places Shardindu Chaudhary inside the wider parallel history of Maithili literature. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter places Shardindu Chaudhary inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

३८६. (C) The chapter notes that biographical profile at a Glance The following facts are drawn from the formal profile in Videha 358 (presented by Jagdish Chandra Thakur 'Anil', pp. — Chapter 81 treats Jagdish Chandra Thakur as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that biographical profile at a Glance The following facts are drawn from the formal profile in Videha 358 (presented by Jagdish Chandra Thakur 'Anil', pp. The remaining options point to different concerns and therefore do not answer this question.

३८७. (A) The chapter notes that 25) 2.4, Kalpana Jha: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak: Shardindu Chaudhary' (pp. — Chapter 81 treats Kalpana Jha as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that 25) 2.4, Kalpana Jha: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak: Shardindu Chaudhary' (pp. The remaining options point to different concerns and therefore do not answer this question.

३८८. (D) The chapter notes that 106 ongoing Editorials of Samay-Sal Periodical editorials Analysed by Ajit Kumar Jha, Videha 358 pp. — Chapter 81 treats Samay-Sal Periodical as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that 106 ongoing Editorials of Samay-Sal Periodical editorials Analysed by Ajit Kumar Jha, Videha 358 pp. The remaining options point to different concerns and therefore do not answer this question.

३८९. (D) They represent the sustained deployment of a comic-critical worldview across a major body of work. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that they represent the sustained deployment of a comic-critical worldview across a major body of work. The remaining options point to different concerns and therefore do not answer this question.

३९०. (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. — Chapter 81 treats Bad Ajagut Dekhal as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. The remaining options point to different concerns and therefore do not answer this question.

३९१. (C) 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. — Chapter 81 treats Harimohan Jha's as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the satirical-observer mode has deep roots in Maithili comic writing, going back to Harimohan Jha's (1908-1984) Khattar Kakak Tarang, in which the fictional 'uncle' Khattar Kaka systematically dismantles religious and social orthodoxies. The remaining options point to different concerns and therefore do not answer this question.

३९२. (A) The chapter notes that shardindu Chaudhary works in this same line of inheritance of the sharp-eyed commentator who sees by way of convention. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that shardindu Chaudhary works in this same line of inheritance of the sharp-eyed commentator who sees by way of convention. The remaining options point to different concerns and therefore do not answer this question.

३९३. (C) The Videha 358 critical essay by Gajendra Thakur (pp. — Chapter 81 treats Gajendra Thakur as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the Videha 358 critical essay by Gajendra Thakur (pp. The remaining options point to different concerns and therefore do not answer this question.

३९४. (A) The chapter notes that 106), this satirical memoir collection takes its title from the Maithili expression 'Ja Ham Janitahun', 'Had I known...', a phrase charged with retrospective irony. — Chapter 81 treats Ja Ham Janitahun' as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that 106), this satirical memoir collection takes its title from the Maithili expression 'Ja Ham Janitahun', 'Had I known...', a phrase charged with retrospective irony. The remaining options point to different concerns and therefore do not answer this question.

३९५. (A) The chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical... — Chapter 81 treats Ajit Kumar Jha's as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical... The remaining options point to different concerns and therefore do not answer this question.

३९६. (B) The history of Maithili literature has always been bound up with periodical culture. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the history of Maithili literature has always been bound up with periodical culture. The remaining options point to different concerns and therefore do not answer this question.

३९७. (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. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that his 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. The remaining options point to different concerns and therefore do not answer this question.

३९८. (C) The Videha Context Videha, Pratham Maithili Paksik E-Patrika (ISSN 2229-547X), founded 1 January 2008 (building on the Bhaalsarik Gaachh blog from 2004), is the first Maithili fortnightly e-journal. — Chapter 82 treats Pratham Maithili Paksik E-Patrika as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the Videha Context Videha, Pratham Maithili Paksik E-Patrika (ISSN 2229-547X), founded 1 January 2008 (building on the Bhaalsarik Gaachh blog from 2004), is the first Maithili fortnightly e-journal. The remaining options point to different concerns and therefore do not answer this question.

३९९. (C) 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)... — Chapter 82 treats Maay Hamar Nav Kumbh Naheli as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad 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)... The remaining options point to different concerns and therefore do not answer this question.

४००. (B) A n a l y s i s T h r o u g h I n d i a n K a v y a s h a s t r a 3.1 Rasa Siddhanta (Theory of Aesthetic Emotion) Bharatamuni and Abhinavagupta The Nattyashastra of Bharatamuni (c. — Chapter 82 treats Rasa Siddhanta as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that a n a l y s i s T h r o u g h I n d i a n K a v y a s h a s t r a 3.1 Rasa Siddhanta (Theory of Aesthetic Emotion) Bharatamuni and Abhinavagupta The Nattyashastra of Bharatamuni (c. The remaining options point to different concerns and therefore do not answer this question.

४०१. (D) The chapter notes that shanta Rasa and Bhakti Aesthetics in Maay Hamar Nav Kumbh Naheli The poem on the mother achieves shanta rasa, the peace of settled spiritual insight, by way of a systematic stripping away of conventional claims to worth. — Chapter 82 treats Bhakti Aesthetics as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that shanta Rasa and Bhakti Aesthetics in Maay Hamar Nav Kumbh Naheli The poem on the mother achieves shanta rasa, the peace of settled spiritual insight, by way of a systematic stripping away of conventional claims to worth. The remaining options point to different concerns and therefore do not answer this question.

४०२. (C) The chapter notes that shahar O Gel (The City He Went To) is a classic viyoga poem, the lament of the village left behind, of human bonds dissolving in the stone jungle of the city. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that shahar O Gel (The City He Went To) is a classic viyoga poem, the lament of the village left behind, of human bonds dissolving in the stone jungle of the city. The remaining options point to different concerns and therefore do not answer this question.

४०३. (B) The chapter notes that prasad writes 'Sahitya rajniti nai chhai' (Literature is not politics), the suggested meaning is more capacious than the explicit claim: it implies a critique of the instrumentalisation of art by any ideological programme, a point... — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad writes 'Sahitya rajniti nai chhai' (Literature is not politics), the suggested meaning is more capacious than the explicit claim: it implies a critique of the instrumentalisation of art by any ideological programme, a point... The remaining options point to different concerns and therefore do not answer this question.

४०४. (A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). The remaining options point to different concerns and therefore do not answer this question.

४०५. (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). — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification), not mere upama (simile). The remaining options point to different concerns and therefore do not answer this question.

४०६. (D) The chapter notes that prasad's Khebaiyan exemplifies what Brooks called the 'well-wrought urn': a poem whose meaning is inseparable from its form. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's Khebaiyan exemplifies what Brooks called the 'well-wrought urn': a poem whose meaning is inseparable from its form. The remaining options point to different concerns and therefore do not answer this question.

४०७. (C) The paradox of the marginalised asserting themselves by way of a complaint is quintessentially New Critical irony. — Chapter 82 treats New Critical as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the paradox of the marginalised asserting themselves by way of a complaint is quintessentially New Critical irony. The remaining options point to different concerns and therefore do not answer this question.

४०८. (C) The chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. The remaining options point to different concerns and therefore do not answer this question.

४०९. (C) The chapter notes that prasad's work operates inside what Spivak would call the 'subaltern cartography' of Maithili. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's work operates inside what Spivak would call the 'subaltern cartography' of Maithili. The remaining options point to different concerns and therefore do not answer this question.

४१०. (D) 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. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

४११. (A) 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. — Chapter 82 treats Gender Theory The as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

४१२. (A) 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. — Chapter 82

treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

४१३. (B) The chapter notes that prasad's work, by way of the Marxist lens, serves as a form of cultural praxis: his poetry documents the material conditions of the Maithili semi-urban periphery (Nirmali, Supaul, a flood-vulnerable, economically marginalised region). — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's work, by way of the Marxist lens, serves as a form of cultural praxis: his poetry documents the material conditions of the Maithili semi-urban periphery (Nirmali, Supaul, a flood-vulnerable, economically marginalised region). The remaining options point to different concerns and therefore do not answer this question.

४१४. (A) The chapter notes that 'Shahar O Gel' is a document of primitive accumulation in the cultural sphere: the village's human capital is drained to the city, leaving a community that has lost its social fabric. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that 'Shahar O Gel' is a document of primitive accumulation in the cultural sphere: the village's human capital is drained to the city, leaving a community that has lost its social fabric. The remaining options point to different concerns and therefore do not answer this question.

४१५. (C) The chapter notes that shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse... — Chapter 83 treats Kumar Jha as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse... The remaining options point to different concerns and therefore do not answer this question.

४१६. (A) His mother was the late Chandrakala Devi, who also composed Maithili verse. — Chapter 83 treats Chandrakala Devi as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that his mother was the late Chandrakala Devi, who also composed Maithili verse. The remaining options point to different concerns and therefore do not answer this question.

४१७. (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. — Chapter 83 treats Fazlur Rehman Hashmi as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. The remaining options point to different concerns and therefore do not answer this question.

४१८. (C) The chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy. — Chapter 83 treats Tillu Miyan as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he would sing to the child: 'Tillu Miyan raji, pet me karaji, aur daudo hau sipahi' - a formative detail that locates the poet inside a web of literary and affective bonds from infancy. The remaining options point to different concerns and therefore do not answer this question.

४१९. (D) The collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss,

politically charged verses on caste and agrarian injustice, environmental lament, and... The remaining options point to different concerns and therefore do not answer this question.

४२०. (C) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that these poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song. The remaining options point to different concerns and therefore do not answer this question.

४२१. (A) The chapter notes that kṣemendra's concept of aucitya (propriety, appropriateness), the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment, is precisely what these poems embody. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kṣemendra's concept of aucitya (propriety, appropriateness), the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment, is precisely what these poems embody. The remaining options point to different concerns and therefore do not answer this question.

४२२. (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. The remaining options point to different concerns and therefore do not answer this question.

४२३. (D) His Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sāṃ Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām (We/I, the first-person plural assertion)... — Chapter 84 treats Gīta Sā as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 18 contribution is his most substantial: eight song-poems whose titles encapsulate his dominant themes, Gīta Sāṃ Pahine (Before the Song, suggesting the pre-literary moment of creative conception), Hām (We/I, the first-person plural assertion)... The remaining options point to different concerns and therefore do not answer this question.

४२४. (A) The chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record. — Chapter 84 treats Ke Dastāveza as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary line of inheritance, the poem as evidence, the song as historical record. The remaining options point to different concerns and therefore do not answer this question.

४२५. (A) Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration. — Chapter 84 treats Theoretical Frameworks Vatsyayan-Ajneya's as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration. The remaining options point to different concerns and therefore do not answer this question.

४२६. (A) ACHHE LAL SHASTRI अछेलाल 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 Kavītā | Sadeha... — Chapter 84 treats ACHHE LAL SHASTRI as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that aCHHE LAL SHASTRI अछेलाल 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 Kavita | Sadeha... The remaining options point to different concerns and therefore do not answer this question.

४२७. (D) Her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits. The remaining options point to different concerns and therefore do not answer this question.

४२८. (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... — Chapter 84 treats Theoretical Frameworks Rich's as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

४२९. (D) 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. — Chapter 84 treats Anamika Raj's as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the Videha Parallel History: 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. The remaining options point to different concerns and therefore do not answer this question.

४३०. (D) 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... — Chapter 84 treats ANIL MALLIK as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

४३१. (D) The chapter notes that dādika Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the line of inheritance of the grandmother's oral transmission of folk culture, the role that Maithili's women's oral line of... — Chapter 84 treats Grandmother's Song as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that dādika Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the line of inheritance of the grandmother's oral transmission of folk culture, the role that Maithili's women's oral line of... The remaining options point to different concerns and therefore do not answer this question.

४३२. (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. — Chapter 84 treats Parallel History as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

४३३. (C) 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... — Chapter 84 treats Hama Deha as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

४३४. (A) The Videha Parallel History: Mallik's eight-volume presence makes him the archive's most consistent early ghazal voice. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the Videha Parallel History: Mallik's eight-volume presence makes him the archive's most consistent early ghazal voice. The remaining options point to different concerns and therefore do not answer this question.

४३५. (B) The gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony. The remaining options point to different concerns and therefore do not answer this question.

४३६. (C) The chapter notes that western Critical Perspectives VI.A Formalism and New Criticism VI.B Structuralism and Narratology VI.C Postcolonialism and Subaltern Studies VI.D Feminist Literary Criticism VII. — Chapter 85 treats New Criticism VI.B Structuralism as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that western Critical Perspectives VI.A Formalism and New Criticism VI.B Structuralism and Narratology VI.C Postcolonialism and Subaltern Studies VI.D Feminist Literary Criticism VII. The remaining options point to different concerns and therefore do not answer this question.

४३७. (D) Indian Critical Perspectives VII.A Rasa Theory (Bharata and Abhinavagupta) VII.B Dhvani and Vakrokti VII.C The Navya Nyaya Epistemological critical frame of Gangesa Upadhyaya VII.D Applying Navya Nyaya to Srinivas's Fiction VIII. — Chapter 85 treats VII.B Dhvani as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that indian Critical Perspectives VII.A Rasa Theory (Bharata and Abhinavagupta) VII.B Dhvani and Vakrokti VII.C The Navya Nyaya Epistemological critical frame of Gangesa Upadhyaya VII.D Applying Navya Nyaya to Srinivas's Fiction VIII. The remaining options point to different concerns and therefore do not answer this question.

४३८. (A) The chapter notes that comparative Literary Study VIII.A Shivshankar Srinivas and Kathakar Ashok VIII.B Shivshankar Srinivas and Kumar Pawan VIII.C Srinivas in the Context of Maithili Short Fiction IX. — Chapter 85 treats Literary Study VIII.A Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that comparative Literary Study VIII.A Shivshankar Srinivas and Kathakar Ashok VIII.B Shivshankar Srinivas and Kumar Pawan VIII.C Srinivas in the Context of Maithili Short Fiction IX. The remaining options point to different concerns and therefore do not answer this question.

४३९. (C) The special commemorative issue of Videha (Issue 424, August 2025), which is dedicated entirely to him, marks a landmark moment in the critical recognition of his oeuvre. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the special commemorative issue of Videha (Issue 424, August 2025), which is dedicated entirely to him, marks a landmark

moment in the critical recognition of his oeuvre. The remaining options point to different concerns and therefore do not answer this question.

४४०. (A) His critical writings include Badalait Swar (2011), Maithili Upanyas ki Aalochana (2021), and Vishleshan (2022). — Chapter 85 treats Badalait Swar as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his critical writings include Badalait Swar (2011), Maithili Upanyas ki Aalochana (2021), and Vishleshan (2022). The remaining options point to different concerns and therefore do not answer this question.

४४१. (B) The chapter notes that trikona (1986), A collaborative collection in which Srinivas participated alongside other writers. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that trikona (1986), A collaborative collection in which Srinivas participated alongside other writers. The remaining options point to different concerns and therefore do not answer this question.

४४२. (D) The chapter notes that this debut co-authored collection introduced him to the Maithili reading public. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this debut co-authored collection introduced him to the Maithili reading public. The remaining options point to different concerns and therefore do not answer this question.

४४३. (C) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women. The remaining options point to different concerns and therefore do not answer this question.

४४४. (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. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

४४५. (C) The chapter notes that contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424. The remaining options point to different concerns and therefore do not answer this question.

४४६. (A) The chapter notes that translated Work "Sinurhar" (Sinurhar, Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008). "Mati" ("Soil") was translated by Ashutosh Kumar... — Chapter 85 treats Putting Vermilion as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that translated Work "Sinurhar" (Sinurhar, Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008). "Mati" ("Soil") was translated by Ashutosh Kumar... The remaining options point to different concerns and therefore do not answer this question.

४४७. (A) 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. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

888. (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. The remaining options point to different concerns and therefore do not answer this question.

889. (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? — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story'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? The remaining options point to different concerns and therefore do not answer this question.

890. (D) The chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr. — Chapter 85 treats Kumar Mishra as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr. The remaining options point to different concerns and therefore do not answer this question.

891. (B) The story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another. The remaining options point to different concerns and therefore do not answer this question.

892. (C) The story shows Srinivas's capacity to render female interiority with empathy. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story shows Srinivas's capacity to render female interiority with empathy. The remaining options point to different concerns and therefore do not answer this question.

893. (D) The chapter notes that centres on Subhash Chandra Yadav, Nit Naval Subhash Chandra Yadav. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that centres on Subhash Chandra Yadav, Nit Naval Subhash Chandra Yadav. The remaining options point to different concerns and therefore do not answer this question.

894. (D) And Subhash Chandra Yadav did not stop listening to stories. "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased. — Chapter 86 treats Magical Birds as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and Subhash Chandra Yadav did not stop listening to stories. "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased. The remaining options point to different concerns and therefore do not answer this question.

895. (A) The remaining birds from the magical land of Mithila also disappeared. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the remaining birds from the magical land of Mithila also disappeared. The remaining options point to different concerns and therefore do not answer this question.

896. (B) The farmers were still ploughing the fields, but without the colourful birds, this Mithila did not seem like that Mithila anymore. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the farmers were still ploughing the fields, but

without the colourful birds, this Mithila did not seem like that Mithila anymore. The remaining options point to different concerns and therefore do not answer this question.

४५७. (A) And in the land of Princess Swapnasundari, Mithila, small and big trees began to smile everywhere. — Chapter 86 treats Princess Swapnasundari as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and in the land of Princess Swapnasundari, Mithila, small and big trees began to smile everywhere. The remaining options point to different concerns and therefore do not answer this question.

४५८. (C) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys. The remaining options point to different concerns and therefore do not answer this question.

४५९. (D) And the Mithila of that little princess became the greenest and most cheerful country in the world. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and the Mithila of that little princess became the greenest and most cheerful country in the world. The remaining options point to different concerns and therefore do not answer this question.

४६०. (B) And if we too happen to find such a place, where men and women can think big thoughts! — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and if we too happen to find such a place, where men and women can think big thoughts! The remaining options point to different concerns and therefore do not answer this question.

४६१. (C) The chapter notes that if you find this place, wherever it is, then inform us at our e-mail address editorial.staff.videha@gmail.com. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that if you find this place, wherever it is, then inform us at our e-mail address editorial.staff.videha@gmail.com. The remaining options point to different concerns and therefore do not answer this question.

४६२. (C) The chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting. The remaining options point to different concerns and therefore do not answer this question.

४६३. (C) Maithili Story Science (Maithila Kathashastra) and Subhash Chandra Yadav The target of Michel Foucault's "Disciplinary Institution" and the psychological "Gaslighting" of Barton and Whitehead is the same. — Chapter 86 treats Maithila Kathashastra as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that maithili Story Science (Maithila Kathashastra) and Subhash Chandra Yadav The target of Michel Foucault's "Disciplinary Institution" and the psychological "Gaslighting" of Barton and Whitehead is the same. The remaining options point to different concerns and therefore do not answer this question.

४६४. (A) The chapter notes that so Subhash Chandra Yadav's writer's block was not ordinary writer's block, it was "gaslighting". — Chapter 86 treats Subhash Chandra Yadav's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that so Subhash Chandra Yadav's writer's block was not ordinary writer's block, it was "gaslighting". The remaining options point to different concerns and therefore do not answer this question.

४६५. (A) The chapter notes that but when Ramanand Jha 'Raman' used this Story Science with Bisadh, and in its light, when Umesh Mandalji sent me the story of Jagdish Prasad Mandal, which was edited for spelling by Shivshankar Srinivas (he worked hard for three days... — Chapter 86 treats Ramanand Jha as part of its larger discussion of Subhash

Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but when Ramanand Jha 'Raman' used this Story Science with Bisadh, and in its light, when Umesh Mandalji sent me the story of Jagdish Prasad Mandal, which was edited for spelling by Shivshankar Srinivas (he worked hard for three days... The remaining options point to different concerns and therefore do not answer this question.

४६६. (B) The chapter notes that because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha. — Chapter 86 treats Subhash Chandra Yadav's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha. The remaining options point to different concerns and therefore do not answer this question.

४६७. (A) The chapter notes that story Science exposed Tarānand Viyogi's terminology (1) like novels being produced in Maithili in bulk, (2) language of the Mehtar caste, and (3) the conspiracy to pile up a mountain of garbage, and Ramanand Jha "Raman"'s terminology... — Chapter 86 treats Tarānand Viyogi's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that story Science exposed Tarānand Viyogi's terminology (1) like novels being produced in Maithili in bulk, (2) language of the Mehtar caste, and (3) the conspiracy to pile up a mountain of garbage, and Ramanand Jha "Raman"'s terminology... The remaining options point to different concerns and therefore do not answer this question.

४६८. (C) The chapter notes that this incident shows the impact of Story-Science. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that this incident shows the impact of Story-Science. The remaining options point to different concerns and therefore do not answer this question.

४६९. (B) The collection of folk tales done so far is incomplete. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the collection of folk tales done so far is incomplete. The remaining options point to different concerns and therefore do not answer this question.

४७०. (B) The chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales. The remaining options point to different concerns and therefore do not answer this question.

४७१. (C) The chapter notes that we all continue to use its metaphors, symbols, emotions, and craft in our own ways in written literature. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that we all continue to use its metaphors, symbols, emotions, and craft in our own ways in written literature. The remaining options point to different concerns and therefore do not answer this question.

४७२. (D) In Maithili, the study of folk literature has not even properly begun. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that in Maithili, the study of folk literature has not even properly begun. The remaining options point to different concerns and therefore do not answer this question.

४७३. (A) The chapter notes that this journey, which began with Rabindranath Tagore, progressed as a result of a reformist movement from one corner of India to another. — Chapter 86 treats Rabindranath Tagore as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that this journey, which began with Rabindranath Tagore, progressed as a result of a reformist movement from one corner of India to another. The remaining options point to different concerns and therefore do not answer this question.

৪৩৪. (B) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society. — Chapter 86 treats Fakir Mohan Senapati as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society. The remaining options point to different concerns and therefore do not answer this question.

৪৩৫. (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. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some 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. The remaining options point to different concerns and therefore do not answer this question.

৪৩৬. (B) The chapter notes that isms: Literature: Postmodern, Existentialist, Humanist, these were ideologies of philosophy. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that isms: Literature: Postmodern, Existentialist, Humanist, these were ideologies of philosophy. The remaining options point to different concerns and therefore do not answer this question.

৪৩৭. (D) The purpose of a story should be according to the needs of society, and the changes in the story's journey should be in accordance with the changes that have occurred and are occurring in society. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the purpose of a story should be according to the needs of society, and the changes in the story's journey should be in accordance with the changes that have occurred and are occurring in society. The remaining options point to different concerns and therefore do not answer this question.

৪৩৮. (A) The chapter notes that but at the same time, the story is itself controlled by the culture of that society. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but at the same time, the story is itself controlled by the culture of that society. The remaining options point to different concerns and therefore do not answer this question.

৪৩৯. (A) The chapter notes that jataka tales, along with the spread of folk language, also carry the desire to spread Buddhism. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that jataka tales, along with the spread of folk language, also carry the desire to spread Buddhism. The remaining options point to different concerns and therefore do not answer this question.

৪৮০. (D) The chapter notes that so a story is crafted by reconstructing experiences. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that so a story is crafted by reconstructing experiences. The remaining options point to different concerns and therefore do not answer this question.

৪৮১. (B) And for the re-establishment of dialogue, the storyteller needs to have belief, logical belief and experiential belief, which Subhashchandra Yadav possesses. — Chapter 86 treats Subhashchandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and for the re-establishment of dialogue, the storyteller needs to have belief, logical belief and experiential belief, which Subhashchandra Yadav possesses. The remaining options point to different concerns and therefore do not answer this question.

৪৮২. (A) The writer does not have control over the text. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the

writer does not have control over the text. The remaining options point to different concerns and therefore do not answer this question.

४८३. (A) The chapter notes that this becomes clearer with an example from folklore. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that this becomes clearer with an example from folklore. The remaining options point to different concerns and therefore do not answer this question.

४८४. (A) Any critic who approaches literature with any expectation or prejudice other than this (like the conscious obstinacy of Maithili), cheats themselves and deceives others." Modern and postmodern logic, reality, dialogue, and the exchange of ideas gave birth... — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that any critic who approaches literature with any expectation or prejudice other than this (like the conscious obstinacy of Maithili), cheats themselves and deceives others." Modern and postmodern logic, reality, dialogue, and the exchange of ideas gave birth... The remaining options point to different concerns and therefore do not answer this question.

४८५. (A) The chapter notes that but then the neo-leftist movement came in France, and ideologies like nihilism and anarchism also emerged. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but then the neo-leftist movement came in France, and ideologies like nihilism and anarchism also emerged. The remaining options point to different concerns and therefore do not answer this question.

४८६. (A) The chapter notes that where is analysis like panisoha (water snake) and panigar (water animal) in Maithili grammar? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that where is analysis like panisoha (water snake) and panigar (water animal) in Maithili grammar? The remaining options point to different concerns and therefore do not answer this question.

४८७. (B) 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. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that those 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. The remaining options point to different concerns and therefore do not answer this question.

४८८. (A) The chapter notes that even communal people have been seen taking refuge in feminism, anti-women Marxists, and such alliances and monasteries. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that even communal people have been seen taking refuge in feminism, anti-women Marxists, and such alliances and monasteries. The remaining options point to different concerns and therefore do not answer this question.

४८९. (C) The chapter notes that if the creators of Maithili have such illusions and lack of confidence, distrust in the communicability of their mother tongue (!), then under whose pretense are we all conspiring to leave the future of this language on the shoulders... — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that if the creators of Maithili have such illusions and lack of confidence, distrust in the communicability of their mother tongue (!), then under whose pretense are we all conspiring to leave the future of this language on the shoulders... The remaining options point to different concerns and therefore do not answer this question.

४९०. (B) They shamelessly take translation awards from Marathi, Urdu, Tamil, Kannada, they don't even come to ask the meaning of Vanakkam, they have no knowledge of Alif-be-se, they don't have the ability to talk to a child in Marathi. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval

Subhash Chandra Yadav. Put in fresh wording, the relevant point is that they shamelessly take translation awards from Marathi, Urdu, Tamil, Kannada, they don't even come to ask the meaning of Vanakkam, they have no knowledge of Alif-be-se, they don't have the ability to talk to a child in Marathi. The remaining options point to different concerns and therefore do not answer this question.

४९१. (D) And in all these awards, when the jury and advisory board themselves come forward, the weak self-confidence of these limited competitors is apparent. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and in all these awards, when the jury and advisory board themselves come forward, the weak self-confidence of these limited competitors is apparent. The remaining options point to different concerns and therefore do not answer this question.

४९२. (D) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili. The remaining options point to different concerns and therefore do not answer this question.

४९३. (C) The chapter notes that now even on the internet, caste-based throat-cutting and use of abusive language can be seen on some websites of Maithili. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that now even on the internet, caste-based throat-cutting and use of abusive language can be seen on some websites of Maithili. The remaining options point to different concerns and therefore do not answer this question.

४९४. (C) The chapter notes that sincere Maithili storytellers and readers who are ready to go into the dust and dirt, who create literature for children and women, and who invest their energy only in keeping Maithili alive, they are creating a category. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that sincere Maithili storytellers and readers who are ready to go into the dust and dirt, who create literature for children and women, and who invest their energy only in keeping Maithili alive, they are creating a category. The remaining options point to different concerns and therefore do not answer this question.

४९५. (B) The chapter notes that Julia Kristeva, in her presentation "Word, Dialogue and Novel", proposed the concept of intertextuality, meaning that a text cannot exist confined inside one wall. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that Julia Kristeva, in her presentation "Word, Dialogue and Novel", proposed the concept of intertextuality, meaning that a text cannot exist confined inside one wall. The remaining options point to different concerns and therefore do not answer this question.

४९६. (B) The chapter notes that but in Julia Kristeva's vertical relation pole, the "text" dialogues with mainstream literature as well as with an event that occurred in a short period. — Chapter 86 treats Julia Kristeva's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but in Julia Kristeva's vertical relation pole, the "text" dialogues with mainstream literature as well as with an event that occurred in a short period. The remaining options point to different concerns and therefore do not answer this question.

४९७. (A) The chapter notes that Julia Kristeva's presentation "Word, Dialogue and Novel" advances Mikhail Bakhtin's concept. — Chapter 86 treats Mikhail Bakhtin's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that Julia Kristeva's presentation "Word, Dialogue and Novel" advances Mikhail Bakhtin's concept. The remaining options point to different concerns and therefore do not answer this question.

४९८. (C) At the same time, Julia Kristeva also analyzes language as a sign and symbol. — Chapter 86 treats Julia Kristeva as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the

relevant point is that at the same time, Julia Kristeva also analyzes language as a sign and symbol. The remaining options point to different concerns and therefore do not answer this question.

४९९. (A) The chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but the baby child remains close to the mother, so they are more imbued with the semiotic feminine qualities, music, poetry, and rhythm; so they reject the mother but define themselves by way of her. The remaining options point to different concerns and therefore do not answer this question.

५००. (D) Therefore, women should not be seen as objects of conjecture and knowledge. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that therefore, women should not be seen as objects of conjecture and knowledge. The remaining options point to different concerns and therefore do not answer this question.

५०१. (C) The chapter notes that but Derrida is accused of wanting to appropriate the voice of women by men; with such effort for women that nonsense has been said, he wants to snatch that right to speak for themselves from them. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but Derrida is accused of wanting to appropriate the voice of women by men; with such effort for women that nonsense has been said, he wants to snatch that right to speak for themselves from them. The remaining options point to different concerns and therefore do not answer this question.

५०२. (C) The chapter notes that derrida is not concerned with the daily problems and powerlessness of women. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that derrida is not concerned with the daily problems and powerlessness of women. The remaining options point to different concerns and therefore do not answer this question.

५०३. (A) And this prior knowledge of meaning also depends on the reader's prior history and contemporary critical theories and ideologies; all these are parts of culture, so how can they be kept away from the structure? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and this prior knowledge of meaning also depends on the reader's prior history and contemporary critical theories and ideologies; all these are parts of culture, so how can they be kept away from the structure? The remaining options point to different concerns and therefore do not answer this question.

५०४. (B) The chapter notes that similarly, Saussure, in his theory of sign, analyzes the sign: a word like "cat" is "cat" because it is not something else. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that similarly, Saussure, in his theory of sign, analyzes the sign: a word like "cat" is "cat" because it is not something else. The remaining options point to different concerns and therefore do not answer this question.

५०५. (A) 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. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that so Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier. The remaining options point to different concerns and therefore do not answer this question.

५०६. (C) The chapter notes that why did the novel Gulo begin with Riniya, not with Gulo's son? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that why did the novel Gulo begin with Riniya, not with Gulo's son? The remaining options point to different concerns and therefore do not answer this question.

५०७. (D) The way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful. — Chapter 86 treats Maithil Brahmin-Karana Kayastha as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the way non-Maithil Brahmin-Karana Kayastha readers and writers united with children and women was wonderful. The remaining options point to different concerns and therefore do not answer this question.

५०८. (C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... The remaining options point to different concerns and therefore do not answer this question.

५०९. (C) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come. — Chapter 86 treats Subhashchandra Yadavji's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come. The remaining options point to different concerns and therefore do not answer this question.

५१०. (A) Among them, on number ten is 'Kathak Banal Lok' (The Man Who Became a Log), which was included in the syllabus of the 9th and 10th Bihar School Examination Board in the Galp Guchha story collection, and therefore this story is the most popular, read by... — Chapter 86 treats Kathak Banal Lok' as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that among them, on number ten is 'Kathak Banal Lok' (The Man Who Became a Log), which was included in the syllabus of the 9th and 10th Bihar School Examination Board in the Galp Guchha story collection, and therefore this story is the most popular, read by... The remaining options point to different concerns and therefore do not answer this question.

५११. (A) The chapter notes that three Maujis (women), three Musaharnis (women of Musahar caste), among them an old woman. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that three Maujis (women), three Musaharnis (women of Musahar caste), among them an old woman. The remaining options point to different concerns and therefore do not answer this question.

५१२. (B) The chapter notes that kathak Banal Lok (The Man Who Became a Log) (1976) This is the best story in the collection. — Chapter 86 treats Banal Lok as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that kathak Banal Lok (The Man Who Became a Log) (1976) This is the best story in the collection. The remaining options point to different concerns and therefore do not answer this question.

५१३. (B) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night. The remaining options point to different concerns and therefore do not answer this question.

५१४. (C) The men spend their days selling gājā, and the women at night. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the men spend their days selling gājā, and the women at night. The remaining options point to different concerns and therefore do not answer this question.

५१५. (B) The chapter notes that tirth (Pilgrimage) (1969) The story of the courtyard of Balbabāli. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in

fresh wording, the relevant point is that the chapter notes that tirth (Pilgrimage) (1969) The story of the courtyard of Balbabāli. The remaining options point to different concerns and therefore do not answer this question.

५१६. (B) And in the final situation of the story, the road is called 'prostitute road', perhaps because its trampling happens. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and in the final situation of the story, the road is called 'prostitute road', perhaps because its trampling happens. The remaining options point to different concerns and therefore do not answer this question.

५१७. (C) The chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist. — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist. The remaining options point to different concerns and therefore do not answer this question.

५१८. (D) The chapter notes that its discussion connects Sujit Kumar Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Sujit Kumar Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

५१९. (C) His texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood. — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that his texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood. The remaining options point to different concerns and therefore do not answer this question.

५२०. (D) The chapter notes that pART I : BIOGRAPHICAL AND CONTEXTUAL PORTRAIT 1.1 Life and Vocation Sujit Kumar Jha was born on Baisakh 11, Vikram Samvat 2033 (approximately April-May 1976) in the village of Lohana Bhamnagama-2, Ward No. — Chapter 87 treats Vocation Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that pART I : BIOGRAPHICAL AND CONTEXTUAL PORTRAIT 1.1 Life and Vocation Sujit Kumar Jha was born on Baisakh 11, Vikram Samvat 2033 (approximately April-May 1976) in the village of Lohana Bhamnagama-2, Ward No. The remaining options point to different concerns and therefore do not answer this question.

५२१. (D) His father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chirai in an inscription of filial devotion that marks the emotional centre of his creative project. — Chapter 87 treats Shri Sukhendra Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that his father is Shri Sukhendra Jha; his mother is Jayamangala Devi, to both of whom he dedicates his first story collection Chirai in an inscription of filial devotion that marks the emotional centre of his creative project. The remaining options point to different concerns and therefore do not answer this question.

५२२. (A) The chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school. — Chapter 87 treats New Logic' as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school. The remaining options point to different concerns and therefore do not answer this question.

५२३. (A) The chapter notes that dhīrendra, against the Indian-Maithili line of inheritance of Rajkamal Chaudhary, and against global short-story traditions. Śabda (verbal testimony) draws on the prefaces, reviews, and institutional records that contextualise and... — Chapter 87 treats Rajkamal Chaudhary as part of its larger discussion of Sujit Kumar Jha —

Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that dhīrendra, against the Indian-Maithili line of inheritance of Rajkamal Chaudhary, and against global short-story traditions. Śabda (verbal testimony) draws on the prefaces, reviews, and institutional records that contextualise and... The remaining options point to different concerns and therefore do not answer this question.

५२४. (A) Jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense. — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that jha's titles themselves perform ostranenie: 'Gandha' (Smell) as a story collection title defamiliarises the normal expectation of literary abstraction, anchoring meaning in the body's most intimate, instinctive sense. The remaining options point to different concerns and therefore do not answer this question.

५२५. (B) The chapter notes that rājendra Vimal in the Jiddī foreword, is what Vimal calls 'karaṇṭ' (current): a story that begins from seemingly ordinary events and gathers, by way of the middle, an unstoppable momentum before arriving at a 'shocking yet... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that rājendra Vimal in the Jiddī foreword, is what Vimal calls 'karaṇṭ' (current): a story that begins from seemingly ordinary events and gathers, by way of the middle, an unstoppable momentum before arriving at a 'shocking yet... The remaining options point to different concerns and therefore do not answer this question.

५२६. (D) Jha's creative response is not to perform either centre but to write directly from the Janakpurdham borderland, making its specific social textures, the radio journalist's world, the Terai town's contradictions, the daily lives of women and children, the... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that jha's creative response is not to perform either centre but to write directly from the Janakpurdham borderland, making its specific social textures, the radio journalist's world, the Terai town's contradictions, the daily lives of women and children, the... The remaining options point to different concerns and therefore do not answer this question.

५२७. (A) The chapter notes that feminist Narratology Sandra Gilbert and Susan Gubar's The Madwoman in the Attic and bell hooks's feminist standpoint theory provide the critical tools for reading the representation of women that dominates Jha's fiction. — Chapter 87 treats Narratology Sandra Gilbert as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that feminist Narratology Sandra Gilbert and Susan Gubar's The Madwoman in the Attic and bell hooks's feminist standpoint theory provide the critical tools for reading the representation of women that dominates Jha's fiction. The remaining options point to different concerns and therefore do not answer this question.

५२८. (C) The internal critical essay on Chīrai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the internal critical essay on Chīrai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper... The remaining options point to different concerns and therefore do not answer this question.

५२९. (D) The chapter notes that nita Naval Sushil (Introduction) Sushil Chandra Jha, famously known as Sushil Village + Post- Dulaha, District- Madhubani (Bihar, India). — Chapter 88 treats Naval Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that nita Naval Sushil (Introduction) Sushil Chandra Jha, famously known as Sushil Village + Post- Dulaha, District- Madhubani (Bihar, India). The remaining options point to different concerns and therefore do not answer this question.

५३०. (C) 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. — Chapter 88 treats Chamar Dalit as part of its larger

discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

५३१. (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. — Chapter 88 treats Chamar Dalit as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

५३२. (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? — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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? The remaining options point to different concerns and therefore do not answer this question.

५३३. (B) The chapter notes that that too, in a village, and when Gāmbālī dies, she has a fifteen-year-old son. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that that too, in a village, and when Gāmbālī dies, she has a fifteen-year-old son. The remaining options point to different concerns and therefore do not answer this question.

५३४. (A) The chapter notes that gharārī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that gharārī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community. The remaining options point to different concerns and therefore do not answer this question.

५३५. (C) In this novel, there is a romantic relationship between a Mallah girl and a Brahmin's son (at the end of the novel, she is proven to be the Brahmin's biological daughter). — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in this novel, there is a romantic relationship between a Mallah girl and a Brahmin's son (at the end of the novel, she is proven to be the Brahmin's biological daughter). The remaining options point to different concerns and therefore do not answer this question.

५३६. (B) The chapter notes that udaychandra Jha 'Vinod' from Dulaha village, who is mediocre and has a reactionary ideology, was accepted in the mainstream. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that udaychandra Jha 'Vinod' from Dulaha village, who is mediocre and has a reactionary ideology, was accepted in the mainstream. The remaining options point to different concerns and therefore do not answer this question.

५३७. (D) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife. — Chapter 88 treats Devanand Panji as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife. The remaining options point to different concerns and therefore do not answer this question.

५३८. (A) The chapter notes that vardhaman's son, from Khandvala, Vishwanath's son Shivanath's wife Gangesh, M.M. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that vardhaman's son, from Khandvala, Vishwanath's son Shivanath's wife Gangesh, M.M. The remaining options point to different concerns and therefore do not answer this question.

५३९. (A) The names of women are found in the panjis of only Rasaph-Arariya. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the names of women are found in the panjis of only Rasaph-Arariya. The remaining options point to different concerns and therefore do not answer this question.

५४०. (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... — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

५४१. (C) The chapter notes that kishai's descendants are spread across many villages of Mithila. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that kishai's descendants are spread across many villages of Mithila. The remaining options point to different concerns and therefore do not answer this question.

५४२. (A) The chapter notes that gangesh's birth 5 years after his father's death and then his marriage to a Charmakarini is described here. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that gangesh's birth 5 years after his father's death and then his marriage to a Charmakarini is described here. The remaining options point to different concerns and therefore do not answer this question.

५४३. (A) The chapter notes that pseudocriticism in Maithili (Kamalanand Jha Context, 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading. — Chapter 88 treats Kamalanand Jha Context as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that pseudocriticism in Maithili (Kamalanand Jha Context, 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading. The remaining options point to different concerns and therefore do not answer this question.

५४४. (A) The chapter notes that partiality towards a particular politics does not do justice to the work." In a novel where politics is far away, there is no question of 'political bias' and 'partiality towards a particular politics'. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that partiality towards a particular politics does not do justice to the work." In a novel where politics is far away, there is no question of 'political bias' and 'partiality towards a particular politics'. The remaining options point to different concerns and therefore do not answer this question.

५४५. (C) The chapter notes that for people like him, there is a line in the Maithili bio-data; for the parallel stream, it is a matter of life and death. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that for people like him, there is a line in the Maithili bio-data; for the parallel stream, it is a matter of life and death. The remaining options point to different concerns and therefore do not answer this question.

५४६. (C) The chapter notes that to be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University. — Chapter 88 treats Aligarh Muslim University as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that to be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University. The remaining options point to different concerns and therefore do not answer this question.

५४७. (A) The chapter notes that when enrollment in a subject is not possible, people enroll in Hindi out of desperation, otherwise Kamalanand Jha would have understood that this research could be done by a civil engineer, he might have understood. — Chapter 88 treats Kamalanand Jha as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put

in fresh wording, the relevant point is that the chapter notes that when enrollment in a subject is not possible, people enroll in Hindi out of desperation, otherwise Kamalanand Jha would have understood that this research could be done by a civil engineer, he might have understood. The remaining options point to different concerns and therefore do not answer this question.

५४८. (C) The chapter notes that 258): Thief Pankaj Jha Parashar (Member, Sahitya Akademi's Maithili Advisory Committee) [Jalprantar 2017 (p. — Chapter 88 treats Thief Pankaj Jha Parashar as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 258): Thief Pankaj Jha Parashar (Member, Sahitya Akademi's Maithili Advisory Committee) [Jalprantar 2017 (p. The remaining options point to different concerns and therefore do not answer this question.

५४९. (A) The chapter notes that thief Pankaj Jha Parashar's (Member, Sahitya Akademi's Maithili Advisory Committee) "Jalprantar 2017" is a pirated book, and the entire book is shamelessly filled paragraph by paragraph from Dinesh Kumar Mishraji's books.) Chapter 2... — Chapter 88 treats Pankaj Jha Parashar's as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that thief Pankaj Jha Parashar's (Member, Sahitya Akademi's Maithili Advisory Committee) "Jalprantar 2017" is a pirated book, and the entire book is shamelessly filled paragraph by paragraph from Dinesh Kumar Mishraji's books.) Chapter 2... The remaining options point to different concerns and therefore do not answer this question.

५५०. (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in this novel, there is also a love relationship between a Mallah girl and a Brahmin's son. The remaining options point to different concerns and therefore do not answer this question.

५५१. (D) The chapter notes that but this information will be found by digging deeper into the novel's details. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but this information will be found by digging deeper into the novel's details. The remaining options point to different concerns and therefore do not answer this question.

५५२. (C) Also, Ratan, after his father's death, went to the military and was out of touch with the village, that too when he was fifteen years old. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that also, Ratan, after his father's death, went to the military and was out of touch with the village, that too when he was fifteen years old. The remaining options point to different concerns and therefore do not answer this question.

५५३. (D) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum. — Chapter 88 treats Pāṭhak Jī as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum. The remaining options point to different concerns and therefore do not answer this question.

५५४. (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? — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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? The remaining options point to different concerns and therefore do not answer this question.

५५५. (B) The chapter notes that shéfali has also written several books in Maithili. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that shéfali has also written several books in Maithili. The remaining options point to different concerns and therefore do not answer this question.

५५६. (B) The chapter notes that lalbabu tries to get rid of Karuna by way of Paragas, but his wife is disturbed by hearing two words, "See, you'll be destroyed." Malay and Ajit are in the village during the hot summer. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is

that the chapter notes that lalbabu tries to get rid of Karuna by way of Paragas, but his wife is disturbed by hearing two words, "See, you'll be destroyed." Malay and Ajit are in the village during the hot summer. The remaining options point to different concerns and therefore do not answer this question.

५५७. (B) There is a rumor in the village that Karuna is not a Mallah's daughter; Ratan talked to her a couple of times, and he guesses that she might indeed be his sister Munia. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that there is a rumor in the village that Karuna is not a Mallah's daughter; Ratan talked to her a couple of times, and he guesses that she might indeed be his sister Munia. The remaining options point to different concerns and therefore do not answer this question.

५५८. (A) 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. — Chapter 88 treats Goar Toli as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

५५९. (A) The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village. — Chapter 88 treats Gyanchan Yadav as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village. The remaining options point to different concerns and therefore do not answer this question.

५६०. (C) The chapter notes that but Gāmbālī had no connection with her old in-laws' family in this village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but Gāmbālī had no connection with her old in-laws' family in this village. The remaining options point to different concerns and therefore do not answer this question.

५६१. (C) The chapter notes that he would address women as 'Dai', 'Kaki', 'Bahan', 'Bachiya' until his mouth was sore. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he would address women as 'Dai', 'Kaki', 'Bahan', 'Bachiya' until his mouth was sore. The remaining options point to different concerns and therefore do not answer this question.

५६२. (A) The chapter notes that but when he went to the courtyards of young women, it was something to see. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but when he went to the courtyards of young women, it was something to see. The remaining options point to different concerns and therefore do not answer this question.

५६३. (C) 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. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

५६४. (C) The chapter notes that he could sing Vidyapati and Nirgun Nacari in the same way, which pleased the Brahmins; his village was a Brahmin village. — Chapter 88 treats Nirgun Nacari as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he could sing Vidyapati and Nirgun Nacari in the same way, which pleased the Brahmins; his village was a Brahmin village. The remaining options point to different concerns and therefore do not answer this question.

५६५. (C) The chapter notes that he had laid hands on a Brahmin; the village would become a mess; would there be a 'bhar-changera' (commotion) or a 'bhar-daur' (excommunication)? — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he

had laid hands on a Brahmin; the village would become a mess; would there be a 'bhar-changera' (commotion) or a 'bhar-daur' (excommunication)? The remaining options point to different concerns and therefore do not answer this question.

५६६. (C) The chapter notes that dogs bite strangers, jackals bite those they know, and women and thieves bite everyone.

— Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that dogs bite strangers, jackals bite those they know, and women and thieves bite everyone. The remaining options point to different concerns and therefore do not answer this question.

५६७. (B) The chapter notes that rampur started being talked about in surrounding villages. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that rampur started being talked about in surrounding villages. The remaining options point to different concerns and therefore do not answer this question.

५६८. (C) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that attempts have been made to suppress Sushil due to the weakness of Maithili criticism. The remaining options point to different concerns and therefore do not answer this question.

५६९. (C) The chapter notes that look at the craft of the short story 'Titait-Bhijait'. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that look at the craft of the short story 'Titait-Bhijait'. The remaining options point to different concerns and therefore do not answer this question.

५७०. (D) 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. — Chapter 88 treats Love Affair as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that prem-Prasang (Love Affair) In 'Prem-Prasang', the conversations between husband and wife discuss all kinds of matters related to love. The remaining options point to different concerns and therefore do not answer this question.

५७१. (C) In the village, Asgar the old man and his wife; their children are outside. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in the village, Asgar the old man and his wife; their children are outside. The remaining options point to different concerns and therefore do not answer this question.

५७२. (A) The chapter notes that gām Sadhbā Hoit Achhi (The Village is Getting Settled) A story in epistolary style. — Chapter 88 treats Sadhbā Hoit Achhi as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that gām Sadhbā Hoit Achhi (The Village is Getting Settled) A story in epistolary style. The remaining options point to different concerns and therefore do not answer this question.

५७३. (D) The chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member. The remaining options point to different concerns and therefore do not answer this question.

५७४. (B) The narrator skillfully portrays his mental state as the story progresses. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the narrator skillfully portrays his mental state as the story progresses. The remaining options point to different concerns and therefore do not answer this question.

५७५. (C) The village seems new, like a different village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the village seems new, like a different village. The remaining options point to different concerns and therefore do not answer this question.

५७६. (A) The chapter notes that neo-criticism is based on the detailed description of the work. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the

chapter notes that neo-criticism is based on the detailed description of the work. The remaining options point to different concerns and therefore do not answer this question.

499. (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. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization. The remaining options point to different concerns and therefore do not answer this question.

499. (B) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these. — Chapter 88 treats Stephen Hawking's as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these. The remaining options point to different concerns and therefore do not answer this question.

499. (D) The chapter notes that Mikhail Bakhtin takes language as a form of social action. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Mikhail Bakhtin takes language as a form of social action. The remaining options point to different concerns and therefore do not answer this question.

499. (A) The chapter notes that Jean-François Lyotard says, the authenticity of truth and history is only virtual. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Jean-François Lyotard says, the authenticity of truth and history is only virtual. The remaining options point to different concerns and therefore do not answer this question.

499. (C) The chapter notes that Raymond Williams's study of culture connects literature with economic conditions. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Raymond Williams's study of culture connects literature with economic conditions. The remaining options point to different concerns and therefore do not answer this question.

499. (C) The chapter notes that Elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Elaine Showalter recognises the mental, biological, and linguistic characteristics of women's writing. The remaining options point to different concerns and therefore do not answer this question.

499. (D) The chapter notes that Simone de Beauvoir considers class and caste (which later feminist theory opposed) as obstacles in a woman's commitment to women. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Simone de Beauvoir considers class and caste (which later feminist theory opposed) as obstacles in a woman's commitment to women. The remaining options point to different concerns and therefore do not answer this question.

499. (D) The chapter notes that Virginia Woolf considers economic independence and privacy necessary for a woman writer. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Virginia Woolf considers economic independence and privacy necessary for a woman writer. The remaining options point to different concerns and therefore do not answer this question.

499. (B) The chapter notes that Mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that Mary Wollstonecraft emphasized incorporating revolution and education based on justice in women's education. The remaining options point to different concerns and therefore do not answer this question.

५८६. (D) The chapter notes that modern situationalism, no question mark on the situation of literature, but structuralism attacked it, and after that, the author lost the right to analyze the text he himself wrote. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that modern situationalism, no question mark on the situation of literature, but structuralism attacked it, and after that, the author lost the right to analyze the text he himself wrote. The remaining options point to different concerns and therefore do not answer this question.

५८७. (B) The chapter notes that post-structuralism said literature is a thing beyond what structuralism understands. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that post-structuralism said literature is a thing beyond what structuralism understands. The remaining options point to different concerns and therefore do not answer this question.

५८८. (A) The chapter notes that) is the most versatile Maithili writer of his generation, yet his work is deeply contested. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that) is the most versatile Maithili writer of his generation, yet his work is deeply contested. The remaining options point to different concerns and therefore do not answer this question.

५८९. (C) The chapter notes that creative Works: Poetry, Ghazal, and Fiction o Early Interventions (Hastkṣep, Sākhi) o Apocalypse and Love (Pralaya Rahasya, Duniyā Ghar Mehman) o The COVID Diary (Dharāśāyī Hebāk Samay) o The Maithili Ghazal (Apan Yudhak Sākṣya) o... — Chapter 89 treats Early Interventions as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that creative Works: Poetry, Ghazal, and Fiction o Early Interventions (Hastkṣep, Sākhi) o Apocalypse and Love (Pralaya Rahasya, Duniyā Ghar Mehman) o The COVID Diary (Dharāśāyī Hebāk Samay) o The Maithili Ghazal (Apan Yudhak Sākṣya) o... The remaining options point to different concerns and therefore do not answer this question.

५९०. (A) The chapter notes that critical Refutation: The Neo-Brahminical Paradox o The Case for the Prosecution (Institutional Gatekeeping) o Epistemological Failures (Navya-Nyāya Critique) o The Meter Controversy and Historical Fallacies o The "Mathadheesh"... — Chapter 89 treats Institutional Gatekeeping as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that critical Refutation: The Neo-Brahminical Paradox o The Case for the Prosecution (Institutional Gatekeeping) o Epistemological Failures (Navya-Nyāya Critique) o The Meter Controversy and Historical Fallacies o The "Mathadheesh"... The remaining options point to different concerns and therefore do not answer this question.

५९१. (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. The remaining options point to different concerns and therefore do not answer this question.

५९२. (C) The chapter notes that biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili. — Chapter 89 treats Tumi Chir Sārathi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili. The remaining options point to different concerns and therefore do not answer this question.

५९३. (A) Indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence. — Chapter 89 treats Viyogi's Dalit as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that indian Poetics (Rasa, Dhvani, Vakrokti) Rasa: Viyogi's Dalit poetry fuses raudra (fury) and karuṇa (pathos), refusing resolution into śānta (tranquility), a political refusal of upper-caste transcendence. The remaining options point to different concerns and therefore do not answer this question.

५९४. (D) The chapter notes that duniyā Ghar Mehman: Claims the classical śṛṅgāra (love) line of inheritance for the non-Brahmin writer, inflected with feminist self-consciousness. — Chapter 89 treats Ghar Mehman as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that duniyā Ghar Mehman: Claims the classical śṛṅgāra (love) line of inheritance for the non-Brahmin writer, inflected with feminist self-consciousness. The remaining options point to different concerns and therefore do not answer this question.

५९५. (A) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal. — Chapter 89 treats Apan Yudhak Sākṣya as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal. The remaining options point to different concerns and therefore do not answer this question.

५९६. (D) The chapter notes that short Fiction (Atikramaṇ, Chiyānat) The title Chiyānat (Betrayal) is programmatic. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that short Fiction (Atikramaṇ, Chiyānat) The title Chiyānat (Betrayal) is programmatic. The remaining options point to different concerns and therefore do not answer this question.

५९७. (C) The chapter notes that epistemological Failures (Navya-Nyāya Refutation) Applying Gaṅgeśa's Tattvacintāmaṇi: 1. — Chapter 89 treats Navya-Nyāya Refutation as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that epistemological Failures (Navya-Nyāya Refutation) Applying Gaṅgeśa's Tattvacintāmaṇi: 1. The remaining options point to different concerns and therefore do not answer this question.

५९८. (A) The Meter Controversy Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the Meter Controversy Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry. The remaining options point to different concerns and therefore do not answer this question.

५९९. (D) The chapter notes that centres on Dr. Umesh Mandal, The Act of Naming the Unnamed. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the chapter notes that centres on Dr. Umesh Mandal, The Act of Naming the Unnamed. The remaining options point to different concerns and therefore do not answer this question.

६००. (B) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka inside a Maithili matrix. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka inside a Maithili matrix. The remaining options point to different concerns and therefore do not answer this question.

६०१. (C) The reviewer's preface to the second edition captures the emotional charge: 'Mithilasañ padain bhāi rahal chhai. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the reviewer's preface to the second edition captures the emotional charge: 'Mithilasañ padain bhāi rahal chhai. The remaining options point to different concerns and therefore do not answer this question.

६०२. (A) In Western critical terms, the poetry participates in what Raymond Williams called a 'structure of feeling', a lived, affective relationship to the material conditions of a community in transition. — Chapter 90 treats Raymond Williams as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that in Western critical terms, the poetry participates in what Raymond Williams called a 'structure of feeling', a

lived, affective relationship to the material conditions of a community in transition. The remaining options point to different concerns and therefore do not answer this question.

६०३. (D) Mandal's poetry is a contemporary node in this line of inheritance. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that Mandal's poetry is a contemporary node in this line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६०४. (C) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance. The remaining options point to different concerns and therefore do not answer this question.

६०५. (B) The present critical appreciation looks closely at two archival works: Virnit Ras (lit. — Chapter 91 treats Virnit Ras as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the present critical appreciation looks closely at two archival works: Virnit Ras (lit. The remaining options point to different concerns and therefore do not answer this question.

६०६. (A) The chapter notes that chapter I: Umesh Paswan, Community, Context, and the Videha Framework 1.1 The Paswan/Dusadh Community in Mithila The Paswan community (also known as Dusadh) is one of the scheduled... — Chapter 91 treats Dusadh Community as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that chapter I: Umesh Paswan, Community, Context, and the Videha Framework 1.1 The Paswan/Dusadh Community in Mithila The Paswan community (also known as Dusadh) is one of the scheduled... The remaining options point to different concerns and therefore do not answer this question.

६०७. (C) In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that in the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions. The remaining options point to different concerns and therefore do not answer this question.

६०८. (D) The chapter notes that this threefold acknowledgement, of Jagdish Prasad Mandal (the major Yadav-community novelist), Gajendra Thakur (the Videha editor), and Umesh Mandal (the digital Maithili pioneer), situates Paswan squarely inside the Videha parallel... — Chapter 91 treats Jagdish Prasad Mandal as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that this threefold acknowledgement, of Jagdish Prasad Mandal (the major Yadav-community novelist), Gajendra Thakur (the Videha editor), and Umesh Mandal (the digital Maithili pioneer), situates Paswan squarely inside the Videha parallel... The remaining options point to different concerns and therefore do not answer this question.

६०९. (D) The chapter notes that this is simultaneously a claim to aesthetic seriousness (the poetry aspires to the classical category of rasa) and a political claim. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that this is simultaneously a claim to aesthetic seriousness (the poetry aspires to the classical category of rasa) and a political claim. The remaining options point to different concerns and therefore do not answer this question.

६१०. (D) Gangesa Upadhyaya and the Mithila Epistemological Context The Navya Nyaya system of Gangesa Upadhyaya, the fourteenth-century Mithila philosopher whose Tattvacintamani established the rigorous analysis of the four pramanas (pratyaksha, anumana, upamana... — Chapter 91 treats Gangesa Upadhyaya as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that Gangesa Upadhyaya and the Mithila Epistemological Context The Navya Nyaya system of Gangesa Upadhyaya, the fourteenth-century

Mithila philosopher whose Tattvacintamani established the rigorous analysis of the four pramanas (pratyaksha, anumana, upamana... The remaining options point to different concerns and therefore do not answer this question.

६११. (D) Applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila, a form of knowledge that the mainstream Maithili literary line of inheritance had... — Chapter 91 treats Umesh Paswan's as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila, a form of knowledge that the mainstream Maithili literary line of inheritance had... The remaining options point to different concerns and therefore do not answer this question.

६१२. (D) The chapter notes that this poem operates simultaneously as a meditation on the writer's relationship to language and as an allegory of the Dalit subject's relationship to social power. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that this poem operates simultaneously as a meditation on the writer's relationship to language and as an allegory of the Dalit subject's relationship to social power. The remaining options point to different concerns and therefore do not answer this question.

६१३. (B) The poem then pivots from complaint to aspiration: 'Apan somniya bala raasa aab nai sunab ham' (We will no longer listen to the flowing rasa of our own dream), a refusal of the consoling dream-rasa, the passive aesthetic experience that substitutes... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the poem then pivots from complaint to aspiration: 'Apan somniya bala raasa aab nai sunab ham' (We will no longer listen to the flowing rasa of our own dream), a refusal of the consoling dream-rasa, the passive aesthetic experience that substitutes... The remaining options point to different concerns and therefore do not answer this question.

६१४. (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same... — Chapter 91 treats Mithilaak Naari as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same... The remaining options point to different concerns and therefore do not answer this question.

६१५. (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. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the poem 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. The remaining options point to different concerns and therefore do not answer this question.

६१६. (C) 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. — Chapter 91 treats Its Significance The as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that chapter 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. The remaining options point to different concerns and therefore do not answer this question.

६१७. (A) The Paswan community man who is accused of being at the wrong place in the wrong time; the Dalit woman labelled 'characterless' for rescuing an abandoned infant; the poor boy whose school education is interrupted by a rich

man's manipulation, these are the... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the Paswan community man who is accused of being at the wrong place in the wrong time; the Dalit woman labelled 'characterless' for rescuing an abandoned infant; the poor boy whose school education is interrupted by a rich man's manipulation, these are the... The remaining options point to different concerns and therefore do not answer this question.

६१८. (D) The chapter notes that key Stories and Their Analysis 3.2.1 Sunanda, Gender, Moral Courage, and Village Hypocrisy The opening story 'Sunanda' is one of the collection's finest achievements. — Chapter 91 treats Moral Courage as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that key Stories and Their Analysis 3.2.1 Sunanda, Gender, Moral Courage, and Village Hypocrisy The opening story 'Sunanda' is one of the collection's finest achievements. The remaining options point to different concerns and therefore do not answer this question.

६१९. (B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). — Chapter 91 treats Raman Master as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock). The remaining options point to different concerns and therefore do not answer this question.

६२०. (D) The village gossip machinedramatically rendered by way of the voices of 'Bhutwali' and 'Rupauliwali', two neighbour women who carry and amplify the slander, drives both the social condemnation and (eventually) the revelation of truth. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the village gossip machinedramatically rendered by way of the voices of 'Bhutwali' and 'Rupauliwali', two neighbour women who carry and amplify the slander, drives both the social condemnation and (eventually) the revelation of truth. The remaining options point to different concerns and therefore do not answer this question.

६२१. (B) 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... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the 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... The remaining options point to different concerns and therefore do not answer this question.

६२२. (D) 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). — Chapter 91 treats Aristotle's Poetics as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that from Aristotle's Poetics, the story employs both peripeteia and anagnorisis (recognitionthe discovery of the truth about the infant's parentage). The remaining options point to different concerns and therefore do not answer this question.

६२३. (D) The story's moral structure is also recognisably Kantian: Sunanda's act is the categorical imperative in action, she treats the abandoned infant as an end in itself, not as a means, while the village's response shows the consequences of treating persons as... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the story's moral structure is also recognisably Kantian: Sunanda's act is the categorical imperative in action, she treats the abandoned infant as an end in itself, not as a means, while the village's response shows the consequences of treating persons as... The remaining options point to different concerns and therefore do not answer this question.

६२४. (C) There is one source of water, the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit neighbourhood). — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story

Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that there is one source of water, the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit neighbourhood). The remaining options point to different concerns and therefore do not answer this question.

६२५. (B) The chapter notes that its discussion connects Voices from Mithila with critical appreciation, literary history and the Videha critical frame. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Voices from Mithila with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

६२६. (C) Anmol Jha: Works and Critical Appreciation VI. — Chapter 92 treats Anmol Jha as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that anmol Jha: Works and Critical Appreciation VI. The remaining options point to different concerns and therefore do not answer this question.

६२७. (D) The chapter notes that yet for much of modern literary history, Maithili has struggled against institutional marginalisation, treated as a dialect of Hindi, underrepresented in academic curricula, and cleaved between two nations, India and Nepal, whose... — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that yet for much of modern literary history, Maithili has struggled against institutional marginalisation, treated as a dialect of Hindi, underrepresented in academic curricula, and cleaved between two nations, India and Nepal, whose... The remaining options point to different concerns and therefore do not answer this question.

६२८. (D) Anmol Jha is a researcher, critic, and shortstory writer whose collection Samay Sākṣī Ṭhik (laghukathā) and the monumental 745-page CCRT Senior Fellowship research report on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (2023-25) provide a... — Chapter 92 treats Anmol Jha as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that anmol Jha is a researcher, critic, and shortstory writer whose collection Samay Sākṣī Ṭhik (laghukathā) and the monumental 745-page CCRT Senior Fellowship research report on Samakālīn Maithilī Bāl Sāhityak Vivechanātmak Adhyayan (2023-25) provide a... The remaining options point to different concerns and therefore do not answer this question.

६२९. (A) The chapter notes that vibha Rani's Bhāḡ Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. — Chapter 92 treats Rani's Bhāḡ Rau as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that vibha Rani's Bhāḡ Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. The remaining options point to different concerns and therefore do not answer this question.

६३०. (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level. — Chapter 92 treats Vibha Rani's as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that in Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level. The remaining options point to different concerns and therefore do not answer this question.

६३१. (A) The single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the single female performer cycles by way of daughter, wife, mother-in-law, journalist, and the unborn girl-child. The remaining options point to different concerns and therefore do not answer this question.

६३२. (A) 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). — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant

point is that the 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). The remaining options point to different concerns and therefore do not answer this question.

६३३. (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. — Chapter 92 treats Theory Simone as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā. The remaining options point to different concerns and therefore do not answer this question.

६३४. (C) The play's climactic scene, where the actress serially removes garments in an ironic citation of the apsara metaphor (Rambhā, Urvaśī, Menakā), employs feminist shock-theatre to force a recognition of women as sexual objects in the cultural imaginary. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the play's climactic scene, where the actress serially removes garments in an ironic citation of the apsara metaphor (Rambhā, Urvaśī, Menakā), employs feminist shock-theatre to force a recognition of women as sexual objects in the cultural imaginary. The remaining options point to different concerns and therefore do not answer this question.

६३५. (B) The chapter notes that bhabha's 'third space' of enunciation, where colonial and colonised cultures meet and hybridise, describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between... — Chapter 92 treats Vibha Rani's as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that bhabha's 'third space' of enunciation, where colonial and colonised cultures meet and hybridise, describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between... The remaining options point to different concerns and therefore do not answer this question.

६३६. (D) The chapter notes that d The Videha Parallel History critical frame The Videha Parallel History critical frame, developed by Gajendra Thakur in his role as editor of Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal (launched 2004... — Chapter 92 treats Gajendra Thakur as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that d The Videha Parallel History critical frame The Videha Parallel History critical frame, developed by Gajendra Thakur in his role as editor of Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal (launched 2004... The remaining options point to different concerns and therefore do not answer this question.

६३७. (D) 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... — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that this 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... The remaining options point to different concerns and therefore do not answer this question.

६३८. (B) The Jaina line of inheritance recognised laghukathā as a distinct narrative category alongside lokakathā, nīti-kathā, and dṛṣṭāntakathā. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the Jaina line of inheritance recognised laghukathā as a distinct narrative category alongside lokakathā, nīti-kathā, and dṛṣṭāntakathā. The remaining options point to different concerns and therefore do not answer this question.

६३९. (A) The chapter notes that centres on Videha Issues 351-438, Epistemological and Canonical Transformations. — Chapter 93 treats Canonical Transformations as part of its larger discussion of Videha Issues 351-438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that centres on Videha Issues 351-

438, Epistemological and Canonical Transformations. The remaining options point to different concerns and therefore do not answer this question.

६४०. (C) The chapter notes that its discussion connects Videha Issues 351-438 with critical appreciation, literary history and the Videha critical frame. — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Videha Issues 351-438 with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

६४१. (D) The chapter notes that v I D E H A I S S U E S 3 5 1, 4 3 8 Epistemological and Canonical Transformations in Maithili Literature: A Comprehensive Research Report on Videha Issues 351-438 The evolution of Maithili literature in the early twenty-first... — Chapter 93 treats Canonical Transformations as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that v I D E H A I S S U E S 3 5 1, 4 3 8 Epistemological and Canonical Transformations in Maithili Literature: A Comprehensive Research Report on Videha Issues 351-438 The evolution of Maithili literature in the early twenty-first... The remaining options point to different concerns and therefore do not answer this question.

६४२. (D) 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... — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the 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... The remaining options point to different concerns and therefore do not answer this question.

६४३. (C) The writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition. — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the writer who precisely observes the particular (viśeṣa) social conditions of Mithila, such as rural displacement or gendered health crises, produces a qualified cognition (viśiṣṭajñāna) that reveals the universal (sāmānya) truth of the human condition. The remaining options point to different concerns and therefore do not answer this question.

६४४. (D) The Videha Parallel History critical frame The Videha Parallel History critical frame serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly... — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame The Videha Parallel History critical frame serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly... The remaining options point to different concerns and therefore do not answer this question.

६४५. (B) Thematic Chronology of Videha Issues 351-438 The issues under review demonstrate a disciplined adherence to a fortnightly publication cycle that integrates seasonal motifs, religious festivals, and socio-political themes. — Chapter 93 treats Thematic Chronology as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that thematic Chronology of Videha Issues 351-438 The issues under review demonstrate a disciplined adherence to a fortnightly publication cycle that integrates seasonal motifs, religious festivals, and socio-political themes. The remaining options point to different concerns and therefore do not answer this question.

६४६. (A) The chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces. — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that mar 15,

2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces. The remaining options point to different concerns and therefore do not answer this question.

६४७. (B) The chapter notes that jun 01, 2024 Baalkatha (Children's Stories): Innovating in picture-story formats for the next generation. — Chapter 93 treats Children's Stories as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that jun 01, 2024 Baalkatha (Children's Stories): Innovating in picture-story formats for the next generation. The remaining options point to different concerns and therefore do not answer this question.

६४८. (B) The chapter notes that from a Navya-Nyāya perspective, these stories utilize pratyakṣa to capture the instantaneous social disruption caused by policy changes, establishing a vyāpti between political action and rural economic vulnerability. — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that from a Navya-Nyāya perspective, these stories utilize pratyakṣa to capture the instantaneous social disruption caused by policy changes, establishing a vyāpti between political action and rural economic vulnerability. The remaining options point to different concerns and therefore do not answer this question.

६४९. (A) Amit Mishra A major voice in the Maithili Ghazal revival. — Chapter 93 treats Amit Mishra as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that amit Mishra A major voice in the Maithili Ghazal revival. The remaining options point to different concerns and therefore do not answer this question.

६५०. (B) The archive is not merely a repository of media files; it is the digital manifestation of a broader intellectual movement known as "Parallel Literature." This movement seeks to provide an alternative to the official Maithili canon, which is often perceived... — Chapter 94 treats Parallel Literature as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the archive is not merely a repository of media files; it is the digital manifestation of a broader intellectual movement known as "Parallel Literature." This movement seeks to provide an alternative to the official Maithili canon, which is often perceived... The remaining options point to different concerns and therefore do not answer this question.

६५१. (D) The chapter notes that by leveraging the decentralized nature of the internet, the Videha archive has bypassed traditional institutional gatekeepers to create a living, democratic institution that serves the Maithili-speaking population of both India and... — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that by leveraging the decentralized nature of the internet, the Videha archive has bypassed traditional institutional gatekeepers to create a living, democratic institution that serves the Maithili-speaking population of both India and... The remaining options point to different concerns and therefore do not answer this question.

६५२. (A) The "Parallel History" critical frame, which underpins the archive, was developed as a direct response to this exclusion. — Chapter 94 treats Parallel History as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the "Parallel History" critical frame, which underpins the archive, was developed as a direct response to this exclusion. The remaining options point to different concerns and therefore do not answer this question.

६५३. (D) The Videha movement draws inspiration from the Narashanshi referred to in the Vedas as a form of parallel literature, asserting that the true roots of Maithili culture lie in a "foundational democratic-spiritual corpus" rather than in the exclusive... — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the Videha movement draws inspiration from the Narashanshi referred to in the Vedas as a form of parallel literature, asserting that the true roots of Maithili culture lie in a "foundational democratic-spiritual corpus" rather than in the exclusive... The remaining options point to different concerns and therefore do not answer this question.

৬৬৪. (C) The chapter notes that bC, 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms. — Chapter 94 treats AD Middle Indo-Aryan Dramatic Prakrits as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that bC, 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms. The remaining options point to different concerns and therefore do not answer this question.

৬৬৫. (A) The chapter notes that this includes the reclaiming of the 50 Charyapadas of 23 Siddha poets (such as Luipada and Saraha) as the true ancestors of the Maithili lyric, rather than treating them as peripheral curiosities of Old Bengali or Assamese. — Chapter 94 treats Old Bengali as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that this includes the reclaiming of the 50 Charyapadas of 23 Siddha poets (such as Luipada and Saraha) as the true ancestors of the Maithili lyric, rather than treating them as peripheral curiosities of Old Bengali or Assamese. The remaining options point to different concerns and therefore do not answer this question.

৬৬৬. (B) The chapter notes that this multimedia approach is not merely aesthetic; it is a strategic response to the declining literacy in the original Tirhuta script and the "invasion" of Hindi and Nepali media. — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that this multimedia approach is not merely aesthetic; it is a strategic response to the declining literacy in the original Tirhuta script and the "invasion" of Hindi and Nepali media. The remaining options point to different concerns and therefore do not answer this question.

৬৬৭. (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. — Chapter 94 treats Wall Painting as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the archive documents various forms of art, including: Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy. The remaining options point to different concerns and therefore do not answer this question.

৬৬৮. (B) 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. — Chapter 94 treats Singer Contribution Category Significance as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that notable Artist/Singer Contribution Category Significance in Archive Sita Devi Mithila Painting National award-winning artist from Jitwarpur; pioneer of the form. The remaining options point to different concerns and therefore do not answer this question.

৬৬৯. (A) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and... — Chapter 94 treats Nepal Contributor Dinesh Yadav as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and... The remaining options point to different concerns and therefore do not answer this question.

৬৭০. (B) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings. — Chapter 94 treats Ramesh Ranjan's as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings. The remaining options point to different concerns and therefore do not answer this question.

६६१. (D) The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal by way of the "Anchinhar Aakhar" (Unfamiliar Word) movement. — Chapter 94 treats Anchinhar Aakhar as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal by way of the "Anchinhar Aakhar" (Unfamiliar Word) movement. The remaining options point to different concerns and therefore do not answer this question.

६६२. (D) The chapter notes that launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal, such as Behr (meter) and Qaafiyaa (rhyme), were largely abandoned. — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal, such as Behr (meter) and Qaafiyaa (rhyme), were largely abandoned. The remaining options point to different concerns and therefore do not answer this question.

६६३. (C) The chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

६६४. (B) The chapter notes that under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society, including Dalits, women, and rural laborers, whose voices were previously relegated to the peripheral margins of the... — Chapter 95 treats Gajendra Thakur as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society, including Dalits, women, and rural laborers, whose voices were previously relegated to the peripheral margins of the... The remaining options point to different concerns and therefore do not answer this question.

६६५. (A) The chapter notes that revisionist Historiography and Institutional Critique A key intervention of the Parallel History critical frame is the systematic exposure of institutional biases and erasures in Maithili literary historiography. — Chapter 95 treats Institutional Critique as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that revisionist Historiography and Institutional Critique A key intervention of the Parallel History critical frame is the systematic exposure of institutional biases and erasures in Maithili literary historiography. The remaining options point to different concerns and therefore do not answer this question.

६६६. (C) The Maithili Parallel Theatre applies these categories to determine whether a dramatic work accurately "tracks" the social world as it exists. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the Maithili Parallel Theatre applies these categories to determine whether a dramatic work accurately "tracks" the social world as it exists. The remaining options point to different concerns and therefore do not answer this question.

६६७. (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false. The remaining options point to different concerns and therefore do not answer this question.

६६८. (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity. The remaining options point to different concerns and therefore do not answer this question.

६६९. (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. The remaining options point to different concerns and therefore do not answer this question.

६७०. (C) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue. — Chapter 95 treats Avacchedaka Limiting Property Maintaining as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue. The remaining options point to different concerns and therefore do not answer this question.

६७१. (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. The remaining options point to different concerns and therefore do not answer this question.

६७२. (C) The chapter notes that centres on The Epistemology of Parallelism, Videha Sadeha Series and the Maithili Digital Renaissance. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that centres on The Epistemology of Parallelism, Videha Sadeha Series and the Maithili Digital Renaissance. The remaining options point to different concerns and therefore do not answer this question.

६७३. (C) The chapter notes that where the archive speaks clearly, the appreciation speaks clearly. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that where the archive speaks clearly, the appreciation speaks clearly. The remaining options point to different concerns and therefore do not answer this question.

६७४. (B) The chapter notes that what is less often noted is the social location of this philosophical achievement: the Navya Nyāya school flourished in the same Mithilā whose Brahmin-dominated literary establishment the Videha Parallel History critical frame... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that what is less often noted is the social location of this philosophical achievement: the Navya Nyāya school flourished in the same Mithilā whose Brahmin-dominated literary establishment the Videha Parallel History critical frame... The remaining options point to different concerns and therefore do not answer this question.

६७५. (A) The Navya Nyāya critical frame applies this in two registers: First, at the level of vyāpti: Gaṅgeśa established that valid inference requires a demonstrable invariable concomitance between probans and probandum- wherever there is smoke, there is fire, and... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The

Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Navya Nyāya critical frame applies this in two registers: First, at the level of vyāpti: Gaṅgeśa established that valid inference requires a demonstrable invariable concomitance between probans and probandum- wherever there is smoke, there is fire, and... The remaining options point to different concerns and therefore do not answer this question.

६७६. (A) The chapter notes that we do not claim that these writers wrote prolifically for Videha if the archive does not demonstrate this. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that we do not claim that these writers wrote prolifically for Videha if the archive does not demonstrate this. The remaining options point to different concerns and therefore do not answer this question.

६७७. (D) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing. — Chapter 96 treats Virendra Kumar Yadav as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing. The remaining options point to different concerns and therefore do not answer this question.

६७८. (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. — Chapter 96 treats Arun Kumar Singh as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

६७९. (A) Abhinavagupta's commentary deepens this by arguing that rasa is not merely an emotion evoked but a state of saḥṛdayatā (fellow-feeling) in which the reader's consciousness expands beyond the personal to the universal. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that abhinavagupta's commentary deepens this by arguing that rasa is not merely an emotion evoked but a state of saḥṛdayatā (fellow-feeling) in which the reader's consciousness expands beyond the personal to the universal. The remaining options point to different concerns and therefore do not answer this question.

६८०. (B) Videha's project of creating a non-commercial, inclusive, multiscript (Devanagari, Tirhuta, Braille) Maithili archive- free to read, free to download, governed entirely by literary rather than caste criteria, is precisely the reconstitution of a... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that videha's project of creating a non-commercial, inclusive, multiscript (Devanagari, Tirhuta, Braille) Maithili archive- free to read, free to download, governed entirely by literary rather than caste criteria, is precisely the reconstitution of a... The remaining options point to different concerns and therefore do not answer this question.

६८१. (B) A critical reading of its architecture reveals the intellectual ecology that parallel literatteurs endorsed and inhabited. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that a critical reading of its architecture reveals the intellectual ecology that parallel literatteurs endorsed and inhabited. The remaining options point to different concerns and therefore do not answer this question.

६८२. (B) The chapter notes that crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology

of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the... The remaining options point to different concerns and therefore do not answer this question.

६८३. (D) The chapter notes that the Epistemological Limit: What the Archive Does Not Establish A critical appreciation that omits its own limits is not critical but hagiographic. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that the Epistemological Limit: What the Archive Does Not Establish A critical appreciation that omits its own limits is not critical but hagiographic. The remaining options point to different concerns and therefore do not answer this question.

६८४. (C) The following must be said with precision: The systematic search of the Videha archives does not yield extended critical articles, poems published serially in the journal, or editorial commentary of writers who published their work externally. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the following must be said with precision: The systematic search of the Videha archives does not yield extended critical articles, poems published serially in the journal, or editorial commentary of writers who published their work externally. The remaining options point to different concerns and therefore do not answer this question.

६८५. (B) The Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Navya Nyāya line of inheritance, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History critical frame contests. The remaining options point to different concerns and therefore do not answer this question.

६८६. (D) The Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame demanded that every voice be heard on the basis of literary merit rather than caste privilege. The remaining options point to different concerns and therefore do not answer this question.

६८७. (A) 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. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the 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. The remaining options point to different concerns and therefore do not answer this question.

६८८. (D) The Rasa line of inheritance demands that poetry produce aesthetic experience of universal significance. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Rasa line of inheritance demands that poetry produce aesthetic experience of universal significance. The remaining options point to different concerns and therefore do not answer this question.

६८९. (C) The chapter notes that critical Frameworks Cited Indian line of inheritance: Bharata, Nāṭyaśāstra (c. — Chapter 96 treats Frameworks Cited Indian as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that critical Frameworks Cited Indian line of inheritance: Bharata, Nāṭyaśāstra (c. The remaining options point to different concerns and therefore do not answer this question.

६९०. (C) The critical frame operates across nine distinct layers, each designed to reclaim a specific portion of the Maithili legacy. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the critical frame operates across nine distinct layers, each designed to reclaim a specific portion of the Maithili legacy. The remaining options point to different concerns and therefore do not answer this question.

६९१. (B) The chapter notes that by positioning these texts not as peripheral curiosities but as the true roots of the Maithili lyric, the critical frame establishes a genealogical link to a non-Brahminical, democratic spiritual line of inheritance. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that by positioning these texts not as peripheral curiosities but as the true roots of the Maithili lyric, the critical frame establishes a genealogical link to a non-Brahminical, democratic spiritual line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६९२. (B) The chapter notes that key concepts utilized in the critical appreciation of Videha Sadeha works include: Avacchedaka (Limiter/Determiner): In logic, an avacchedaka defines the limiting criteria of a property. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that key concepts utilized in the critical appreciation of Videha Sadeha works include: Avacchedaka (Limiter/Determiner): In logic, an avacchedaka defines the limiting criteria of a property. The remaining options point to different concerns and therefore do not answer this question.

६९३. (A) In literary analysis, it helps critics understand what a text actively excludes or opposes, allowing for a deeper reading of the socio-political tensions inherent in the work. Śābdabodha (Verbal Understanding): Navya Nyāya holds that verbal understanding... — Chapter 96 treats Verbal Understanding as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that in literary analysis, it helps critics understand what a text actively excludes or opposes, allowing for a deeper reading of the socio-political tensions inherent in the work. Śābdabodha (Verbal Understanding): Navya Nyāya holds that verbal understanding... The remaining options point to different concerns and therefore do not answer this question.

६९४. (B) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions. The remaining options point to different concerns and therefore do not answer this question.

६९५. (C) 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). — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that by 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). The remaining options point to different concerns and therefore do not answer this question.

६९६. (C) The chapter notes that chronological Evolution of the Maithili Linguistic Identity Language Period Timeline Characteristics and Developmental Impact Proto-Maithili 700-1300 AD Origins of subaltern linguistic resistance; mobility over sedentary caste order. — Chapter 96 treats Timeline Characteristics as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that chronological Evolution of the Maithili Linguistic Identity Language Period Timeline Characteristics and Developmental Impact Proto-Maithili 700-1300 AD Origins of subaltern linguistic resistance; mobility over sedentary caste order. The remaining options point to different concerns and therefore do not answer this question.

६९७. (A) The first twenty-five volumes focus on genrespecific compilations, while issues 26 by way of 37 pivot toward author-centric and translationfocused content. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the first twenty-five volumes focus on genrespecific compilations, while issues 26 by way of 37 pivot toward author-centric and translationfocused content. The remaining options point to different concerns and therefore do not answer this question.

६९८. (B) 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. — Chapter 96 treats UPSC Maithili Compulsory as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper. The remaining options point to different concerns and therefore do not answer this question.

६९९. (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. The remaining options point to different concerns and therefore do not answer this question.

७००. (B) The chapter notes that translated Prose & Poetry (Gajendra Thakur & Ravi Bhushan Pathak) Cross-lingual fertilization; bringing world literature to Maithili. — Chapter 96 treats Gajendra Thakur as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that translated Prose & Poetry (Gajendra Thakur & Ravi Bhushan Pathak) Cross-lingual fertilization; bringing world literature to Maithili. The remaining options point to different concerns and therefore do not answer this question.

७०१. (C) The chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation. — Chapter 96 treats Poetry Vol as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation. The remaining options point to different concerns and therefore do not answer this question.

७०२. (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. — Chapter 96 treats Poetry Vol as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. The remaining options point to different concerns and therefore do not answer this question.

७०३. (A) 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. — Chapter 97 treats Dainik Bhaskar as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that 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. The remaining options point to different concerns and therefore do not answer this question.

७०४. (C) The chapter notes that this activist dimension of Utpal's career, the use of democratic legal instruments to challenge literary gatekeeping, positions him as both a creative writer and a cultural reformer, a dual identity that inflects every dimension of... — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this activist dimension of Utpal's career, the use of democratic legal instruments to challenge literary gatekeeping, positions him as both a creative writer and a

cultural reformer, a dual identity that inflects every dimension of... The remaining options point to different concerns and therefore do not answer this question.

७०५. (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. — Chapter 97 treats ART II as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

७०६. (A) The chapter notes that this collection of Maithili poems is Utpal's most major original creative work and the primary document by way of which his poetic sensibility must be assessed. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this collection of Maithili poems is Utpal's most major original creative work and the primary document by way of which his poetic sensibility must be assessed. The remaining options point to different concerns and therefore do not answer this question.

७०७. (A) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmokti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees... — Chapter 97 treats Kaviak Atmokti as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the section-heading of the preface to Gunjan's introduction, "Kaviak Atmokti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees... The remaining options point to different concerns and therefore do not answer this question.

७०८. (A) The chapter notes that uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges. The remaining options point to different concerns and therefore do not answer this question.

७०९. (B) The chapter notes that this translation brings into Maithili a text rooted in Banaras's cultural landscape, Raghu is not just a character but a world, a way of inhabiting time and street. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this translation brings into Maithili a text rooted in Banaras's cultural landscape, Raghu is not just a character but a world, a way of inhabiting time and street. The remaining options point to different concerns and therefore do not answer this question.

७१०. (B) The chapter notes that mantradrashtha Rishyashringa (Śrutiprakashan edition), Maithili Translation Translation details: Hindi source: Harishankar Shrivastava "Shalabh," editor Shrigopal Pandit. — Chapter 97 treats Harishankar Shrivastava as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mantradrashtha Rishyashringa (Śrutiprakashan edition), Maithili Translation Translation details: Hindi source: Harishankar Shrivastava "Shalabh," editor Shrigopal Pandit. The remaining options point to different concerns and therefore do not answer this question.

७११. (A) The text is published by a scholarly cultural institution and concerns the Koshi region's ancient cultural heritage, a topic of profound significance for Mithila. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the text is published by a scholarly cultural institution and concerns the Koshi region's ancient cultural heritage, a topic of profound significance for Mithila. The remaining options point to different concerns and therefore do not answer this question.

७१२. (D) The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and

Rajkamal Chaudhary. — Chapter 98 treats Harimohan Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary. The remaining options point to different concerns and therefore do not answer this question.

७१३. (C) The chapter notes that women writers and folk-literature specialists, including Kamla Chaudhary and Lalita Jha, enriched the line of inheritance by way of their attention to cultural material, social criticism, and the documentation of Mithila's living... — Chapter 98 treats Kamla Chaudhary as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that women writers and folk-literature specialists, including Kamla Chaudhary and Lalita Jha, enriched the line of inheritance by way of their attention to cultural material, social criticism, and the documentation of Mithila's living... The remaining options point to different concerns and therefore do not answer this question.

७१४. (C) The Videha project consciously counters the historical marginalisation of nonBrahminical voices in Maithili literary representation, incorporating texts from multiple caste communities and genres. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the Videha project consciously counters the historical marginalisation of nonBrahminical voices in Maithili literary representation, incorporating texts from multiple caste communities and genres. The remaining options point to different concerns and therefore do not answer this question.

७१५. (D) Jha's lexicographic practice thus enacts a vernacular Navya Nyaya of language documentation. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that jha's lexicographic practice thus enacts a vernacular Navya Nyaya of language documentation. The remaining options point to different concerns and therefore do not answer this question.

७१६. (A) The essay (aalekh) as a genre occupies an major place in modern Maithili literature, it is the form in which writers engage with literary, social, cultural, and philosophical questions in an exploratory and often personal mode. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the essay (aalekh) as a genre occupies an major place in modern Maithili literature, it is the form in which writers engage with literary, social, cultural, and philosophical questions in an exploratory and often personal mode. The remaining options point to different concerns and therefore do not answer this question.

७१७. (C) The essay line of inheritance in India has deep roots, from the philosophical dialogues of the Upanishads and the analytical prose of Kautilya's Arthashastra to the modern critical essay that emerged under the influence of English education and journalism. — Chapter 98 treats Kautilya's Arthashastra as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the essay line of inheritance in India has deep roots, from the philosophical dialogues of the Upanishads and the analytical prose of Kautilya's Arthashastra to the modern critical essay that emerged under the influence of English education and journalism. The remaining options point to different concerns and therefore do not answer this question.

७१८. (B) The chapter notes that vidyapati's foundational role in the Maithili lyric line of inheritance makes any subsequent Maithili poetry in the geet form engage, consciously or unconsciously, with his shadow. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that vidyapati's foundational role in the Maithili lyric line of inheritance makes any subsequent Maithili poetry in the geet form engage, consciously or unconsciously, with his shadow. The remaining options point to different concerns and therefore do not answer this question.

७१९. (D) Gangesa's analysis of sabda-pramana (verbal testimony as a means of valid knowledge) is directly relevant: for Gangesa, the validity of verbal testimony depends on the trustworthiness of the speaker (aptavakya) and the precision

of the word-meaning... — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that gangesa's analysis of sabda-pramana (verbal testimony as a means of valid knowledge) is directly relevant: for Gangesa, the validity of verbal testimony depends on the trustworthiness of the speaker (aptavakya) and the precision of the word-meaning... The remaining options point to different concerns and therefore do not answer this question.

७२०. (C) The chapter notes that sitavataran (The Descent of Sita) This 26-page text engages with one of the most charged mythological subjects in the Maithili line of inheritance: Sita, who is the daughter of King Janaka of Mithila, born from the earth in the... — Chapter 98 treats King Janaka as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that sitavataran (The Descent of Sita) This 26-page text engages with one of the most charged mythological subjects in the Maithili line of inheritance: Sita, who is the daughter of King Janaka of Mithila, born from the earth in the... The remaining options point to different concerns and therefore do not answer this question.

७२१. (B) The chapter notes that centres on Yogendra Pathak Viyogi, Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that centres on Yogendra Pathak Viyogi, Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. The remaining options point to different concerns and therefore do not answer this question.

७२२. (A) Acta Misiya: Short Fiction and the SF Short Story Form VIII. — Chapter 99 treats Acta Misiya as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that acta Misiya: Short Fiction and the SF Short Story Form VIII. The remaining options point to different concerns and therefore do not answer this question.

७२३. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. — Chapter 99 treats Nyāya Epistemology as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. The remaining options point to different concerns and therefore do not answer this question.

७२४. (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that his literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... The remaining options point to different concerns and therefore do not answer this question.

७२५. (A) The chapter notes that this pen name is itself a small critical manifesto. — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that this pen name is itself a small critical manifesto. The remaining options point to different concerns and therefore do not answer this question.

७२६. (D) His popular science articles have regularly appeared in Mithila Darshan (Kolkata) and Ghar Bahar (Patna). — Chapter 99 treats Ghar Bahar as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that his popular science articles have regularly appeared in Mithila Darshan (Kolkata) and Ghar Bahar (Patna). The remaining options point to different concerns and therefore do not answer this question.

७२७. (D) The chapter notes that short Fiction Acta Misiya ('Acta Mission', 2016; revised 2022): A collection of twelve short stories in Maithili. — Chapter 99 treats Fiction Acta Misiya as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the

chapter notes that short Fiction Acta Misiya ('Acta Mission', 2016; revised 2022): A collection of twelve short stories in Maithili. The remaining options point to different concerns and therefore do not answer this question.

७२८. (A) The chapter notes that this is major: R.U.R. was translated into over 30 languages immediately after its 1921 premiere; Viyogi's Maithili translation makes it available in one of the world's oldest literary languages for the first time. — Chapter 99 treats Viyogi's Maithili as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that this is major: R.U.R. was translated into over 30 languages immediately after its 1921 premiere; Viyogi's Maithili translation makes it available in one of the world's oldest literary languages for the first time. The remaining options point to different concerns and therefore do not answer this question.

७२९. (C) The chapter notes that yogendra Prasad Yadava (प्रो. डॉ. योगेन्द्र प्रसाद यादव) was born in Navarajpur Village, Ward No. — Chapter 100 treats Prasad Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that yogendra Prasad Yadava (प्रो. डॉ. योगेन्द्र प्रसाद यादव) was born in Navarajpur Village, Ward No. The remaining options point to different concerns and therefore do not answer this question.

७३०. (D) The chapter notes that , Nepal, the heart of the Maithili-speaking Tarai region that straddles the Nepal-India border, the same cultural zone as the ancient kingdom of Mithila. — Chapter 100 treats Maithili-speaking Tarai as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that , Nepal, the heart of the Maithili-speaking Tarai region that straddles the Nepal-India border, the same cultural zone as the ancient kingdom of Mithila. The remaining options point to different concerns and therefore do not answer this question.

७३१. (C) 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... — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that 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... The remaining options point to different concerns and therefore do not answer this question.

७३२. (C) The chapter notes that it contains Yadava's own 'The Maithili Language and Linguistics: An Overview' (pp. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that it contains Yadava's own 'The Maithili Language and Linguistics: An Overview' (pp. The remaining options point to different concerns and therefore do not answer this question.

७३३. (A) The chapter notes that lal on the evolution of Maithili short stories, R. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that lal on the evolution of Maithili short stories, R. The remaining options point to different concerns and therefore do not answer this question.

७३४. (C) The chapter notes that this paper, co-authored with Bickel (now at the University of Zurich) and Bisang (University of Mainz), is Yadava's most internationally cited contribution, appearing in Linguistics, the oldest and most prestigious general... — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that this paper, co-authored with Bickel (now at the University of Zurich) and Bisang (University of Mainz), is Yadava's most internationally cited contribution, appearing in Linguistics, the oldest and most prestigious general... The remaining options point to different concerns and therefore do not answer this question.

७३५. (B) The chapter notes that it shows that Maithili has one of the most complex agreement systems of any Indo-Aryan language, with agreement controlled not only by subject but by object, oblique arguments, and even non-

arguments. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that it shows that Maithili has one of the most complex agreement systems of any Indo-Aryan language, with agreement controlled not only by subject but by object, oblique arguments, and even non-arguments. The remaining options point to different concerns and therefore do not answer this question.

७३६. (C) The chapter notes that crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style, a finding with profound sociolinguistic implications for the relationship between language and... — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style, a finding with profound sociolinguistic implications for the relationship between language and... The remaining options point to different concerns and therefore do not answer this question.

७३७. (B) In Jane Garry and Carl Rubino, eds., Facts about the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present. — Chapter 100 treats Carl Rubino as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that in Jane Garry and Carl Rubino, eds., Facts about the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present. The remaining options point to different concerns and therefore do not answer this question.

७३८. (C) It is not confined to love themes — Unlike laprek, whose name carries a love-story association, bīhani kathā can address social, gender, political and psychological realities.

७३९. (B) Attention to Dalit, subaltern, women's and rural experiences — The chapter emphasizes that many bīhani kathā carry social critique and bring marginal experiences into the literary centre.

७४०. (C) Nanda Vilas Ray — The chapter notes that the 83rd event, held at Bhaptiyāhī, was organized by Nanda Vilas Ray around women-centred laghu and vihani kathā.

७४१. (C) It was organized as a women-centred laghu and vihani kathā event — The event shows how the form could move between written literature, oral performance and feminist literary presence.

७४२. (C) Brief tales at domestic gatherings, festivals and lifecycle rituals — The chapter views women's and domestic oral storytelling as a cultural preformation of short, meaningful narrative units.

७४३. (A) Dalit writers, women writers, Nepal-based writers and diaspora contributors — The chapter highlights Videha's digital openness as a way to broaden representation across caste, gender, geography and migration.

७४४. (D) As a significant and sustained presence — The chapter links women's participation to Stri Kona, women-centred events and writers such as Munnaji.

७४५. (A) A single gesture or image can carry a large argument about gender relations — The chapter sees brevity as an advantage for pointed critique, especially when a short scene exposes a larger patriarchal pattern.

७४६. (A) Men's migration and feminization of agricultural labour — The chapter places gendered rural labour changes within the thematic range of bīhani kathā.

७४७. (D) The gender politics of bīhani kathā — The chapter suggests that women's participation and feminist critique in the genre deserve focused study.

७४८. (A) It shows that Maithili literary culture includes young readers and formative imagination — Children's writing is treated as part of language transmission, reading habit, and cultural self-recognition.

७४९. (A) Children who read in Maithili are more likely to carry the language forward — The supplement treats children as the future readership whose language habits shape literary survival.

- ७५०. (A) It helps children experience Maithili as home language and literary language** — Children's books make the mother tongue part of imagination and early learning.
- ७५१. (D) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher The other options refer to different parts of the book.
- ७५२. (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language The other options refer to different parts of the book.
- ७५३. (B) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same The other options refer to different parts of the book.
- ७५४. (D) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that The other options refer to different parts of the book.
- ७५५. (D) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why The other options refer to different parts of the book.
- ७५६. (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla** — The answer fits this topic because the discussion links it with this point in fresh wording: Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla The other options refer to different parts of the book.
- ७५७. (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya The other options refer to different parts of the book.
- ७५८. (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout The other options refer to different parts of the book.
- ७५९. (D) The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.
- ७६०. (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if the kafiya of a

matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya The other options refer to different parts of the book.

७६१. (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla The other options refer to different parts of the book.

७६२. (B) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong The other options refer to different parts of the book.

७६३. (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for The other options refer to different parts of the book.

७६४. (D) It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष The other options refer to different parts of the book.

७६५. (C) It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिने नानां पतये नमो नमो — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिने नानां पतये नमो नमो The other options refer to different parts of the book.

७६६. (D) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way The other options refer to different parts of the book.

७६७. (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on The other options refer to different parts of the book.

७६८. (A) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr The other options refer to different parts of the book.

७६९. (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya The other options refer to different parts of the book.

७७०. (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the

idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr The other options refer to different parts of the book.

७७१. (C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon The other options refer to different parts of the book.

७७२. (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed The other options refer to different parts of the book.

७७३. (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre The other options refer to different parts of the book.

७७४. (D) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks The other options refer to different parts of the book.

७७५. (B) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1 — The answer fits this topic because the discussion links it with this point in fresh wording: Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1 The other options refer to different parts of the book.

७७६. (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless The other options refer to different parts of the book.

७७७. (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose — The answer fits this topic because the discussion links it with this point in fresh wording: It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose The other options refer to different parts of the book.

७७८. (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing The other options refer to different parts of the book.

७७९. (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in early Hindi-Urdu literature, the word

was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra The other options refer to different parts of the book.

७८०. (C) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically The other options refer to different parts of the book.

७८१. (B) It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa The other options refer to different parts of the book.

७८२. (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal The other options refer to different parts of the book.

७८३. (D) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जौं चहैछ सब तौ राजा प्रजा परस्पर सब ठाम — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जौं चहैछ सब तौ राजा प्रजा परस्पर सब ठाम The other options refer to different parts of the book.

७८४. (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within The other options refer to different parts of the book.

७८५. (C) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement The other options refer to different parts of the book.

७८६. (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories The other options refer to different parts of the book.

७८७. (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre The other options refer to different parts of the book.

७८८. (D) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives The other options refer to different parts of the book.

७८९. (D) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal The other options refer to different parts of the book.

७९०. (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal The other options refer to different parts of the book.

७९१. (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji The other options refer to different parts of the book.

७९२. (D) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless The other options refer to different parts of the book.

७९३. (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

७९४. (C) It emphasizes that original poem in Devanagari ने लड़लहूँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौंक बनि कय — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that original poem in Devanagari ने लड़लहूँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौंक बनि कय The other options refer to different parts of the book.

७९५. (C) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook The other options refer to different parts of the book.

७९६. (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth The other options refer to different parts of the book.

७९७. (D) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher The other options refer to different parts of the book.

७९८. (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language The other options refer to different parts of the book.

७९९. (B) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same — The answer fits this topic because the discussion links it with this point in fresh wording: It

frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same The other options refer to different parts of the book.

८००. (D) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that The other options refer to different parts of the book.

८०१. (D) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why The other options refer to different parts of the book.

८०२. (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla — The answer fits this topic because the discussion links it with this point in fresh wording: Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla The other options refer to different parts of the book.

८०३. (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya The other options refer to different parts of the book.

८०४. (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout The other options refer to different parts of the book.

८०५. (D) The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

८०६. (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya The other options refer to different parts of the book.

८०७. (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla The other options refer to different parts of the book.

८०८. (B) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong The other options refer to different parts of the book.

८०९. (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: at the

same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for The other options refer to different parts of the book.

८१०. (D) It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष The other options refer to different parts of the book.

८११. (C) It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षभ्यो हरिकेशभ्यः पशूनां पतये नमो नमः सुस्पिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिनेऽन्नानां पतये नमो नमो — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that नमो हिरण्य बाहवे सेनान्ये दिशां च पतये नमो नमो वृक्षभ्यो हरिकेशभ्यः पशूनां पतये नमो नमः सुस्पिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिनेऽन्नानां पतये नमो नमो The other options refer to different parts of the book.

८१२. (D) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way The other options refer to different parts of the book.

८१३. (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on The other options refer to different parts of the book.

८१४. (A) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr The other options refer to different parts of the book.

८१५. (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya The other options refer to different parts of the book.

८१६. (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr The other options refer to different parts of the book.

८१७. (C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon The other options refer to different parts of the book.

८१८. (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed The other options refer to different parts of the book.

८१९. (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre The other options refer to different parts of the book.

८२०. (D) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks The other options refer to different parts of the book.

८२१. (B) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1 — The answer fits this topic because the discussion links it with this point in fresh wording: Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1 The other options refer to different parts of the book.

८२२. (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless The other options refer to different parts of the book.

८२३. (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose — The answer fits this topic because the discussion links it with this point in fresh wording: It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose The other options refer to different parts of the book.

८२४. (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing The other options refer to different parts of the book.

८२५. (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra The other options refer to different parts of the book.

८२६. (C) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically The other options refer to different parts of the book.

८२७. (B) It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa The other options refer to different parts of the book.

८२८. (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal The other options refer to different parts of the book.

८२९. (D) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूड़शीतल भै गेल माघ मासहि धधकैत घूड़तीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 2 Original : हम की

मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जौं चाहैछ सब तौं राजा प्रजा परस्पर सब ठाम The other options refer to different parts of the book.

८३०. (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within The other options refer to different parts of the book.

८३१. (C) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement The other options refer to different parts of the book.

८३२. (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories The other options refer to different parts of the book.

८३३. (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre The other options refer to different parts of the book.

८३४. (D) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives The other options refer to different parts of the book.

८३५. (D) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal The other options refer to different parts of the book.

८३६. (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal The other options refer to different parts of the book.

८३७. (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji The other options refer to different parts of the book.

८३८. (D) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless The other options refer to different parts of the book.

८३९. (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that

Dhirendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother. The other options refer to different parts of the book.

८४०. (C) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जाँ त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐँठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जोंक बनि कय — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जाँ त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐँठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जोंक बनि कय. The other options refer to different parts of the book.

८४१. (C) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook. The other options refer to different parts of the book.

८४२. (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth. The other options refer to different parts of the book.

८४३. (C) किएकि मैथिली भाषा लोकाचार, साहित्य, संगीत, पाबनि, इतिहास आ सामुदायिक स्मृतिसँ अभिन्न रूपे जुड़ल अछि — मैथिली अस्मिता भाषिक आ सांस्कृतिक दुनू आधार पर बनैत अछि; संस्था एहि समग्रताकें सम्बोधित करैत अछि।

८४४. (B) मातृभाषा-शिक्षा, पाठ्यपुस्तक, शिक्षक-प्रशिक्षण, बाल-साहित्य, परीक्षा-सहायता आ डिजिटल शिक्षण-सामग्री — भाषा-आन्दोलन शिक्षण-संरचना बनबैत नहि तऽ पीढ़ीगत हस्तांतरण कमजोर भऽ जाइत अछि।

८४५. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘भाषा-आन्दोलन’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८४६. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘संस्था-निर्माण’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८४७. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘वैश्विक मैथिली मंच’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८४८. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘भारत-नेपाल सांस्कृतिक सेतु’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८४९. (A) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘प्रवासी मैथिल’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८५०. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘मातृभाषा-शिक्षा’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८५१. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘मैथिली पाठ्यक्रम’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८५२. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘डिजिटल आर्काइव’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८५३. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘यूनिफाइड आ तकनीक’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८५४. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका कें अवधारणात्मक रूपे बुझबैत अछि — ‘साहित्यिक सम्मेलन’ परिषदक काजकें नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

८९५. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘सामुदायिक पुस्तकालय’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
८९६. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘मैथिली शोधार्थी’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
८९७. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘समीक्षा-परम्परा’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
८९८. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘पत्रिका-संस्कृति’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
८९९. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘सांस्कृतिक विरासत’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९००. (B) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘भाषिक अस्मिता’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०१. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘मैथिली उद्यम’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०२. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘सम्पर्क-भाषा राजनीति’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०३. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘केंद्रीय आ प्रादेशिक नीति’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०४. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘अकादेमी आ परिषद सम्बन्ध’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०५. (D) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘मैथिली विश्वविद्यालयक आकांक्षा’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०६. (C) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका के अवधारणात्मक रूपे बुझबैत अछि — ‘भाषा-सुरक्षा’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।
९०७. (D) भाषाक प्रति तीव्र असंतोष कखनो नव रूपाकार रचबाक ऊर्जा बनि सकैत अछि — उक्ति विरोधाभासी अछि; ई भाषा-संघर्षक मार्फत नव अभिव्यक्ति खोजबाक संकेत बनैत अछि।
९०८. (B) स्त्री-चरित्रक निर्णय समाजक तयशुदा नैतिक कसौटी सँ परे जटिल बनैत अछि — कथा प्रेम, चरित्र, आवेश आ सामाजिक आरोपक सीमाकेँ उलटि पाठक केँ पुनर्विचार लेल बाध्य करैत अछि।
९०९. (C) घरक अभावक सामने कथानायकक छोटी मौज अपराध-बोध बनि उठैत अछि — अंतिम दृश्य घरक वास्तविकता केँ नायकक आत्म-छल पर भारी बना दैत अछि।
९१०. (C) तिलका माँझी भागलपुर विश्वविद्यालय — भागलपुर, बिहार
९११. (B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय — भागलपुर, बिहार, वर्ष २००८
९१२. (B) मजदूर वा बोनिहार — मजदूर = दिन-मजूरी करनिहार
९१३. (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराइ बुझबैत अछि — ‘स्त्री-प्रतिनिधित्व’ पाठककेँ कला देखबाक साथ-साथ ओकर सामाजिक, ऐतिहासिक आ सौंदर्यात्मक अर्थ पर विचार करबैत अछि।
९१४. (A) महाकाव्यात्मक क्षमता आ शास्त्रीय काव्य-संवेदनाक प्रमाण — मधुपजी एकहि कविताक कवि नहि; हुनकर रचनाधर्मिता विस्तृत अछि।
९१५. (C) शोषित स्त्री, श्रम, भूख आ असुरक्षित मातृत्वक करुण यथार्थ — बुचनीक माध्यमे कविता वर्ग, लिंग आ गरीबीक संयुक्त पीड़ा देखबैत अछि।
९१६. (A) बुचनीक श्रम, भूख, मातृत्व, असुरक्षा आ हिंसा स्त्री-अनुभवक कठोर पक्ष खोलैत अछि — कविता शोषित स्त्रीक वर्गीय आ लैंगिक पीड़ा एक संग प्रस्तुत करैत अछि।

११७. (B) लेखक-दर-लेखक भिन्न भाषा, समाज-दृष्टि आ साहित्यिक धरातलकें संदर्भ सहित देखब — तुलना उपयोगी हो, मुदा न्यायपूर्ण संदर्भ आ पाठ-विश्लेषण चाही।
११८. (D) ओ गीतकें समाज, भाषा-अधिकार आ जन-जीवनक प्रश्नसँ जोड़ैत अछि — गीत-साहित्य सामूहिक चेतना कें स्वर दऽ सकैत अछि।
११९. (B) भूख, मातृत्व, भविष्यक संकट आ असहाय समाजक करुण बिंदु — बच्चाक उपस्थिति पीढ़ीगत अन्यायक संकेत बनैत अछि।
१२०. (C) किएकि मधुपजी पर जीवनी, संस्मरण, समीक्षा, कविता, गीत, 'घसल अठन्नी', दलित चेतना आ मार्क्सवादी पाठ सभ अछि — समृद्ध लेखक-केंद्रित सामग्री गतिशील रूपे अधिक उच्च-स्तरीय प्रश्न माँगैत अछि।
१२१. (A) लय, स्मरणीय पंक्ति, लोक-संवेदना, भाव-संक्षेप आ भाषिक सहजता — गीत जखन लोक-जीवनमे गूँजैत अछि तखन ओकर काव्यिक जीवन दीर्घ होइत अछि।
१२२. (B) स्त्री-श्रम, गरीबी, मातृत्व आ सामाजिक हिंसाक बहुस्तरीय पाठ — बुचनी कविता कें मानवीय गहराई दैत अछि।
१२३. (C) केदारनाथ चौधरीक उपन्यास, भाषा-दृष्टि, जन-जीवन आ उपेक्षित साहित्यिक अवदानक पुनर्मूल्यांकन — ई अंक केदारनाथ चौधरी कें उपन्यासकार, निर्माता, भाषा-सेवी आ सामाजिक दृष्टिक रचनाकार रूपमे पुनः पढ़बाक प्रयास अछि।
१२४. (C) विदेश/महानगरक अनुभव हुनकर मिथिला-स्मृति आ मातृभाषा-चेतना कें आर तीव्र करैत अछि — प्रवाससँ लेखक अपन भाषा, गाम आ समाज कें नव दूरीसँ देखैत छथि; एहि दूरीमे आलोचना आ स्मृति दुनू जन्मैत अछि।
१२५. (C) आधुनिक/विदेशी शिक्षा पाओल लोक सेहो मातृभाषाक उद्धारमे निर्णायक भूमिका निभा सकैत अछि — शीर्षक आधुनिक शिक्षा आ मातृभाषा-समर्पणक सम्बन्धक जटिलता पर प्रश्न उठबैत अछि।
१२६. (B) नारी-पात्र, लोक-जीवन, स्मृति आ सामाजिक सम्बन्धक संवेदनात्मक संसार — शीर्षक पात्र-केंद्रित कथा आ सामाजिक परिवेशक भाव-सूत्रक संकेत दैत अछि।
१२७. (C) हुनकर कथामे परिवार, प्रेम, समाज आ संस्कारक प्रश्न प्रायः नारी-अनुभवसँ जुड़ैत अछि — उपन्यासक सामाजिक यथार्थ स्त्री-अनुभव बिना अधूरा रहैत अछि।
१२८. (B) रचना, प्रकाशन, फिल्म/पत्रिका निर्माण, आर्थिक-मानसिक जोखिम आ निरंतर सेवा सँ — भाषा-सेवा कर्मप्रधान अछि; केदारनाथ चौधरीक जीवनक प्रसंग एहि बातकें बल दैत अछि।
१२९. (A) जीवनी, कृति, समीक्षा, संस्मरण आ सामाजिक संदर्भ कें जोड़ि तुलनात्मक पठन — समग्र विशेषांक बहु-स्तरीय पठन माँगैत अछि।
१३०. (C) लेखकक जीवनक सांस्कृतिक निर्णय, पत्रिका/फिल्म/रचना सभ मातृभाषा-समर्पणसँ जुड़ल अछि — मातृभाषा एहि अंकक केन्द्रीय नैतिक-सांस्कृतिक धुरी अछि।
१३१. (D) घर परिवार, स्मृति, विस्थापन, स्त्री-अनुभव आ सांस्कृतिक पहचानक केन्द्र बनैत अछि — उपन्यासमे घर सामाजिक संस्था आ भावनात्मक भूगोल दुनू अछि।
१३२. (C) किएकि भाषा-स्वाधीनता मातृभाषाक स्वभाव बचबैत, अनावश्यक मिश्रण नहि बढ़बैत अछि — संपादकीय दृष्टि अनावश्यक भाषायी निर्भरता पर प्रश्न उठबैत अछि; जरूरत पर शब्द-ग्रहण संभव अछि, मुदा स्वभाव नष्ट नहि।
१३३. (C) समाज, भाषा, पाठक आ शिल्प—चारू प्रति जिम्मेदारी — प्रतिबद्धता गजलमे विचार, भाषा आ काव्य-कर्मक समन्वय माँगैत अछि।
१३४. (C) नव पीढ़ीक सजग गजलकार, गजलशास्त्र, चर्चा-मंच आ शिल्प-बोधक विकास — विशेषांक मैथिली गजलक नूतन जागरण कें शास्त्रीयता आ संवादक रूपमे देखैत अछि।
१३५. (B) रचना गजल-शास्त्रीय कसौटी पूरा करैत अछि कि केवल गीतात्मक रूपमे रहि जाइत अछि — विधा-नाम पर्याप्त नहि; संरचना आ शिल्प जाँचल आवश्यक अछि।
१३६. (A) किएकि विधाक विकास लेल शास्त्रीय कसौटी आ संवाद स्वीकार करब जरूरी अछि — जड़ आग्रह विधा-विकास रोकि सकैत अछि।
१३७. (A) शेरक भाव-विषय नवीन, सघन, जीवन-सापेक्ष आ संक्षिप्त अछि कि नहि — गजल कम शब्दमे तीव्र कथ्य माँगैत अछि।
१३८. (C) रचनाक बदला व्यक्ति, गुट वा निजी संबंधक आधार पर निर्णय — समीक्षा वस्तुनिष्ठता माँगैत अछि।
१३९. (B) जीवनक लय, सस्वर पाठ, गायन, स्मरणीयता आ लोकगीत-संस्कारक कारण — अनिलजी गीतकें जीवन-लय आ स्त्रीगणक मुख सँ सुनल परम्परागत गीत-संस्कारसँ जोड़ैत छथि।
१४०. (B) बालिका-आगमन, दहेज आ सामाजिक यथार्थक विरुद्ध आशा आ प्रतिरोधक स्वर — 'मम्मी तों चिन्ता जुनि कर' सन कविता स्त्री-अनुभव आ भविष्यक प्रतिरोध खोलैत अछि।

१४१. (D) बालिका-स्वर सामाजिक कुप्रथा विरुद्ध आत्मसम्मानक घोषणा बनैत अछि — ई कविता नारी चेतना केँ रोदन नहि, साहस आ विकल्पक रूपमे प्रस्तुत करैत अछि।
१४२. (B) दुःखक बावजुद आत्मविश्वास आ वास्तविकता सँ लड़बाक रस्ता खोजब — आँसू मात्र नहि; कविता सामाजिक यथार्थक सामना करबाक ऊर्जा खोजैत अछि।
१४३. (C) लोक-जीवनक विविध संस्कार, अवसर आ लय गीत-लेखनक प्रारंभिक स्रोत बनैत अछि — अनिलजी नेनपनसँ अवसर-विशेष गीत सुनैत आएल, जे हुनकर गीत-रुचि बनौलक।
१४४. (C) समाजमे बालिका जन्म, दहेज आ स्त्री-असुरक्षा विशेष शोक/संघर्षक कारण अछि — संपादकीय नारी-कविताक सामाजिक पृष्ठभूमि स्त्रीक विशेष यथार्थमे देखैत अछि।
१४५. (A) गीत, अडना, लोक-संस्कार, बोलचाल आ मातृभाषिक आत्मीयता — हुनकर काव्यलोक मैथिली घर-समाजक लयमे साँस लैत अछि।
१४६. (D) मैथिली भाषा-संस्कृतिक दृश्य, स्मृति आ आत्मपहिचानक चित्रात्मक उपस्थिति — शीर्षक आत्मकथा केँ मातृभाषा-दृष्टि सँ जोड़ैत अछि।
१४७. (C) विस्थापित लोकक नागरिकता, आवास, आजीविका आ अस्मिताक संकट — तटबन्ध नीति लोककेँ घर, घाट, खेती आ सामाजिक स्थिरता सँ वंचित करैत अछि।
१४८. (A) बाढ़िक पानी जमीनमे समाइसँ भूजल स्तर बढ़ैत अछि — नदीक बाढ़िक पानी जमीनमे समाइसँ भूजल स्तर बढ़ैत अछि — यह Groundwater Recharge थिक।
१४९. (A) माँ समान, जीवन-दायिनी — मिथिलाक परम्परागत जल-संस्कृतिमे नदीकेँ माँ समान जीवन-दायिनी मानल जाइत छल।
१५०. (A) बान्हमे कैद महानन्दा नदी — 'बंदिनी' अर्थात् कैद — बान्हमे जकड़ल महानन्दा नदीकेँ 'बंदिनी' कहल गेल अछि।
१५१. (A) बाढ़ि आ जलजमावसँ विविध खेती सम्भव नहि रहल — बाढ़ि, जलजमाव आ बान्हक कारण विविध खेती सम्भव नहि रहल, तँ Monocropping (एकल फसल) बढ़ल।
१५२. (A) महिला सभ बाढ़ि आपदामे सर्वाधिक प्रभावित होइत अछि — हुनकर दृष्टिकोण नीतिमे होएब चाही — बाढ़ि आपदामे महिला सर्वाधिक प्रभावित होइत अछि — हुनकर अनुभव आ दृष्टिकोण जल-नीतिमे शामिल करब जरूरी थिक।
१५३. (C) ई साहित्यिक जीवनमे दाम्पत्य-सहभागिता, पाठकीयता, मनोविज्ञान आ लघुकथा/निबन्धक समानान्तर योगदान देखबैत अछि — पन्ना झाक लेखनक चर्चा नरेन्द्र झा विशेषांककेँ पारिवारिक-साहित्यिक साझेदारीक रूपमे विस्तार दैत अछि।
१५४. (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'नरेन्द्र झाजीक संक्षिप्त परिचय' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१५५. (C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'अनुशीलनक अनुशीलन' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१५६. (B) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'मिथिला-मैथिल केर चहुविकास' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१५७. (C) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'डा. प्रो. पन्ना झा' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१५८. (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'मिथिलाक अर्थशास्त्री' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१५९. (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'ऐतिहासिक विभ्रम' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१६०. (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'मिथिला मैथिली आ नरेन्द्र बाबू' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।
१६१. (D) किएकि ई विषय नरेन्द्र झाक अर्थशास्त्रीय दृष्टि, मिथिला-सेवा, प्रवासी अनुभव, पन्ना झाक सहभागिता आ आलोचनात्मक पुनर्पाठकेँ जोड़ैत अछि — 'हमरा नजरिमे नरेन्द्र झा' नरेन्द्र झाक व्यक्तित्व-कृतित्वकेँ सामाजिक अर्थशास्त्र, भाषा-आन्दोलन आ मिथिला विकासक व्यापक संदर्भमे देखबैत अछि।

[illegible]

१०१३. (A) किंकि ई विषय पोखरि-जलकर संरक्षणकें मिथिलाक संस्कृति, पर्यावरण, समाज, इतिहास आ नागरिक उत्तरदायित्वसँ जोड़ि बुझबैत अछि — ‘नारी आ जल-संस्कृति’ नारायणजी चौधरीक कार्यकें व्यक्तिपूजा नहि, बल्कि जल-संरक्षण आ सांस्कृतिक धरोहरक व्यापक आन्दोलन रूपमे देखबैत अछि।
१०१४. (B) किंकि ई विषय पोखरि-जलकर संरक्षणकें मिथिलाक संस्कृति, पर्यावरण, समाज, इतिहास आ नागरिक उत्तरदायित्वसँ जोड़ि बुझबैत अछि — ‘मातृभूमि आ जलस्रोत’ नारायणजी चौधरीक कार्यकें व्यक्तिपूजा नहि, बल्कि जल-संरक्षण आ सांस्कृतिक धरोहरक व्यापक आन्दोलन रूपमे देखबैत अछि।
१०१५. (C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन — ई अंक प्रेमलता मिश्र ‘प्रेम’ कें रंगकर्मी, लेखिका, अभिनेत्री, प्रेरक व्यक्तित्व आ स्त्री-सांस्कृतिक स्वर रूपमे देखैत अछि।
१०१६. (C) प्रेमलता मिश्र ‘प्रेम’क अग्रणी, पोषक आ मातृवत् रंगमंचीय भूमिका — पितामही कहबाक अर्थ इतिहास, परम्परा आ पीढ़ीगत प्रेरणाक केन्द्र बनब अछि।
१०१७. (D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि — मैथिली आधुनिक रंगमंचमे स्त्रीक सक्रियता सामाजिक रुढ़िक विरुद्ध सांस्कृतिक हस्तक्षेप अछि।
१०१८. (B) अभिनय आ व्यक्तित्वमे मातृत्व, करुणा, आत्मीयता आ भाव-प्रामाणिकताक अनुभव — प्रेमलता मिश्रक अभिनय स्मृति मे भावनात्मक सत्य आ मातृवत् संवेदना सँ जुड़ल अछि।
१०१९. (D) स्त्री कलाकारक योगदान कें अलग सँ अभिलेखित आ मूल्यांकित करैत अछि — इतिहास अक्सर पुरुष-केंद्रित होइत अछि; स्त्री-कलाकारक दस्तावेजीकरण आवश्यक सुधार अछि।
१०२०. (C) स्त्री-विद्वत्ता, संस्कृति, अभिनय, साहित्य आ सामाजिक प्रेरणाक दीर्घ परम्परा मे — एहि कथनसँ प्रेमलता मिश्रक भूमिका मिथिलाक व्यापक स्त्री-बौद्धिक परम्परा मे जुड़ैत अछि।
१०२१. (C) हुनकर मंच-साधना, स्त्री-भागीदारी, अभिनय-संस्कार आ अगिला पीढ़ी पर प्रभाव — प्रेरणास्रोत ओ होइत छथि जे अपन काजसँ समुदायक नव लोक कें दिशा दैत छथि।
१०२२. (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल — एहि कारण प्रेमलता मिश्रक भूमिका अग्रणी आ ऐतिहासिक बनेत अछि।
१०२३. (B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति कें आवाज दैत छथि — स्त्री-स्वर साहित्यिक आ रंगमंचीय दुनू माध्यममे प्रकट होइत अछि।
१०२४. (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि — सशक्त स्त्री कलाकार ज्ञान, अभ्यास आ सामाजिक साहसक संगम होइत छथि।
१०२५. (B) ओ हुनका व्यक्तिगत कलाकारसँ आगू मिथिला-संस्कृतिक प्रतिनिधि स्त्री-स्वर बनबैत अछि — मिथिलापुत्री कहब सांस्कृतिक आत्मीयता, गौरव आ प्रतिनिधित्वक भाव जगबैत अछि।
१०२६. (B) मातृत्व, अभिनय, लोक-संवेदना आ मैथिली दृश्य-संस्कृतिक संगम बुझाईत अछि — मैथिली दृश्य माध्यममे स्त्री-अभिनय सांस्कृतिक स्मृति रचैत अछि।
१०२७. (C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि — उच्च-स्तरक प्रश्न रचना/कला-दृष्टि आ सांस्कृतिक अर्थ पर आधारित होएबाक चाही।
१०२८. (A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि — एहन कथनक आलोचनात्मक परीक्षण सेहो आवश्यक अछि, मुदा ई हुनकर अग्रणी स्थान दर्शबैत अछि।
१०२९. (A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे — हुनकर काज बहुविषयी अध्ययन लेल सामग्री दैत अछि।
१०३०. (A) हुनका केवल एक भूमिका—जैसे अभिनेत्री—धरि सीमित करि देब — ओ रंगकर्मी, लेखिका, स्मृति-धारक, प्रेरक स्त्री-व्यक्तित्व सभ रूपमे पढ़ल जाएबाक चाही।
१०३१. (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व — हुनकर जीवन रंगकर्मी आ भाषा-कर्मी दुनूक लेल प्रेरक पाठ अछि।
१०३२. (A) सशक्तिकरण हुनकर सक्रिय मंच-साधना, नेतृत्व, रचना, संघर्ष आ सांस्कृतिक प्रभावमे अछि — सशक्तिकरण जीवन-कर्म आ संस्थागत प्रभावसँ सिद्ध होइत अछि।
१०३३. (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि — प्रश्न-संख्या सामग्रीक घनत्व आ विषय-विस्तार अनुसार गतिशील राखल गेल अछि।

- १०३४. (A)** अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन — ऐ तरहक क्विज परीक्षार्थी केँ अवधारणा आ साहित्यिक विवेक दुनू अभ्यास करबैत अछि।
- १०३५. (C)** मातृभाषामे ईश्वर, लोक-विश्वास, गामक भजन-ध्वनि आ आत्मीय संबोधन अभिव्यक्त होइत अछि — लोकभाषा भक्ति केँ जन-संवेदना आ सामूहिक स्मृतिसँ जोड़ैत अछि।
- १०३६. (D)** ओ बाल/सामान्य पाठकक भावग्रहण रोकि सकैत अछि — भक्ति काव्य हृदयगम्य भाषा चाहैत अछि।
- १०३७. (D)** भक्ति-अनुभव केवल पुरुष-केंद्रित नहि; स्त्री संवेदना, पीड़ा आ समर्पणक अलग स्वर रहैत अछि — भक्ति साहित्यमे स्त्री-अनुभव गहराई आ वैविध्य जोड़ैत अछि।
- १०३८. (D)** ईश्वर प्रिय, माता-पिता, मित्र, स्वामी, प्रकाश, सत्य वा अन्तःचेतना रूपमे आ सकैत छथि — काव्य ईश्वरानुभूतिक अनेक प्रतीकात्मक रूप रचि सकैत अछि।
- १०३९. (C)** विधा-संरचना, भाव-गहराई, भाषा, रस आ सामाजिक अर्थक मूल्यांकन लेल — साहित्यिक अध्ययन श्रद्धा आ आलोचना दुनूक संतुलन माँगैत अछि।
- १०४०. (D)** पारम्परिक पाण्डित्य आ आधुनिक डिजिटल तकनीकक सृजनात्मक संगम — भवनाथ झाक व्यक्तित्वमे शास्त्रीय ज्ञान आ आधुनिक साधन दुनू साथ चलैत अछि।
- १०४१. (C)** पाण्डुलिपि-पठन, सम्पादन, शास्त्रीय ज्ञान, मिथिला-इतिहास आ स्थानीय ज्ञान-संरक्षणमे हुनक असाधारण योगदान — जीवित धरोहर ओ विद्वान छथि जे परम्परागत ज्ञानकेँ जीवित अभ्यास आ शोधमे बदलैत छथि।
- १०४२. (B)** दीर्घ धैर्य, स्रोत-संग्रह, पाठ-समीक्षा आ शास्त्रीय सम्पादनक कठिन साधना — शोधमे समय, धैर्य आ प्रमाणक प्रतीक्षा आवश्यक अछि; ई प्रसंग से देखबैत अछि।
- १०४३. (C)** आधुनिक साहित्यिक विधा केँ शास्त्रीय मानदण्ड, संरचना आ आलोचनात्मक आधारसँ जोड़बाक क्षमता — भवनाथ झा परम्परा आ आधुनिक विधा बीच शास्त्रीय संवाद बनबैत छथि।
- १०४४. (A)** किएकि ई विषय भवनाथ झाक विद्वत्ता, पाण्डुलिपि-साधना, शिलालेख-अध्ययन, ज्ञान-धरोहर आ डिजिटल अभिलेखनक व्यापक अर्थ खोलैत अछि — ‘शास्त्रीय विद्वत्ता’ भवनाथ झाक योगदानकेँ व्यक्तिगत परिचय सँ आगू, मिथिलाक ज्ञान-संरक्षण आ अकादमिक भविष्यक प्रश्नसँ जोड़ैत अछि।
- १०४५. (B)** किएकि ई विषय भवनाथ झाक विद्वत्ता, पाण्डुलिपि-साधना, शिलालेख-अध्ययन, ज्ञान-धरोहर आ डिजिटल अभिलेखनक व्यापक अर्थ खोलैत अछि — ‘बीहनि कथाक शास्त्रीय पक्ष’ भवनाथ झाक योगदानकेँ व्यक्तिगत परिचय सँ आगू, मिथिलाक ज्ञान-संरक्षण आ अकादमिक भविष्यक प्रश्नसँ जोड़ैत अछि।
- १०४६. (D)** मिथिलाक भाषा, संस्कृति, शिक्षा, संस्था, जनसरोकार आ क्षेत्रीय अस्मिताक समग्र उन्नयन — एहि विशेषांकमे विकासकेँ क्षेत्रीय समाजक बहुआयामी जागरण रूपमे बुझबाक चाही, केवल धन-संसाधनक वृद्धि रूपमे नहि।
- १०४७. (A)** प्रवासी मैथिल समाज द्वारा मातृभूमि, भाषा आ सांस्कृतिक दायित्वकेँ संस्थागत रूप देबाक कारण — प्रवासी संस्था मातृभाषा-संरक्षण, सामुदायिक संगठन आ सांस्कृतिक स्मृतिक सेतु बनैत अछि।
- १०४८. (C)** प्रवासमे रहैत मैथिल समुदायक सांस्कृतिक संगठन आ मातृभूमि-संबंधक निरंतरता — कोलकाता प्रसंग प्रवासी मैथिल समाजक सांस्कृतिक सक्रियता आ संस्था-निर्माणक उदाहरण अछि।
- १०४९. (B)** भाषा बिना समाजक ज्ञान, इतिहास, स्मृति, शिक्षा आ सांस्कृतिक आत्मविश्वास कमजोर पड़ैत अछि — मातृभाषा समाजक आत्मपरिचय आ ज्ञान-वितरणक आधार होइत अछि।
- १०५०. (D)** किएकि ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि — ‘प्रवासी अस्मिता’ विषयक माध्यमे परिषद् केँ नारा वा स्मारिका सँ आगू, सक्रिय सांस्कृतिक-सामाजिक संस्था रूपमे पढ़ल जा सकैत अछि।
- १०५१. (A)** किएकि ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि — ‘मातृभूमि-संबंध’ विषयक माध्यमे परिषद् केँ नारा वा स्मारिका सँ आगू, सक्रिय सांस्कृतिक-सामाजिक संस्था रूपमे पढ़ल जा सकैत अछि।
- १०५२. (D)** किएकि ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि — ‘मातृभाषा-शिक्षा’ विषयक माध्यमे परिषद् केँ नारा वा स्मारिका सँ आगू, सक्रिय सांस्कृतिक-सामाजिक संस्था रूपमे पढ़ल जा सकैत अछि।
- १०५३. (B)** किएकि ई विषय संस्था, प्रवासी चेतना, भाषा-संरक्षण, सांस्कृतिक संगठन आ मिथिला विकासक समग्र दृष्टिकेँ बुझबैत अछि — ‘नारी सहभागिता’ विषयक माध्यमे परिषद् केँ नारा वा स्मारिका सँ आगू, सक्रिय सांस्कृतिक-सामाजिक संस्था रूपमे पढ़ल जा सकैत अछि।

१०५४. (A) युवा ऊर्जा, जनसंपर्क, भाषा-क्षेत्रीय प्रश्न आ संगठनात्मक गतिशीलता एक संग सक्रिय होइत अछि — विद्यार्थी संगठन भाषा, शिक्षा, रोजगार, क्षेत्रीय अस्मिता आ जन-जागरणक वाहक बनि सकैत अछि।
१०५५. (B) किएकि ई विषय संस्था, आन्दोलन, मिथिला-हित, आलोचना, नेतृत्व आ जन-उत्तरदायित्वक सम्बन्ध बुझबैत अछि — ‘मिथिला अस्मिता’ विद्यार्थीक संगठनक प्रशंसा/निन्दा सँ आगू बढ़ा कऽ ओकर सामाजिक भूमिका आ आलोचनात्मक कसौटी पर विचार करबैत अछि।
१०५६. (A) बालगोविन्द झा 'व्यथित'
१०५७. (D) जयधारी सिंह
१०५८. (D) निर्दयीसासुमे
१०५९. (A) सुभाषचन्द्र यादव
१०६०. (A) पूँजीपति आ श्रमिक मध्य संघर्ष मे वृद्धि, दलित वर्ग मे सह-अस्मिताक भाव मे वृद्धि
१०६१. (A) सुभाषचन्द्र यादव, महाप्रकाश, सुकान्त सोम, मनमोहन झा उदयचन्द्र झा विनोद
१०६२. (A) धाँगी बाट बनेबाक दाम अगूबार पेने छँ
१०६३. (A) तालवृत्त छन्द
१०६४. (A) शांतिलक्ष्मी चौधरी
१०६५. (A) सही अछि
१०६६. (A) अनचिन्हार आखर (आशीष)
१०६७. (C) गाम, आँगन, खेत, चिड़ै, खेल, पर्व आ परिवार बाल-संसारक जीवित आधार बनैत अछि — मैथिली बाल गजल मातृभाषा आ स्थानीय अनुभव सँ अपन आत्मीयता पबैत अछि।
१०६८. (A) बच्चा अपन घरेलू भाव, संबोधन आ सांस्कृतिक स्मृति अपन भाषामे बेसी सहज पबैत अछि — बाल-साहित्य मातृभाषाक प्रेम आ अभिव्यक्ति-कौशल दुनू बढ़बैत अछि।
१०६९. (D) माँ, बाबा, दादी, भैया, बहिन सन संबोधन बाल-जीवनक निकट परिवेश खोलैत अछि — बाल-साहित्य संबंधक भाषा सँ अपनापन बनबैत अछि।
१०७०. (C) बाल-संसार आधा नहि; बेटी, बहिन, सहेली, खेल आ स्वप्न सभक आवाज चाही — समावेशी बाल गजल विविध बच्चा-अनुभवक प्रतिनिधित्व करैत अछि।
१०७१. (B) घर, श्रम, संबंध, हिंसा, स्वाभिमान आ सामाजिक मर्यादाक तीव्र अनुभव छोट रूपमे व्यक्त होइत अछि — अनेक बीहनि कथा घरेलू जीवनक भीतरक सत्ता-संबंध खोलि सकैत अछि।
१०७२. (A) गृहस्थी, श्रम-वितरण, स्त्री-भार आ पारिवारिक जिम्मेदारीक प्रश्न — शीर्षक गृहस्थीकें सामाजिक-लैंगिक विमर्शक विषय बनबैत अछि।
१०७३. (B) विधाक सामुदायिक प्रयोग, स्त्री-पुरुष स्वर आ विविध सामाजिक अनुभव सामने अबैत अछि — विविध रचनाकार विधाक विस्तार देखबैत छथि।
१०७४. (C) ओ सामाजिक परिवेश, बोलचाल, हास्य, व्यंग्य आ सांस्कृतिक प्रामाणिकता दैत अछि — मातृभाषाक लघुकथा स्थानीय शब्द सँ जीवंत बनैत अछि।
१०७५. (B) संगणक, छायांकन, कुँजी-पटल आ टंकण तकनीक भाषा-विस्तारक आधार बनि सकैत अछि — डिजिटल युगमे मातृभाषाक विकास तकनीकी अवसरचना सँ जुड़ल अछि।
१०७६. (A) ओ भौगोलिक दूरीक बावजूद भाषा, समाचार, साहित्य आ सांस्कृतिक स्मृति सँ जोड़ैत अछि — डिजिटल मंच प्रवासी समुदायकें मातृभाषिक सार्वजनिकता दैत अछि।
१०७७. (A) नियमित पाठ, शब्द, शैली, वर्तनी आ बहुविध सामग्रीसँ पाठक भाषा सीखैत अछि — पठन-संसर्ग मातृभाषा अभ्यासक महत्त्वपूर्ण माध्यम अछि।
१०७८. (D) डिजिटल मंच प्रवेश-बाधा घटा कऽ विविध स्वरकें प्रकाशित करैत अछि — वेब प्रकाशनक लोकतांत्रिकता नव रचनाशीलता कें प्रोत्साहित करैत अछि।
१०७९. (B) कुँजी-पटल, फॉन्ट, OCR, खोज, मोबाइल आ संग्रहण बिना मातृभाषा डिजिटल सार्वजनिकता सीमित रहैत अछि — भाषा-सुरक्षा आज तकनीकी अवसरचना सँ गहिर रूपे जुड़ल अछि।

१०८०. (A) डिजिटल माध्यम मातृभाषाकें वैश्विक, अभिलेखीय, संवादात्मक आ नवपीढ़ी-सुलभ बना सकैत अछि — सजग प्रयोगसँ वेब भाषा-संरक्षण आ भाषा-विस्तारक महत्त्वपूर्ण साधन बनैत अछि।
१०८१. (D) ओ पाठक, लेखक, विद्यार्थी, प्रवासी, शोधार्थी आ सांस्कृतिक कर्मी सभकें जोड़ि भाषा-प्रयोग बढ़बैत अछि — आन्दोलनक अर्थ सामुदायिक सक्रियता आ भाषा-प्रयोगक विस्तार अछि।
१०८२. (A) क्रियाक स्त्रीलिंग रूप ए, ऐ, हिं
१०८३. (A) 'खट्टर ककाक तरंग'
१०८४. (A) समाज कन्या दान प्रथा पर
१०८५. (A) लिली रे
१०८६. (A) लिली रे
१०८७. (A) मैत्रेयी
१०८८. (A) दामोदर शास्त्री
१०८९. (A) 'खट्टर ककाक तरंग'
१०९०. (A) कन्यादान प्रथा
१०९१. (A) लिली रे
१०९२. (A) लखन्दर
१०९३. (A) हाँ
१०९४. (A) प्राचीन गीत-नाट्य परम्परा
१०९५. (A) श्रीमती जयन्ती देवी
१०९६. (A) प. गोविन्द झाक 'कसात'
१०९७. (A) गीति-नृत्य प्रधान अनुष्ठान
१०९८. (A) सुकन्या घटनाक नाटकीय रूप
१०९९. (C) विवाह-गीतक लोकपरम्परा, स्त्री-स्वर आ लोकप्रिय गायनक पुल देखबैत अछि — विवाह गीत मिथिलाक संस्कारगीत परंपराक केंद्र अछि; शारदा सिन्हाक गायन एकरा व्यापक श्रोता दैत अछि।
११००. (C) संस्कार, स्त्री-समुदाय, पारिवारिक स्मृति, हास्य-वेदना आ लोकभाषाक सामूहिक मंच — विवाह गीत सामूहिक स्त्री-अनुभव आ संस्कार-स्मृतिक जीवित भंडार अछि।
११०१. (C) मूल विवाह गीत प्रायः स्त्रीगणक सामूहिक मुख-संस्कृतिसँ उपजल अछि — रेकर्डेड गायन लोकप्रिय होइतो मूल लोक-समुदायक स्मृति बुझब जरूरी अछि।
११०२. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकें कमजोर करैत अछि — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार कें रिक्त करैत अछि।
११०३. (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना — बाल सामग्री बालकक मनोविज्ञान आ मातृभाषा-संस्कार दुनू ध्यानमे राखि बनयबाक चाही।
११०४. (C) विवाह गीत, लोकसंस्कार, वन्दना आ पारिवारिक-सांस्कृतिक स्मृति — मिथिला गीतपरंपरामे स्त्री-गायनक केंद्रीय स्थान अछि।
११०५. (C) महाकाव्यक पात्र आ प्रसंग लोक-संवेदना, लोक-धुनि आ सामूहिक स्मृति मे पुनर्जीवित होइत अछि — एहि पाठमे महाभारत स्थिर पुराण कथा नहि, लोक-स्मृति आ आधुनिक काव्यक बीच संवाद बनैत अछि।
११०६. (C) किएकि ई विषय अशोकक बहुआयामी रचनाकार-स्वरूप, लोक-संस्कृति, विधागत विविधता आ आलोचनात्मक मूल्यांकन बुझबैत अछि — 'भाषिक अस्मिता' जेकाँ प्रश्न विद्यार्थीकें तथ्य-स्मरणसँ आगू बढ़ा कऽ अशोकक काव्य, कथा, कथेतर गद्य आ लोक-सांस्कृतिक दृष्टिक विश्लेषण करबैत अछि।
११०७. (C) गजल-रचना मे शिल्प-संस्कार, कसौटी आ परिष्कारक अनिवार्यता — गजल शिल्प धातु-कर्म जकाँ कसावट आ निर्माणक कला माँगैत अछि।

११०८. (B) मैथिलीमे गजल संभव अछि, मुदा ओकर शास्त्रीय-संरचनात्मक कसौटीक पालन आवश्यक अछि — भाषा-विशेष मे विधा अपनाइत काल शिल्प आ भाषिक स्वभाव दुनू चाही।
११०९. (C) मतला गजल-रचना मे रदीफ-काफियाक प्रारम्भिक अनुशासन स्थापित करैत अछि — शास्त्रीय गजलमे मतला महत्वपूर्ण संरचनात्मक भूमिका निभबैत अछि।
१११०. (C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे — विशेषांक हुनकर बहुविध साहित्य-सांस्कृतिक कर्म पर केन्द्रित अछि।
११११. (C) मातृभाषा-आधारित शिक्षा केँ सांस्कृतिक स्वाभिमान आ ज्ञानक स्वाभाविक आधार मानब — मातृभाषा शिक्षा भाषा-समाजक भविष्य सँ जुड़ल प्रश्न अछि।
१११२. (D) भाषा-सेवाक चरम रूपमे मातृभाषा-शिक्षा लेल दीर्घकालिक चिन्ता — एहि प्रसंगमे भाषा-आन्दोलन आ शिक्षा-दर्शन दुनू जुड़ल अछि।
१११३. (B) मैथिली भाषा-साहित्यक सेवा केँ जीवन-कर्मक रूपमे स्वीकार करब — मातृभाषा-सेवा सतत लेखन, संपादन, प्रकाशन आ शिक्षाक कर्म अछि।
१११४. (B) मातृभाषा मे शिक्षा बालकक बौद्धिक आ सांस्कृतिक विकास लेल स्वाभाविक आधार अछि — प्राथमिक शिक्षाक चर्चा विशेषांकमे राजनन्दनजीक साहित्यिक-सांस्कृतिक कर्म बुझबाक साधन अछि।
१११५. (D) प्रत्येक विधा—उपन्यास, नाटक, गजल, कथा, विचार—केँ अलग कसौटी सँ, मुदा समग्र दृष्टि सँ पढ़ब — बहुविध लेखकक सम्यक् मूल्यांकन लेल विधागत विवेक जरूरी अछि।
१११६. (C) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि — ‘मैथिली अस्मिता’ जेकाँ प्रश्न पाठककेँ लेखकक कृति, समाज, भाषा आ सांस्कृतिक विरासत बीचक सम्बन्ध पर विचार करबैत अछि।
१११७. (B) मिथिलाक लोकजीवन, कृषि-संस्कृति, मातृभाषा आ जन-सम्बन्ध — माटि-पानि हुनकर कवितामे भूगोलसँ बेसी लोकस्मृति आ सांस्कृतिक जड़िक प्रतीक अछि।
१११८. (B) नाटक/अभिनय भाषाकेँ देह, आवाज आ सामुदायिक दृश्यता दैत अछि — रंगमंच मातृभाषाकेँ सार्वजनिक प्रदर्शन आ संवादक जीवित माध्यम बनबैत अछि।
१११९. (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच — ई प्रश्न रंगमंचमे स्त्री-अधिकार, सामाजिक स्वीकृति आ सांस्कृतिक परिवर्तनक प्रश्न अछि।
११२०. (A) भाषा, लोक, माटि आ जनजीवनसँ सच्चा सम्बन्ध — खाँटीपन एतय मातृभूमि आ मातृभाषासँ ईमानदार जुड़ावक अर्थमे अछि।
११२१. (B) प्रवासी मैथिल सेहो भाषा-सृजन, आंदोलन आ संस्था-निर्माणमे महत्वपूर्ण भूमिका निभा सकैत छथि — कोलकाता परिसर हुनकर माध्यमे प्रवासी मैथिली चेतनाक सक्रियता देखबैत अछि।
११२२. (A) नदी-जनजीवन आ भारतीय भाषिक साहित्यक अनुभव मैथिलीमे उपलब्ध होइत अछि — एहन अनुवाद मैथिलीकेँ भारतीय साहित्यक व्यापक संवादमे राखैत अछि।
११२३. (A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि — बहुआयामी लेखन बहुआयामी आलोचना माँगैत अछि।
११२४. (B) मातृभाषाक जड़ि सँ नवा सामाजिक-सांस्कृतिक भविष्य बनबैत अछि — आस्था जड़ता नहि; ओ नव-निर्माणक आधार भऽ सकैत अछि।
११२५. (B) कविता भाषा-सेवा, लोक-सेवा आ सांस्कृतिक उत्तरदायित्वक साधन बनैत अछि — रामलोचन ठाकुरक कवित्व मातृभाषा-सेवा सँ जुड़ल अछि।
११२६. (B) गामक स्मृति आ शहरक संघर्ष मिलि प्रवासी मैथिल चेतना बनबैत अछि — प्रवासी जीवन मातृभूमिक स्मृति आ शहरक अनुभवकेँ जोड़ैत अछि।
११२७. (A) भाषा, क्षेत्र, वर्ग, लोक आ सांस्कृतिक अधिकारक आत्मस्वरूपक रूपमे — अस्मिता एतय भाषा-संस्कृतिक स्वाभिमान आ समाजक आवाजक प्रश्न अछि।
११२८. (A) भाषा-संवेदना, छन्द, परम्परा आ शास्त्रीय पृष्ठभूमिक आधार — संस्कृत-शिक्षा आ लोक-मैथिली अनुभवक संयोग हुनकर भाषिक संसार समृद्ध करैत अछि।
११२९. (B) कला मातृभाषा, समाज आ लोकस्मृति सेवा बनि सकैत अछि — हुनकर कवित्व सेवा-भावक संग जुड़ल अछि।
११३०. (B) स्त्री-शिक्षा, वैवाहिक सम्बन्ध आ सामाजिक जिम्मेदारीक प्रश्न रचनाकारक जीवन-समीक्षा सँ जुड़ैत अछि — स्मरण आलोचनात्मक होय सकैत अछि—ओ सामाजिक प्रश्न उठबैत अछि।

११३१. (B) स्मरणक भीतर सामाजिक आत्मालोचना आ लैंगिक न्यायक प्रश्न प्रवेश करैत अछि — सच्चा स्मरण समाजक असुविधाजनक प्रश्न सँ मुँह नहि मोड़ैत।
११३२. (A) स्त्री स्वर गौण नहि; विशेषांकमे बहु-स्वरता आ स्त्री-अनुभवक स्थान बनैत अछि — स्त्री कोना रचनात्मक सार्वजनिकतामे स्त्रीस्वरक मान्यता दैत अछि।
११३३. (B) स्त्री-अनुभवमे आशा, प्रतिरोध आ भविष्य-दृष्टि — उम्मीद स्त्री लेखनक जीवन-संरचनात्मक ऊर्जा होय सकैत अछि।
११३४. (B) स्त्री-संवाद, आत्मीयता, साझे पीड़ा आ आत्मबलक परम्परा — सखी स्त्री अनुभवक संवादात्मक लोक-रूप अछि।
११३५. (A) देवी-परम्परा, स्त्री-शक्ति आ सामाजिक विडम्बना तीनू पर पाठ सम्भव — धार्मिक प्रतीक स्त्री-अनुभवक आलोचनात्मक पाठ लेल सेहो खुलि सकैत अछि।
११३६. (B) सहभागिता, संतुलन आ परस्पर निर्भरता — रूपक वैवाहिक समानता आ सहयात्राक संकेत करैत अछि।
११३७. (A) पत्रिका जीवित साहित्यिक प्रवाहकें शोकक बीच सेहो जारी राखैत अछि — साहित्यिक समुदाय शोकक साथ सृजनक निरंतरता सेहो राखैत अछि।
११३८. (B) स्मृति, कृतित्व, सामाजिक प्रश्न, आत्मकथा, स्त्री-स्वर, बीहनि कथा आ साहित्यिक समुदायक सम्बन्ध पर — उच्च प्रश्न विचार-संबंध आ रचनात्मक संरचना बुझबैत अछि।
११३९. (B) स्मरण, अध्ययन, आलोचना, संरक्षण आ अगिला पीढ़ी धरि पहुँचाबयक जिम्मेदारी — मातृभाषा साहित्यकारक वास्तविक सम्मान सक्रिय संरक्षण आ पठन अछि।
११४०. (B) शैल झा ‘सागर’क पाठकीय/रचनात्मक उपस्थिति आ साहित्यिक स्त्री-दृष्टिक प्रसंगसँ लेखकक जीवन-साहित्यक समग्र पाठ बनैत अछि — संपादकीय सागरजीक व्यक्तित्वकें पारिवारिक-साहित्यिक साझेदारी आ नारीवादी सिद्धान्तक व्यापक सन्दर्भमे पढ़ैत अछि।
११४१. (C) नारी लेखन लेल निजी स्थान, साधन आ आत्मनिर्णयक आवश्यकता बुझबैत अछि — तुल्फक विचार स्त्री-लेखनक भौतिक शर्त पर जोर दैत अछि, जे संपादकीय विमर्शमे उपयोगी बनैत अछि।
११४२. (B) नारी-शिक्षा, तर्कशीलता आ औचित्यक शिक्षा बिना साहित्यिक/सामाजिक समानता अधूरी रहैत अछि — ई सन्दर्भ स्त्री-अधिकारक बौद्धिक आधार खोलैत अछि।
११४३. (A) नारीवादकें वर्ग, जाति, धर्म आ सामाजिक विभाजनक जटिलतासँ जोड़ि विचारबाक आग्रह करैत अछि — संपादकीय सार्वभौमिक नारीवादक सीमा पर विचार करैत स्थानीय मिथिला-सन्दर्भ जोड़ैत अछि।
११४४. (A) सफल साहित्यकारक जीवनमे स्त्री-सहभागिता, पाठकीय श्रम आ स्वतंत्र लेखिका-सत्ता कें मान्यता दैत अछि — विशेषांक सागरजीक व्यक्तित्वकें दाम्पत्य-सांस्कृतिक साझेदारीक संग पढ़ैत अछि।
११४५. (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘लक्ष्मण झा ‘सागर’क संक्षिप्त परिचय’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।
११४६. (B) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘शैल झा ‘सागर’क रचना’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।
११४७. (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘आत्मकथ्य’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।
११४८. (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘स्पष्टवादी साहित्यकार’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।
११४९. (C) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘सागर सँ महासागर धरि’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।
११५०. (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘सर्वगुण सम्पन्न सागरजी’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।
११५१. (D) किएकि ई विषय सागरजीक व्यक्तित्व-कृतित्व, साहित्यिक समुदाय, नारीवादी संदर्भ, संस्मरण आ भाषा-सेवाक बहुआयामी पाठ करबैत अछि — ‘जेना ओ कहलनि’ जेकाँ प्रश्न सागरजीक जीवन, लेखन, दाम्पत्य-सांस्कृतिक साझेदारी आ मैथिली साहित्यिक इतिहासक सम्बन्ध खोलैत अछि।

[illegible]

१२०७. (A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि — लेख ई नामसभकेँ खाँटी गजलकारक रूपमे रेखांकित करैत अछि।
१२०८. (A) बहुत कम देखल जाइत अछि — लेख स्पष्ट कहैत अछि जे गजलमे महिला हस्ताक्षर बहुत कम देखल जाइत अछि।
१२०९. (A) ओ एक मात्र महिला हस्ताक्षरक रूपमे गजलक संग उपस्थित भेलीह — लेख ओहि अङ्कमे डॉ. शेफालिका वर्माकेँ एक मात्र महिला हस्ताक्षरक रूपमे चिन्हैत अछि।
१२१०. (A) किएकि कम शब्दमे स्पष्ट, तीक्ष्ण आ पूर्ण प्रभाव रचब कठिन अछि — संकुचित आकारमे गूढ़ अनुभव, चुस्त कथ्य आ पाठकीय झटका देब लेखकक सजग श्रम माँगैत अछि।
१२११. (A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब — संवाद-प्रधान लघुकथा कम हस्तक्षेपमे पात्र-स्वर आ अंतर्विरोध देखबैत अछि।
१२१२. (A) सरलता बच्चाक सुविधा देत आ खाँटीपन मातृभाषाक संस्कार देत — सम्पादकीय सरलता आ भाषिक मौलिकता बीच तालमेल चाहैत अछि— बच्चा सहजता सँ पढ़ओ, मुदा भाषा-पहचान सेहो बनओ।
१२१३. (A) बालक दुलार, उत्तर, जिज्ञासा-समाधान आ अपनत्व ओहि संबंधमे पबैत अछि — लेखक कहैत छथि जे पितामह-मातामहक लग बालक स्नेह आ जिज्ञासाक उत्तर भेटैत अछि।
१२१४. (A) शिशु नादान नहि, बुझनुक होइत अछि आ कठिन बात सरल बनाओल जाय तँ बुझि सकैत अछि — लेखमे रवीन्द्रनाथ शिशुक प्रति प्रेम, विश्वास आ आदर राखैत छथि; ओ मानैत छथि जे कठिन विषय सरल कएलासँ बालक आत्मसात करैत अछि।
१२१५. (A) बालकक वास्तविक गुण आ सृजनात्मकता सहज रूपेँ विकसित होइत अछि — बालक संग समभाव आ खेल-वार्तालाप ओकर गुणक स्वाभाविक विकासमे सहायक मानल गेल अछि।
१२१६. (A) बालकक वर्तमान तकनीकी संसारकेँ मातृभाषामे अर्थपूर्ण रूप देबाक लेल — बाल-साहित्य आजुक जीवन-जगत—कंप्यूटर, खेल, नयी जिज्ञासा —सभकेँ मैथिली भाषामे रूप देब आवश्यक अछि।
१२१७. (A) बालिका-अनुभव, संवेदना आ सामाजिक दृष्टिक समावेश करैत अछि — बाल साहित्यक संसारमे बालिका, परिवार, समानता आ संवेदनात्मक दृष्टि सभ आवश्यक आयाम अछि।
१२१८. (A) नव पाठक बनैत अछि, मातृभाषा पठनक आदत बनैत अछि आ भाषा पीढ़ी-दर-पीढ़ी चलैत अछि — बाल-पाठक निर्माण मातृभाषाक दीर्घजीवनक आधार अछि; योजना एहि दिशामे सक्रिय हस्तक्षेप अछि।
१२१९. (A) स्थानीय भाषा विश्व/भारतीय बाल-संवेदना सँ संवाद करि अपन धारा समृद्ध करि सकैत अछि — अनुवाद आ संवाद मैथिली बाल-साहित्यक क्षितिज बढ़बैत अछि, ओकर स्वत्व हटबैत नहि।
१२२०. (A) गंभीर विषयकेँ कथा, दृश्य, संवाद आ बाल-भाषामे रूपान्तरित करब — रवीन्द्रनाथ-संबंधी विचारमे गंभीर विषय सरल रूपमे देल जाए तँ बालक ओकरा आत्मसात करि सकैत अछि।
१२२१. (A) कंप्यूटर, फिल्म, विज्ञान, समाज, मिथिला आ बाल-जीवन सभकेँ मैथिलीमे रचनात्मक रूप देब — विशेषांक आधुनिक विषय आ स्थानीय भाषा-संस्कृति बीच पुल बनएबाक दिशामे सोचैत अछि।
१२२२. (B) दाम्पत्य संवाद, रूठब-मनाएब आ छोटी इच्छा सभक नाटकीय अतिशयोक्ति — नाटक घर-परिवारक परिचित परिस्थिति सँ हास्य पैदा करैत अछि, जतय रेडियो, झुमका, मनुहार आ ठहाका नाट्य-ऊर्जा बनैत अछि।
१२२३. (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकेँ प्रभावित करैत अछि — मैथिली नाटकमे मातृभाषा, पात्रक स्थिति आ दर्शक-संपर्कक संतुलन महत्वपूर्ण अछि।
१२२४. (D) लोकप्रियताक लोभमे साहित्यिक गुणवत्ता आ सांस्कृतिक जिम्मेदारी घटि सकैत अछि — लेख लोकप्रिय मंचन आ साहित्यिक मानक बीच तनावकेँ रेखांकित करैत अछि।
१२२५. (B) मातृभाषाक सार्वजनिक प्रतिष्ठा आ संस्थागत प्रयोगक प्रश्न — भाषाक सार्वजनिक उपयोग साहित्यिक आंदोलनसँ जुड़ल सांस्कृतिक अस्मिताक अंग अछि।
१२२६. (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि — नाटक पाठ सेहो अछि, पर मंचीय कला सेहो; तें समीक्षा दुनू पक्ष पर दृष्टि रखैत अछि।
१२२७. (A) ओ परिवार, इच्छा, दबाव, मनुहार, सत्ता-सन्तुलन आ सामाजिक भूमिकाक अभिनय खोलि सकैत अछि — हास्य आ घरेलू संवादक भीतर सेहो समाजक लिंग-भूमिका आ भाव-व्यवस्था देखल जा सकैत अछि।

- १२२८. (A) लोकगीत, लोकनृत्य आ चित्रकला घर-परिवारक स्त्री-सांस्कृतिक श्रमसँ जीवित रहल अछि** — समीक्षा मिथिलाक लोककला-संरक्षणमे महिलाक सांस्कृतिक योगदानकेँ रेखांकित करैत अछि।
- १२२९. (A) अनुवाद केँ स्वतन्त्र कला, सिद्धान्त आ इतिहास सहित पढ़बाक क्षेत्र** — अनुवाद-कलाक शास्त्रीयकरण मतलब ओकर विधि, परम्परा आ मूल्यांकनक मानक बनएब।
- १२३०. (D) साहित्यिक न्याय, समावेशी दृष्टि आ कृति-केंद्रित मूल्यांकन** — समीक्षा तखन विश्वसनीय होइत अछि जखन ओ सामाजिक पूर्वग्रह छोड़ि कृतिक असली मूल्य देखैत अछि।
- १२३१. (A) विधागत समीक्षा बाल-साहित्यकेँ साहित्यिक विकासक गंभीर हिस्सा मानैत अछि** — बाल कविता मातृभाषा-पाठक, संवेदना आ सांस्कृतिक हस्तांतरणक मूल आधार बनि सकैत अछि।
- १२३२. (B) साहित्यमे प्रतिनिधित्व, संवेदना, असमानता आ पात्र-निर्माणक प्रश्न** — एहन विषय आलोचना केँ समाजशास्त्रीय दृष्टि आ प्रतिनिधित्वक न्याय दिस लऽ जाइत अछि।
- १२३३. (A) संस्कारक नाम पर स्त्री-जीवन पर थोपल असमान परीक्षा आ पितृसत्तात्मकता** — समीक्षा सांस्कृतिक प्रथा भीतर छिपल लैंगिक अन्यायकेँ देखबाक क्षमता रखैत अछि।
- १२३४. (B) समाज स्त्रीकेँ देवी/डाइनक चरम छविमे बाँधि मानवीय अस्तित्व नकारि सकैत अछि** — समीक्षा कवितामे स्त्री-अनुभवक सामाजिक क्रूरता आ विरोधाभास देखैत अछि।
- १२३५. (D) स्त्री-अनुभवकेँ साहित्य, समाज, देह, भाषा आ अस्मिताक संयुक्त प्रश्न रूपमे पढ़ब** — नारी विमर्श केवल 'नारी विषय' नहि; ई सत्ता-संबंध, भाषा, सामाजिक रुढ़ि, देह-बोध आ रचनात्मक आवाजक बहुस्तरीय अध्ययन अछि।
- १२३६. (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि** — प्रभा खेतानक उपन्यासक अनुवाद मैथिलीमे आधुनिक स्त्री अस्मिता, देह, बाजार आ स्वत्वक प्रश्नकेँ प्रवेश करबैत अछि।
- १२३७. (C) किएकि देह समाज, नियंत्रण, इच्छा, श्रम, हिंसा आ स्वायत्तताक स्थल बनैत अछि** — नारी-विमर्शमे देह पितृसत्ता, बाजारीकरण, इच्छा आ आत्मनिर्णयक प्रश्नसँ जुड़ल रहैत अछि।
- १२३८. (C) ओ जन्मसँ पहिने नकारल गेल बेटीकेँ आवाज आ दृश्य-अधिकार देबाक आग्रह करैत अछि** — शीर्षकहि बेटीकेँ दृश्यता, पहचान आ जन्मक अधिकारक प्रतीक बनि जाइत अछि।
- १२३९. (B) कथा आँकड़ाकेँ अनुभव, पीड़ा आ नैतिक प्रश्नमे रूपान्तरित करैत अछि** — साहित्य पाठककेँ केवल सूचना नहि, भीतरक भावनात्मक-नैतिक सामना करबैत अछि।
- १२४०. (A) मैथिली साहित्यमे स्त्री-स्वर, स्त्री-पात्र आ स्त्री-दृष्टिक प्रभावकेँ व्यवस्थित रूपे देखब** — एहन विषय साहित्येतिहासमे स्त्रीक उपस्थिति, प्रतिनिधित्व आ agency क मूल्यांकन करैत अछि।
- १२४१. (A) ई स्त्री-लेखनकेँ क्षेत्रीय सीमा सँ बाहर भारतीय भाषा-संवादक रूपमे देखबैत अछि** — भाषा-पार संवाद स्त्री अनुभवक समानता आ भिन्नता दुनूकेँ देखबाक अवसर दैत अछि।
- १२४२. (C) द्रौपदीक मिथकीय अपमान आधुनिक स्त्री-प्रतिरोध आ न्यायक प्रतीक बनि सकैत अछि** — द्रौपदी स्त्री-अस्मिता, लांछन, प्रतिरोध आ सत्ता-समीक्षा लेल शक्तिशाली सांस्कृतिक प्रतिमान अछि।
- १२४३. (A) राधाकेँ केवल विरहिणी नहि, इच्छाशक्ति, प्रेम, प्रश्न आ आत्मस्वरक रूपमे पढ़ब** — राधा भारतीय काव्यपरम्पराक महत्वपूर्ण स्त्री-प्रतिमा छथि; आधुनिक पाठ हुनका agency क संदर्भमे पुनः पढ़ैत अछि।
- १२४४. (B) ई स्त्रीक मानवीय जटिलता आ सामान्य जीवनाधिकारकेँ नकारैत अछि** — स्त्रीकेँ चरम छविमे बाँधल समाजक नियंत्रण-प्रक्रिया होइत अछि; साहित्य ओकरा प्रश्नांकित करैत अछि।
- १२४५. (A) भिन्न भाषाक स्त्री-अनुभवकेँ मैथिली विमर्शक भीतर तुलनात्मक रूपे आनब** — अनुवाद भाषा-समाजक बीच सेतु अछि; स्त्री-विमर्शमे ई अनुभवक साझा आ अंतर दुनू उजागर करैत अछि।
- १२४६. (D) दबाओल गेल आवाज, सामाजिक भय, अथवा चुप्पी भीतर पलैत प्रतिरोध** — नारी लेखनमे मौन बहुत बेर सत्ता-भयक संकेत सेहो होइत अछि आ भीतरक प्रतिरोधक संकेत सेहो।
- १२४७. (B) स्त्री-अनुभवक आरंभिक सामाजिक निर्माण—पालन, शिक्षा, भय, चयन—सामने अबैत अछि** — लैंगिक भेद बहुत जल्दी परिवार, भाषा, खेल, शिक्षा आ सुरक्षा-संस्कारमे बनैत अछि।

- १२४८. (D) स्त्रीकें केवल कोमलता वा भावुकताक रूढ़ छविमे सीमित कऽ देब** — नारी तत्त्वक गंभीर अर्थ स्त्रीक रचनात्मक, सामाजिक, राजनीतिक आ बौद्धिक उपस्थिति अछि।
- १२४९. (A) स्त्री-संबंधी रचना पर आलोचनात्मक दृष्टि बनबैत, प्रशंसा मात्र नहि करैत** — आलोचना बिना विमर्श भावुक नारा बनि सकैत अछि; समीक्षा तर्क, कसौटी आ पाठ-गहराइ दैत अछि।
- १२५०. (D) भाषा स्त्रीक अनुभव, घरेलू बोली, प्रतिरोध आ सामाजिक स्थानकें रचैत अछि** — भाषा मे संबोधन, व्यंग्य, चुप्पी, लोकपद आ देह-बोध सभ स्त्री-अनुभवक अर्थ बनबैत अछि।
- १२५१. (B) परिवार, धर्म, रीति, भाषा आ अर्थव्यवस्था मे निहित असमान सत्ता-संबंधकें पहचानब** — पितृसत्ता व्यक्ति-विशेषक निन्दा नहि; सामाजिक संरचनाक आलोचनात्मक अध्ययन अछि।
- १२५२. (B) वह वस्तु नहि, वक्ता बनैत अछि; अनुभव भीतरसँ खुलैत अछि** — आत्मस्वर स्त्रीक agency स्थापित करैत अछि आ बाहरी दृष्टिक सीमाकें चुनौती दैत अछि।
- १२५३. (B) कथा सामाजिक परिस्थिति खोलैत अछि आ कविता आन्तरिक संवेदना आ प्रतीक-संसार गाढ़ करैत अछि** — विधा-वैविध्य नारी अनुभवक बाहरी आ भीतरी दुनू आयाम पकड़ैत अछि।
- १२५४. (A) बहुत बेर प्रतिरोध मौन, स्मृति, अस्वीकार, प्रश्न वा वैकल्पिक जीवन-चयनमे प्रकट होइत अछि** — साहित्य सूक्ष्म प्रतिरोधक रूप—दृष्टि, भाषा, प्रतीक, अस्वीकृति—कें पकड़ि सकैत अछि।
- १२५५. (B) घर प्रेम, श्रम, नियंत्रण, सुरक्षा आ बंदिशक विरोधाभासी स्थल बनैत अछि** — नारी लेखनमे घरक भीतर सत्ता, श्रम-वितरण आ चुप्पी सभ प्रकट होइत अछि।
- १२५६. (D) मातृभाषा स्त्रीक लोकानुभव, कहावत, गीत, घरेलू स्मृति आ बोलचालक भंडार खोलैत अछि** — मैथिलीमे नारी अनुभव लिखब मातृभाषाक भीतर छिपल संवेदनात्मक संसारकें साहित्य बनबैत अछि।
- १२५७. (C) समाज प्रायः स्त्रीक सम्मानकें ओकर देह पर नियंत्रणसँ जोड़ि दैत अछि** — पितृसत्तात्मक समाजमे देह-नियंत्रण प्रतिष्ठा, भय आ हिंसासँ जुड़ल रहैत अछि।
- १२५८. (D) स्त्री अपन शिक्षा, देह, प्रेम, श्रम, भाषा आ जीवन-चयन पर स्वयं निर्णय लए** — आत्मनिर्णय नारी अस्मिताक मूल तत्त्व अछि; ई निजी आ सामाजिक दुनू स्तर पर लागू होइत अछि।
- १२५९. (D) कोन लेख कोन पृष्ठपर अछि वा क्रम-संख्या की अछि सन यांत्रिक प्रश्न** — उच्च-स्तरीय क्विज पाठककें समझ, व्याख्या आ आलोचना दिस लऽ जाइत अछि; पृष्ठ-सूची मात्र स्मरण-परीक्षा अछि।
- १२६०. (C) ओहि गीतमे स्त्रीक सामूहिक स्मृति, दुख, व्यंग्य, कामना आ सामाजिक आलोचना छिपल रहैत अछि** — लोकपरम्परा स्त्री अनुभवक महत्त्वपूर्ण संग्रहालय अछि; आधुनिक पाठ ओकर भीतरक अर्थ निकालैत अछि।
- १२६१. (A) समाज बेटीकें जन्म, पहचान, शिक्षा आ सम्मान देबाक लेल तैयार अछि कि नहि** — बेटीक अधिकार पर कथा समाजक भविष्य, न्याय आ संवेदना पर प्रश्न अछि।
- १२६२. (A) बाजार स्त्री-देह, सौन्दर्य, श्रम आ आकांक्षाकें वस्तु बना सकैत अछि** — आधुनिक स्त्री-विमर्श बाजार आ उपभोग-संस्कृतिक भीतर स्त्रीक स्थिति पर प्रश्न उठबैत अछि।
- १२६३. (C) समाजक डर आ आत्मस्वरक उदय बीच संघर्ष** — स्त्रीक बोली अक्सर सत्ता-संरचनाक चुनौती बनैत अछि; चुप्पी ओहि चुनौतीक दबाव देखबैत अछि।
- १२६४. (A) पात्र-संबंध जटिल होइत अछि; सहायक, पीड़ित, पितृसत्ताक वाहक आ परिवर्तनकारी सभ रूप सम्भव** — गंभीर आलोचना रूढ़ विभाजनक बदला सत्ता-संबंध आ मानवीय जटिलताकें देखैत अछि।
- १२६५. (D) प्रत्यक्ष संवादसँ लेखकीय अनुभव, समय-बोध आ स्त्री-प्रश्नक निजी-सार्वजनिक पक्ष खुलैत अछि** — साक्षात्कार आलोचना आ रचना बीच जीवित संवाद बनबैत अछि।
- १२६६. (D) रचना कें उपदेश-पत्र नहि, सौंदर्य, भाषा, संघर्ष आ संरचनाक संयुक्त पाठ रूपमे पढ़ब** — साहित्यिक स्त्री-विमर्श भावनात्मक आ बौद्धिक दुनू स्तर पर कृति पढ़बाक मांग करैत अछि।
- १२६७. (D) मिथिलाक रीति, बोली, श्रम, पर्व, परिवार आ स्मृति स्त्री-अनुभवकें ठोस धरातल दैत अछि** — स्थानीय संस्कृतिक भीतर स्त्रीक विशिष्ट अनुभव, संघर्ष आ प्रतिरोधक रूप खुलैत अछि।

- १२६८. (D)** ई आंतरिक पीड़ा, बाहरी सीमा, दृष्टि आ आशाक प्रतीक बनि सकैत अछि — नारी कवितामे प्रतीक सभ अनुभवक गहनता आ संक्षिप्ति प्रदान करैत अछि।
- १२६९. (C)** शिक्षा आत्मस्वर, आर्थिक स्वायत्तता आ सामाजिक निर्णय-क्षमता बढ़बैत अछि — शिक्षा स्त्रीक agency, भाषा आ सार्वजनिक उपस्थितिक आधार बनि सकैत अछि।
- १२७०. (C)** किएकि नारी अनुभव एकरूप नहि, जाति, वर्ग, देह, लैंगिकता आ क्षेत्र अनुसार बदलैत अछि — समावेशी स्त्री-विमर्श अनुभवक बहुलता स्वीकारैत अछि।
- १२७१. (D)** ई दुखक संग शक्ति, सृजन, प्रश्न, प्रतिरोध आ वैकल्पिक भविष्य सेहो देखैत अछि — गंभीर नारी-विमर्श स्त्रीकें पीड़ित मात्र नहि, विचारक, रचयिता आ परिवर्तनकारी मानैत अछि।
- १२७२. (B)** निर्णय, सम्मान, सुरक्षा आ स्वतंत्रताक सीमा निर्धारित करैत अछि — आर्थिक संरचना स्त्री-अस्मिता आ घरेलू सत्ता-संबंधकें प्रभावित करैत अछि।
- १२७३. (D)** प्रेमकें त्याग वा अधिकार मात्र नहि, समानता, सहमति आ आत्मसम्मानक कसौटी पर पढ़ब — आधुनिक स्त्री-पाठ प्रेमक संबंधमे शक्ति-संतुलन आ सहमति पर प्रश्न उठबैत अछि।
- १२७४. (A)** स्त्री-विषय केवल निजी कथा नहि, सार्वजनिक नीति, समाज आ सत्ता-संरचनासँ जुड़ल अछि — नारी विमर्श निजी अनुभव आ सार्वजनिक संरचना बीच संबंध बनबैत अछि।
- १२७५. (C)** कृति स्त्रीकें स्वयं बोलए देइत अछि कि केवल बाहरी दृष्टिसँ चित्रित करैत अछि — प्रतिनिधित्व कृति केन्द्रीय शक्ति-संबंधक प्रश्न अछि—कौन बोलैत अछि, केकरा लेल, कोन भाषामे।
- १२७६. (B)** संस्कारक गरिमा बचबैत ओकर भीतरक असमानता आ हिंसाकें प्रश्नांकित करब — गंभीर विमर्श परम्परा-विरोध नहि, परम्पराक भीतर न्याय आ मानवीयता खोजैत अछि।
- १२७७. (A)** शीर्षक अक्सर चुप आवाज, प्रश्न वा प्रतिरोधक पहिल संकेत बनैत अछि — ‘हमर फोटो कहिया’ जेकाँ शीर्षक पूरा सामाजिक प्रश्नकें एक वाक्यमे संकुचित करि सकैत अछि।
- १२७८. (C)** रचनाक अवधारणा, सामाजिक अर्थ, भाषा-शिल्प आ आलोचनात्मक संकेतक आधार पर — उच्च-स्तरीय प्रश्न कृति-समझ आ विवेचन क्षमताकें जाँचैत अछि।
- १२७९. (D)** किएकि एतय उपन्यास-अनुवाद, कथा, कविता, सम्मेलन, समीक्षा, सामाजिक प्रश्न आ साक्षात्कार सभ अछि — सामग्रीक विस्तार गतिशील प्रश्न-संख्या मांग करैत अछि; स्थिर १५ प्रश्न पर्याप्त नहि।
- १२८०. (B)** कानूनी अधिकारक संग सामाजिक सम्मान, देह-स्वायत्तता, भाषा-स्वर आ अवसर-समानता — न्याय स्त्री-अनुभवमे कई स्तर पर लागू होइत अछि—शरीर, श्रम, शिक्षा, भाषा, सुरक्षा आ पहचान।
- १२८१. (B)** व्यक्तिगत अनुभूति सामूहिक इतिहास आ दबाओल गेल अनुभवसँ जुड़ैत अछि — स्त्री-स्मृति घर, परिवार, श्रम, गीत, हिंसा आ स्नेहक इतिहास सँ भरल रहैत अछि।
- १२८२. (B)** प्रश्न स्थिर परम्परा आ असमान मान्यताकें हिलबैत अछि — नारी विमर्श प्रश्न सँ आरम्भ होइत अछि—किए, केकरा, ककरा लेल, केना।
- १२८३. (A)** रचना मे स्त्रीक आवाज, सत्ता-संबंध, भाषा, प्रतीक आ सामाजिक परिणामक संयुक्त पाठ — एहि तरहक पाठ साहित्यिक समझकें उच्च स्तर पर लऽ जाइत अछि।
- १२८४. (D)** अहं, शरीर, भाषा आ आत्म-अतिक्रमणक सम्बन्ध पर विचार — एहन शीर्षक देह-चेतना आ आत्मबोधक गूढ़ प्रश्न खोलि सकैत अछि।
- १२८५. (D)** अनुवादक संग काव्यशास्त्रीय विचार आ आलोचनात्मक परम्पराक सेतु बनेबाक लेल — काव्यशास्त्र भाषा, अलंकार, अर्थ आ काव्यगुणक विवेचन दैत अछि; अनुवादक लेल ई संवेदनशीलता उपयोगी अछि।
- १२८६. (A)** भाषा बदललासँ agency, व्यंग्य, पीड़ा आ प्रतिरोधक тон कमजोर भऽ सकैत अछि — स्त्री-विमर्शक पाठमे आवाजक सूक्ष्मता अनुवादक प्रमुख जिम्मेदारी अछि।
- १२८७. (B)** अलंकार, रीति, गुण, ध्वनि सन पदक ऐतिहासिक अर्थ-संसार बहुत घना होइत अछि — तकनीकी साहित्यक अनुवादमे पारिभाषिकता आ परम्परागत अर्थ दुनू सम्हारए पड़ैत अछि।
- १२८८. (B)** अपन भाषामे बाहरी/अन्य भाषिक विचार पढ़ि तुलनात्मक दृष्टि विकसित करैत छथि — अनुवाद पाठकक संसार विस्तार करैत अछि आ मातृभाषाक आलोचनात्मक क्षमता बढ़बैत अछि।

- १२८९. (D) मैथिली सांस्कृतिक कर्ममे स्त्री प्रतिभाक दृश्यता आ पहचान** — युवा स्त्री कलाकारक उल्लेख साहित्यिक-सांस्कृतिक इतिहासमे स्त्री-अंशक दस्तावेजीकरण अछि।
- १२९०. (D) मैथिली भाषा-सांस्कृतिक उपलब्धि केँ सार्वजनिक, दस्तावेजित आ गौरवपूर्ण बनबैत अछि** — सम्मान सांस्कृतिक आत्म-सम्मानक सार्वजनिक विधि अछि।
- १२९१. (B) हुनकर साधना केवल रचना-लेखन नहि, भाषा-चेतना, भाषिक अनुशासन आ मैथिली अस्मिताक सेवा सँ जुड़ल अछि** — एहि अभिव्यक्तिमे शरदिन्दुजीक योगदानकेँ व्यापक भाषा-सेवाक रूपमे पढ़ल गेल अछि, केवल लेखकक रूपमे नहि।
- १२९२. (C) किएकि ई विषय शरदिन्दुजीक भाषा-दृष्टि, साहित्यिक मूल्य-बोध आ सामाजिक-सांस्कृतिक योगदानक गहराई बुझबैत अछि** — ‘भाषिक अस्मिता’ जेकाँ प्रश्न विद्यार्थीकेँ तथ्य-स्मरणसँ आगू बढ़ा कऽ लेखकक विचार, शिल्प आ सांस्कृतिक भूमिकाक विश्लेषण करबैत अछि।
- १२९३. (D) शिवशंकर श्रीनिवासक कथा-संसार, कथाशिल्प, गामघरक जीवन, स्त्री-अनुभव आ मैथिली कथालोचनक पुनर्पाठ** — ई विशेषांक लेखकक व्यक्तित्व मात्र नहि, हुनक कथा-दृष्टि आ आलोचनात्मक ग्रहणकेँ केन्द्रमे राखैत अछि।
- १२९४. (C) किएकि ई कथा विधवा/पुनर्विवाह, स्त्रीक आत्मसम्मान, संस्कार आ पारिवारिक-सामाजिक दबावक जटिल प्रश्न उठबैत अछि** — ‘सिनुरहार’क माध्यमे स्त्रीक सामाजिक मान्यता आ अनुष्ठानिक बहिष्कारक प्रश्न सामने अबैत अछि।
- १२९५. (D) स्त्री-पीड़ा, दाम्पत्य, सामाजिक व्याख्या आ पुरुष-दृष्टिक सीमित संवेदनशीलता** — एहि कथा मे स्त्रीक दुःख केँ पुरुष सूत्रधार ठीकसँ नहि बुझि पबैत, से संवेदना आ दृष्टि पर प्रश्न अछि।
- १२९६. (B) कथा-संसार केँ स्त्री-दृष्टि, गाम-दृष्टि, कथाशिल्प, संस्मरण आ आलोचना अनेक कोणसँ देखब** — अनेक लेखकक लेख विशेषांककेँ एकल प्रशस्ति नहि, बहुआयामी आलोचनात्मक दस्तावेज बनबैत अछि।
- १२९७. (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘शिवशंकर श्रीनिवास’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १२९८. (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘सिनुरहार’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १२९९. (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘जमुनिया धार’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३००. (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘ग्राम्य कथाशिल्प’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०१. (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘स्त्रीक आत्मसम्मान’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०२. (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘विधवा-पुनर्विवाह’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०३. (A) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘संस्कार आ बहिष्कार’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०४. (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘कथानकक अस्पष्टता’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०५. (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘चरित्र-विकास’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०६. (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘एक-आयामी पात्र’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०७. (B) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘स्थानीय शब्दावली’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।
- १३०८. (D) किएकि ई विषय लेखकक कथा-दृष्टि, ग्रामीण समाज, स्त्री-अनुभव, भाषिक शिल्प आ आलोचनात्मक पुनर्पाठ केँ जोड़ैत अछि** — ‘कहबीक प्रयोग’क माध्यमे श्रीनिवासक कथा-संसारकेँ व्यक्ति-प्रशंसा सँ आगू साहित्यिक, सामाजिक आ आलोचनात्मक स्तर पर बुझल जा सकैत अछि।

[illegible]

- १४२६. (B)** किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘संरक्षकत्व बनाम प्रभुत्व’ विद्यार्थीकें केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।
- १४२७. (B)** किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘सांस्कृतिक पुनर्व्याख्या’ विद्यार्थीकें केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।
- १४२८. (B)** किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘प्रतिरोधी लेखन’ विद्यार्थीकें केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।
- १४२९. (D)** किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘वर्ण-विमर्श’ विद्यार्थीकें केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।
- १४३०. (D)** किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘प्राचीन स्रोत आ आधुनिक प्रश्न’ विद्यार्थीकें केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।
- १४३१. (D)** किएकि ई विषय भाषा-इतिहास, शास्त्रीय प्रमाण, जाति-विमर्श, डिजिटल मैथिली आ समानान्तर सांस्कृतिक परम्पराक जटिल सम्बन्ध खोलैत अछि — ‘शोध-पद्धति’ विद्यार्थीकें केवल तथ्य नहि, बल्कि स्रोत, प्रमाण, परम्परा आ आधुनिक सामाजिक प्रश्नक सम्बन्ध बुझए लेल प्रेरित करैत अछि।
- १४३२. (D)** उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम — भामती सुशीलक बहुविधा लेखन आ दार्शनिक-सांस्कृतिक पात्रक पुनर्पाठक संकेत दैत अछि।
- १४३३. (D)** व्यक्ति, जाति, भाषा, स्त्री, समाज आ आत्मसम्मानक संक्षिप्त कथ्यक चेतना — अस्मिता लघुकथामे पहिचान आ स्वत्वक प्रश्न कें सघन बनबैत अछि।
- १४३४. (A)** किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘अस्मिता’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- १४३५. (C)** किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘अस्मिता-विमर्श’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- १४३६. (D)** किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘भाषा अस्मिता’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- १४३७. (A)** किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘स्त्री अस्मिता’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- १४३८. (D)** किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘गोदावरी देवी’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- १४३९. (C)** किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि — ‘अस्मिता शीर्षक’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- १४४०. (D)** किएकि ई विषय लेखकक जीवन, रचना, सामाजिक पृष्ठभूमि, स्मृति-परम्परा आ साहित्यिक मूल्यांकनक सम्बन्धकें बुझबैत अछि — ‘मैथिली अस्मिता’ हितनाथ झाक अध्ययनकें यांत्रिक जानकारी सँ निकालि साहित्यिक-सांस्कृतिक पुनर्पाठक स्तर पर लऽ जाइत अछि।
- १४४१. (A)** Genealogical defects: inter-caste unions, unknown mothers, devadasi connections
- १४४२. (A)** Gaṅgeśa Upādhyāya (Navya-Nyāya)
- १४४३. (A)** Charmakārīṇī (tanner/leather-worker)
- १४४४. (B)** One son
- १४४५. (A)** Maternal grandmother's lineage (dau's dau)
- १४४६. (A)** Second/subsequent wife or another branch
- १४४७. (A)** Temple dancers' children were tracked and later integrated

१४४८. (A) It records women's personal names

१४४९. (A) I.A.S. (first among daughters)

१४५०. (A) High-status men who married many low-status women for money

१४५१. (C) लेखिका सभक रचना — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “लेखिका सभक रचना” एहि सामग्रीक उपयुक्त भाग अछि।

१४५२. (C) प्रीति ठाकुर — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “प्रीति ठाकुर” एहि सामग्रीक उपयुक्त भाग अछि।

१४५३. (A) अनूदित सचित्र बाल-कथा — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “अनूदित सचित्र बाल-कथा” एहि सामग्रीक उपयुक्त भाग अछि।

१४५४. (A) आमंत्रित रचना आ समीक्षा — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “आमंत्रित रचना आ समीक्षा” एहि सामग्रीक उपयुक्त भाग अछि।

१४५५. (C) गीत · गजल · पॉडकास्ट — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “गीत · गजल · पॉडकास्ट” एहि सामग्रीक उपयुक्त भाग अछि।

१४५६. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “अनूदित साहित्य आ समानान्तर इतिहास” एहि सामग्रीक उपयुक्त भाग अछि।

१४५७. (B) प्रीति ठाकुर — व्याख्या: “1. पंजी (11000 मूल मिथिलाक्षर ताड़पत्र) 2007 ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४५८. (A) लेखिका सभक रचना — व्याख्या: “अमावस्यामे दीप सन स्त्री (कविता संग्रह) २०२४ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४५९. (D) प्रीति ठाकुर — व्याख्या: “गजेन्द्र ठाकुर आ प्रीति ठाकुर (समालोचना) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६०. (A) लेखिका सभक रचना — व्याख्या: “जोड़ा गाछ (शृंखलाबद्ध प्रेम कविता संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६१. (C) लेखिका सभक रचना — व्याख्या: “प्रत्यावर्तन (आत्मकथा) (पृ . ४५९ - ५७२) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६२. (D) लेखिका सभक रचना — व्याख्या: “खण्ड-खण्ड मे बँटैत स्त्री (कविता संग्रह) २०१७ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६३. (C) लेखिका सभक रचना — व्याख्या: “पहाड़क गाथा (हिन्दी कथा संग्रहक मैथिली अनुवाद) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६४. (A) गीत · गजल · पॉडकास्ट — व्याख्या: “प्यारे मैथिल चैनल - किरण चौधरी आ संगीता आनन्द ❀” प्रविष्टि “गीत · गजल · पॉडकास्ट” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६५. (D) लेखिका सभक रचना — व्याख्या: “विभा रानीक दूटा नाटक (भाग रौ आ बलचन्दा) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६६. (C) प्रीति ठाकुर — व्याख्या: “3. मिथिलाक लोकदेवता (बाल साहित्य) (2010) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६७. (B) लेखिका सभक रचना — व्याख्या: “बीच घरक खाम्हा स्त्री (कविता संग्रह) २०२५ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६८. (C) प्रीति ठाकुर — व्याख्या: “2. मैथिली चित्रकथा (बाल साहित्य) (2009) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४६९. (A) खोज आ इण्डेक्स — व्याख्या: “विदेह १-४४० इण्डेक्स सदेह १-३७ इण्डेक्स ❀” प्रविष्टि “खोज आ इण्डेक्स” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४७०. (C) प्रीति ठाकुर — व्याख्या: “4. विद्यापतिक पुरुष परीक्षा (बाल साहित्य) (2012) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

१४७१. (D) लेखिका सभक रचना — व्याख्या: “पिघलते हिमखण्ड (अनूदित पघलैत हिमखण्ड) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

- १४७२. (C) लेखिका सभक रचना** — व्याख्या: “यायावरी (हिन्दी अनुवाद - कल्पना झा) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७३. (C) लेखिका सभक रचना** — व्याख्या: “' भ्रमर ' (व्यक्तित्व एवं कृतित्व) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७४. (B) प्रीति ठाकुर** — व्याख्या: “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७५. (C) लेखिका सभक रचना** — व्याख्या: “मैथिलीक वेश - भूषा - प्रसाधन सम्बन्धी शब्दावली २००८ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७६. (B) अनूदित सचित्र बाल-कथा** — व्याख्या: “विदेह प्रेमलता मिश्र प्रेम विशेषांक ❀” प्रविष्टि “अनूदित सचित्र बाल-कथा” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७७. (B) लेखिका सभक रचना** — व्याख्या: “छाहरियो मँगैए छाहरि (कविता संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७८. (C) लेखिका सभक रचना** — व्याख्या: “माटी-शिवशंकर श्रीनिवास (हिन्दी अनुवाद सुस्मिता पाठक) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४७९. (C) लेखिका सभक रचना** — व्याख्या: “माण्डवीक जिगेसा (किछु दीर्घ कविता) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८०. (D) लेखिका सभक रचना** — व्याख्या: “यायावरी - शेफालिका वर्मा (हिन्दी अनुवाद कल्पना झा) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८१. (B) प्रीति ठाकुर** — व्याख्या: “11. रड सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८२. (A) लेखिका सभक रचना** — व्याख्या: “समय - संकेत (कथा - संग्रह) २०१० ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८३. (B) लेखिका सभक रचना** — व्याख्या: “सुखल मन तरसल आँखि (पद्य आ गद्य) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८४. (C) लेखिका सभक रचना** — व्याख्या: “ध्यान धरु सदानीरा (कविता संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८५. (C) लेखिका सभक रचना** — व्याख्या: “प्रेम - एक कविता (अनूदित नाटक) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८६. (C) लेखिका सभक रचना** — व्याख्या: “बिलाइ मौसी (बाल लघुकथा संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८७. (A) लेखिका सभक रचना** — व्याख्या: “कालचक्रक पटरी तर (कविता संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८८. (B) लेखिका सभक रचना** — व्याख्या: “किस्त - किस्त जीवन (आत्म कथा) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४८९. (A) लेखिका सभक रचना** — व्याख्या: “छिन्नमस्ता - प्रभा खेतानक हिन्दी उपन्यासक मैथिली अनुवाद ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४९०. (C) लेखिका सभक रचना** — व्याख्या: “बजितथि जँ उर्मिला (दीर्घ कविता) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १४९१. (D) अनूदित सचित्र बाल-कथा** — व्याख्या: “मैथिली चित्रकथा (बाल साहित्य) ❀” प्रविष्टि “अनूदित सचित्र बाल-कथा” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

૪૪૧૨. (B) લેખિકા સમ્બક રચના — વ્યાખ્યા: “અનુભૂતિ (લઘુકથા સંગ્રહ) ૨૦૦૧ ❀” પ્રવિષ્ટિ “લેખિકા સમ્બક રચના” ભાગમે દેલ અછિ. ંહિ કારણ સહી ઉત્તર ઓહિ ભાગક નામ અછિ।

૪૪૧૩. (D) લેખિકા સભક રચના — વ્યાખ્યા: “અનુશીલન (નિબન્ધ સંગ્રહ) ૨૦૧૨ ❀” પ્રવિષ્ટિ “લેખિકા સભક રચના” ભાગમે દેલ અછિ। ઇહી કારણ સહી ઉત્તર ઓહિ ભાગક નામ અછિ।

४४९४. (A) लेखिका सभक रचना — व्याख्या: “अभिलाषा (लघुकथा संग्रह) २०२१ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

૪૪૧૫. (B) લેખિકા સબક રચના — વ્યાખ્યા: “મૈથિલીક ભોજન સમ્બન્ધી શબ્દાવલી ❀” પ્રવિષ્ટિ “લેખિકા સબક રચના” ભાગમે દેલ અછિ। एहि कारण सही उत्तर ओहि भागक नाम अछि।

४४९६. (B) अनूदित सचित्र बाल-कथा — व्याख्या: “कैयो सकै छी , नहियो कऽ सकै छी ❀” प्रविष्टि “अनूदित सचित्र बाल-कथा” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

४४९७. (D) ❀ अणिमा सिंह (सौजन्य - नचिकेता) — व्याख्या: ई प्रविष्टि “❀ अणिमा सिंह (सौजन्य - नचिकेता)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१४९८. (C) ❀ विभा रानी — व्याख्या: ई प्रविष्टि “❀ विभा रानी” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

४४९. (D) ❀ कामिनी (सौजन्य- कामिनी) — व्याख्या: ई प्रविष्टि “❀ कामिनी (सौजन्य- कामिनी)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५००. (A) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा) — व्याख्या: ई प्रविष्टि “❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०१. (A) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा) — व्याख्या: ई प्रविष्टि “❀ पन्ना झा (सौजन्य - नरेन्द्र झा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०२. (D) ❀ प्रीति ठाकुर — व्याख्या: ई प्रविष्टि “❀ प्रीति ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०३. (C) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: ई प्रविष्टि “❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०४. (C) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा) — व्याख्या: ई प्रविष्टि “❀ पन्ना झा (सौजन्य - नरेन्द्र झा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०५. (D) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा) — व्याख्या: ई प्रविष्टि “❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०६. (B) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: ई प्रविष्टि “❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०७. (D) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: ई प्रविष्टि “❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०८. (D) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती) — व्याख्या: ई प्रविष्टि “❀ गीत - गोविन्ददास (गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५०९. (B) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: ई प्रविष्टि “❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५१०. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: ई प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५११. (B) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती) — व्याख्या: ई प्रविष्टि “❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५१२. (B) ❀ प्रीति ठाकुर — व्याख्या: ई प्रविष्टि “❀ प्रीति ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

१५१३. (D) ❀ प्रीति ठाकुर — व्याख्या: ई प्रविष्टि “❀ प्रीति ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

- १५१४. (C) ❀ प्रोमिशा मिश्रा** — व्याख्या: ई प्रविष्टि “❀ प्रोमिशा मिश्रा” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५१५. (D) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)** — व्याख्या: ई प्रविष्टि “❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५१६. (D) ❀ रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)** — व्याख्या: ई प्रविष्टि “❀ रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५१७. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: ई प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५१८. (A) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती)** — व्याख्या: ई प्रविष्टि “❀ गीत - गोविन्ददास (गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५१९. (A) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)** — व्याख्या: ई प्रविष्टि “❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५२०. (D) ❀ कामिनी (सौजन्य- कामिनी)** — व्याख्या: ई प्रविष्टि “❀ कामिनी (सौजन्य- कामिनी)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- १५२१. (B) खोज आ इण्डेक्स** — व्याख्या: “विदेह इण्डेक्स (विदेह १-४४० आ सदेह १-३७ केर रचनाक अनुक्रमणिका)” प्रविष्टि “खोज आ इण्डेक्स” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२२. (B) खोज आ इण्डेक्स** — व्याख्या: “विदेह आ सदेह दुनू” प्रविष्टि “खोज आ इण्डेक्स” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२३. (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन** — व्याख्या: “सखुआवाली” प्रविष्टि “सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२४. (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन** — व्याख्या: “videha_01_03_2011” प्रविष्टि “सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२५. (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन** — व्याख्या: “videha_01_03_2011_tirhuta” प्रविष्टि “सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२६. (C) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन** — व्याख्या: “77” प्रविष्टि “सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२७. (D) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)** — व्याख्या: “भगता बेडक देश-भ्रमण” प्रविष्टि “कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२८. (A) संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी** — व्याख्या: “विदेह कला-विमर्श विशेषांक” प्रविष्टि “संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५२९. (A) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी** — व्याख्या: “भूकम्प (पृ . ६३८ - ६७४)” प्रविष्टि “डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५३०. (B) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]** — व्याख्या: “इजोरियाक अडैठी-मोड़ (मैथिली कवियित्रीगणक पहिल कविता संग्रह)” प्रविष्टि “माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५३१. (B) अणिमा सिंह (सौजन्य - नचिकेता)** — व्याख्या: “शिशु गीत खेल” प्रविष्टि “अणिमा सिंह (सौजन्य - नचिकेता)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

- १५५३. (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “किस्त - किस्त जीवन (आत्म कथा)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५५४. (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “आखर - आखर प्रीत” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५५५. (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “नागफांस (उपन्यास)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५५६. (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “Naagphans (In English)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५५७. (D) आभा झा (सौजन्य- आभा झा)** — व्याख्या: “बजितथि जँ उर्मिला (दीर्घ कविता)” प्रविष्टि “आभा झा (सौजन्य- आभा झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५५८. (C) डॉ . कामिनी कामायनी** — व्याख्या: “विदेह : सदेह ३१ (डॉ . कामिनी कामायनी आ कुमार मनोज कश्यप - अंक १ - ३५० सँ)” प्रविष्टि “डॉ . कामिनी कामायनी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५५९. (A) कामिनी (सौजन्य- कामिनी)** — व्याख्या: “२०२२” प्रविष्टि “कामिनी (सौजन्य- कामिनी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६०. (B) कामिनी (सौजन्य- कामिनी)** — व्याख्या: “२०२४” प्रविष्टि “कामिनी (सौजन्य- कामिनी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६१. (C) कामिनी (सौजन्य- कामिनी)** — व्याख्या: “अन्तिम पनसैया (कविता संग्रह)” प्रविष्टि “कामिनी (सौजन्य- कामिनी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६२. (A) कामिनी (सौजन्य- कामिनी)** — व्याख्या: “२०२५” प्रविष्टि “कामिनी (सौजन्य- कामिनी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६३. (D) प्रीति ठाकुर** — व्याख्या: “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६४. (C) प्रीति ठाकुर** — व्याख्या: “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६५. (B) प्रीति ठाकुर** — व्याख्या: “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६६. (B) प्रीति ठाकुर** — व्याख्या: “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६७. (A) प्रीति ठाकुर** — व्याख्या: “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६८. (A) प्रीति ठाकुर** — व्याख्या: “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५६९. (D) प्रीति ठाकुर** — व्याख्या: “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५७०. (A) प्रीति ठाकुर** — व्याख्या: “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५७१. (B) प्रीति ठाकुर** — व्याख्या: “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2024)” प्रविष्टि “प्रीति ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १५७२. (A) नीतू कुमारी** — व्याख्या: “मैथिली चित्रकथा (बाल साहित्य)” प्रविष्टि “नीतू कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

अध्याय २ : विदेह मैथिली स्त्री लेखन ओ समानान्तर इतिहास महा-क्विज

१. वैदिकी ओ प्राचीन कालक स्त्री स्वर (Vedic & Ancient Visvavidusi)

१. प्राचीन विदेह साम्राज्यक महाराज जनकक परिषद में महर्षि याज्ञवल्क्य कऽ ब्रह्मविद्या पर चुनौती देय वाली प्रखर दार्शनिक विदुषी के छलीह?
- (A) गार्गी वाचकनवी
(B) मैत्रेयी
(C) भारती (मंडन मिश्र पत्नी)
(D) सुलभा ओ जनक संवाद
२. याज्ञवल्क्य सँ 'धन ओ अमरता' पर संवाद कऽ कऽ आत्मज्ञानक पिपासा दर्शाबय वाली मिथिलाक दार्शनिक विदुषी के छलीह?
- (A) गार्गी वाचकनवी
(B) मैत्रेयी
(C) भारती (मंडन मिश्र पत्नी)
(D) सुलभा ओ जनक संवाद
३. आचार्य शंकर ओ मंडन मिश्रक सुप्रसिद्ध ऐतिहासिक शास्त्रार्थ में मध्यस्थ (जज) कऽ भूमिका निर्वाह करय वाली विदुषी के छलीह?
- (A) गार्गी वाचकनवी
(B) मैत्रेयी
(C) भारती (मंडन मिश्र पत्नी)
(D) सुलभा ओ जनक संवाद
४. महाभारत में वर्णित कोन संन्यासिनी राजा जनक कऽ परिषद में जा कऽ आत्मज्ञान ओ मोक्ष पर तार्किक विजय प्राप्त कएने छलीह?
- (A) गार्गी वाचकनवी
(B) मैत्रेयी
(C) भारती (मंडन मिश्र पत्नी)
(D) सुलभा ओ जनक संवाद

२. मध्यकाल ओ ओइन्वार युगक स्त्री लेखन (Medieval & Oiniwar Era)

५. महाकवि विद्यापतिक समकालीन ओ ओइन्वार वंशक राजा शिवसिंहक विदुषी पत्नी के छलीह जे स्वयं उच्च कोटिक कवयित्री छलीह?
- (A) रानी लखिमा देवी
(B) चंद्रकला
(C) कीर्तनिया नाटक ओ राग-संगीत
(D) रानी सुकवि ओ कला संरक्षण
६. विद्यापतिक पुत्रवधू ओ समकालीन मानल जाय वाली कवयित्री के छथि जिनकर संस्कृत-मैथिल पद लालित्य प्रसिद्ध अछि?
- (A) रानी लखिमा देवी
(B) चंद्रकला
(C) कीर्तनिया नाटक ओ राग-संगीत
(D) रानी सुकवि ओ कला संरक्षण
७. मध्यकाल में मिथिलाक अंतःपुर (अँगना) में स्त्री स्वर कऽ सुरक्षित रखबा में ककर योगदान सब सँ पैघ अछि?
- (A) रानी लखिमा देवी
(B) चंद्रकला
(C) कीर्तनिया नाटक ओ राग-संगीत
(D) रानी सुकवि ओ कला संरक्षण

८. ओइन्वार कालक उत्तर-चरण में साहित्यों, पांडुलिपियों ओ मिथिलाक्षरक प्रतिलिपि तैयार करावे में ककर भूमिका छल?

- (A) रानी लखिमा देवी
- (B) चंद्रकला
- (C) कीर्तनिया नाटक ओ राग-संगीत
- (D) रानी सुकवि ओ कला संरक्षण

३. आधुनिक कालक प्रारंभिक स्त्री स्वर (Modern Early Women Writers)

९. मैथिली साहित्यक प्रख्यात उपन्यास 'मरीचिका' (साहित्य अकादेमी पुरस्कृत) कऽ रचयिता के छथि जे स्त्री चेतनाक स्तम्भ थिक?

- (A) लिली रे (Lily Ray)
- (B) शेफालिका वर्मा
- (C) बिना ठाकुर ओ कामख्या देवी
- (D) सी-शिक्षा ओ पारंपरिक पत्र-पत्रिका

१०. मैथिलीक प्रसिद्ध आत्मकथा 'यादों के झरोखे' ओ कथा शृंखलाक सशक्त रचनाकार के छथि?

- (A) लिली रे (Lily Ray)
- (B) शेफालिका वर्मा
- (C) बिना ठाकुर ओ कामख्या देवी
- (D) सी-शिक्षा ओ पारंपरिक पत्र-पत्रिका

११. १९५०-७० कऽ दशक में मैथिली कथा साहित्य में पारंपरिक रूढ़ियों पर प्रहार करय वाली प्रारंभिक लेखिका सब के छथि?

- (A) लिली रे (Lily Ray)
- (B) शेफालिका वर्मा
- (C) बिना ठाकुर ओ कामख्या देवी
- (D) सी-शिक्षा ओ पारंपरिक पत्र-पत्रिका

१२. प्रारंभिक आधुनिक काल में स्त्री लेखन कऽ सहेजबा में मुख्य रूप सँ ककर उपयोग कएल जाइत छल?

- (A) लिली रे (Lily Ray)
- (B) शेफालिका वर्मा
- (C) बिना ठाकुर ओ कामख्या देवी
- (D) सी-शिक्षा ओ पारंपरिक पत्र-पत्रिका

४. विदेहक स्त्री लेखन विशेषांक (Videha's Women Special Issues)

१३. इंटरनेट पर मैथिलीक इतिहास में पहली बेर स्त्री रचनाकारों कऽ बिना कोनो सेंसरशिपक स्वतंत्र स्पेस देय वाला विशिष्ट प्रकल्प कोन थिक?

- (A) विदेह स्त्री लेखन विशेषांक (videha.co.in)
- (B) कैननिक एकाधिकार ओ मठाधीशीक अंत
- (C) What The Canon Left Out
- (D) मुफ्त डिजिटल ओपेन-एक्सेस स्पेस

१४. विदेहक स्त्री विमर्श नीति द्वारा पारम्परिक प्रिंट मीडियाक ककर एकाधिकार कऽ समाप्त कएल गेल?

- (A) विदेह स्त्री लेखन विशेषांक (videha.co.in)
- (B) कैननिक एकाधिकार ओ मठाधीशीक अंत
- (C) What The Canon Left Out
- (D) मुफ्त डिजिटल ओपेन-एक्सेस स्पेस

१५. इतिहासकारों ओ संपादकों द्वारा उपेक्षित स्त्री लेखिकाओं ओ विधाओं कऽ विदेह द्वारा कोन पुस्तक शृंखला में स्थान देल गेल?

- (A) विदेह स्त्री लेखन विशेषांक (videha.co.in)
- (B) कैननिक एकाधिकार ओ मठाधीशीक अंत
- (C) What The Canon Left Out
- (D) मुफ्त डिजिटल ओपेन-एक्सेस स्पेस

१६. विदेहक सम्पादकीय नीति में नवोदित स्त्री रचनाकारों कऽ लेखन संवर्धन लेल की व्यवस्था अछि?

- (A) विदेह स्त्री लेखन विशेषांक (videha.co.in)
- (B) कैननिक एकाधिकार ओ मठाधीशीक अंत
- (C) What The Canon Left Out
- (D) मुफ्त डिजिटल ओपेन-एक्सेस स्पेस

५. समानांतर साहित्य ओ सबल्टरन स्त्री स्वर (Subaltern Women Voices)

१७. मैथिली साहित्यक संभ्रांत कैनन सँ इतर उपेक्षित, शोषित ओ सबल्टरन स्त्री स्वर कऽ काव्यक केन्द्र में लाबय वाला आन्दोलन कोन थिक?

- (A) अंचिन्हार आखर आन्दोलन
- (B) दक्षिण भारतीय ओ ओड़िया उपन्यासोंक अनुवाद
- (C) श्रम, शोषण ओ यथार्थवादी संघर्ष
- (D) विदेह समानांतर पुस्तकालय

१८. विदेहक समानांतर विमर्शक तहत अन्य क्षेत्रीय भाषाओंक सबल्टरन स्त्री चेतनाक उपन्यासों (जेना- जिगिरी) कऽ कतय अनुवाद कएल गेल?

- (A) अंचिन्हार आखर आन्दोलन
- (B) दक्षिण भारतीय ओ ओड़िया उपन्यासोंक अनुवाद
- (C) श्रम, शोषण ओ यथार्थवादी संघर्ष
- (D) विदेह समानांतर पुस्तकालय

१९. समानांतर स्त्री लेखनक मूल कथ्य पारंपरिक रोमान्टिक श्रृंगार सँ इतर ककर चित्रण करैत अछि?

- (A) अंचिन्हार आखर आन्दोलन
- (B) दक्षिण भारतीय ओ ओड़िया उपन्यासोंक अनुवाद
- (C) श्रम, शोषण ओ यथार्थवादी संघर्ष
- (D) विदेह समानांतर पुस्तकालय

२०. उपेक्षित उपविधाओं ओ समानांतर स्त्री इतिहास कऽ कम्प्यूटरीकृत संग्रह विदेह पर ककर रूप में अछि?

- (A) अंचिन्हार आखर आन्दोलन
- (B) दक्षिण भारतीय ओ ओड़िया उपन्यासोंक अनुवाद
- (C) श्रम, शोषण ओ यथार्थवादी संघर्ष
- (D) विदेह समानांतर पुस्तकालय

उत्तरमाला — अध्याय २ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (A) **गार्गी वाचकनवी** — बृहदारण्यक उपनिषद् में वर्णित राजा जनकक दार्शनिक परिषद् में गार्गी वाचकनवी ओ याज्ञवल्क्यक संवाद मिथिलाक बौद्धिक ओ स्त्री चेतनाक आदि-शिखर थिक।

२. (B) **मैत्रेयी** — मैत्रेयी ने धन कऽ ठुकरा कऽ अमृतत्वक साधन ज्ञान कऽ चुन कऽ दार्शनिक उच्चता प्राप्त कएने छलीह।

३. (C) **भारती (मंडन मिश्र पत्नी)** — विदुषी भारती शास्त्रानुकूल तर्कों सँ आचार्य शंकर कऽ कामशास्त्र पर निरुत्तर कऽ कऽ मिथिलाक स्त्री मेधा कऽ स्थापित कएने छलीह।

४. (D) **सुलभा ओ जनक संवाद** — संन्यासिनी सुलभा राजा जनक सँ योग ओ मोक्ष पर प्रखर शास्त्रार्थ कऽ स्त्रीक स्वतंत्र दार्शनिक अधिकार सिद्ध कएने छलीह।

५. (A) **रानी लखिमा देवी** — रानी लखिमा देवी विद्यापतिक संरक्षण ओ विस्थापन काल में मिथिलाक राजकीय ओ काव्यात्मक चेतनाक नेतृत्व कएने छलीह।

६. (B) **चंद्रकला** — कवयित्री चंद्रकला मिथिलाक मध्यकालीन स्त्री गद्य-पद्य लेखन ओ कला परम्पराक एकटा महत्वपूर्ण कड़ियाँ छथि।

७. (C) **कीर्तनिया नाटक ओ राग-संगीत** — पारंपरिक संस्कार गीतों, समदाओन ओ नचारी कऽ मौखिक परम्परा द्वारा स्त्री लोकनि मैथिली साहित्य कऽ अक्षुण्ण कएने छलीह।

८. (D) **रानी सुकवि ओ कला संरक्षण** — ओइन्वार ओ खण्डवला वंशक कतेको रानियों द्वारा ताड़पत्रक ग्रंथों ओ कला परम्परा कऽ राजकीय प्रश्रय देल गेल छल।
९. (A) **लिली रे (Lily Ray)** — लिली रे जीक 'मरीचिका' उपन्यास मैथिली साहित्य में सामाजिक संक्रमण, सामंतवाद ओ स्त्रीक मानसिक द्वंद्वक महाकाव्यात्मक आलेख थिक।
१०. (B) **शेफालिका वर्मा** — शेफालिका वर्मा जी मैथिली में स्त्रीक स्वतंत्र अस्मिता, गतिशीलता ओ भावुक यथार्थ कऽ प्रखरता सँ लिखलन्हि।
११. (C) **बिना ठाकुर ओ कामख्या देवी** — इन लेखिकाओं द्वारा स्त्री शिक्षा, अनमेल विवाह, ओ अँगनाक बंद यथार्थ सँ बाहर निकसि कऽ प्रगतिशील चेतनाक वकालत कएल गेल।
१२. (D) **स्त्री-शिक्षा ओ पारंपरिक पत्र-पत्रिका** — शुरुआती दौर में सीमित प्रिंट पत्रिकाओं ओ स्मारिकाओं में ही स्त्री लेखकों कऽ स्थान भेटैत छल, जे संपादकीय सेंसरशिप सँ ग्रस्त छल।
१३. (A) **विदेह स्त्री लेखन विशेषांक (videha.co.in)** — विदेह द्वारा समय-समय पर 'स्त्री लेखन विशेषांक' निकालि कऽ वैश्विक स्तर पर दर्जनों नूतन ओ प्रखर लेखिकाओं कऽ स्थापित कएल गेल।
१४. (B) **कैननिक एकाधिकार ओ मठाधीशीक अंत** — विदेह वेब जर्नलिज्म द्वारा स्थापित कैनन कऽ रूढ़ियों कऽ तोड़ि कऽ प्रत्येक वर्गक स्त्री रचनाकार कऽ सीधे मुफ्त वैश्विक मंच देल।
१५. (C) **What The Canon Left Out** — विदेह द्वारा 'What The Canon Left Out' शृंखलाक तहत उपेक्षित स्त्री लेखन कऽ व्यवस्थित गरिमा ओ इतिहास प्रदान कएल गेल।
१६. (D) **मुफ्त डिजिटल ओपेन-एक्सेस स्पेस** — बिना कोनो शुल्कक, ओपेन-एक्सेस यूनिकोड माध्यम सँ तुरंत प्रकाशन ओ वैश्विक पाठक वर्ग धरि पहुँच सुनिश्चित करब।
१७. (A) **अंचिन्हार आखर आन्दोलन** — अंचिन्हार आखर ओ समानांतर साहित्य आन्दोलन द्वारा श्रमिक, दलित ओ हाशिएक महिला सभक श्रम ओ संघर्ष कऽ कविताक मुख्य स्वर बनाओल गेल।
१८. (B) **दक्षिण भारतीय ओ ओड़िया उपन्यासोंक अनुवाद** — विदेह समानांतर पुस्तकालय (Tomes I-IV) कऽ तहत इन प्रगतिशील सबल्टरन अनुवादों कऽ मैथिली वाङ्मय में समाहित कएल गेल अछि।
१९. (C) **श्रम, शोषण ओ यथार्थवादी संघर्ष** — ई गाम-घरक कामकाजी महिला, खेत-खरिहानक संघर्ष, जातिगत ओ आर्थिक शोषणक विरुद्ध यथार्थवादी विद्रोह कऽ दर्शाबैत अछि।
२०. (D) **विदेह समानांतर पुस्तकालय** — ई विदेह समानांतर पुस्तकालयक तोम्स (Tomes) कऽ रूप में ओपेन-एक्सेस डिजिटल डेटाबेसक तहत मुफ्त उपलब्ध अछि।

अध्याय ३ : विदेह ई-लर्निङ्ग क्विज — नारी / स्त्री विमर्श

खण्ड १ : मिथिलाक विदुषी आ पौराणिक नारी

१. मिथिलाक राजा जनकक विदुषी पुत्री, जे शास्त्रार्थमे प्रसिद्ध छलीह, के थिकीह?
(A) सीता
(B) गार्गी
(C) सुलभा
(D) अपाला
२. याज्ञवल्क्यसँ ब्रह्म-विषयक प्रश्न पूछनिहार विदुषी के छलीह?
(A) मैत्रेयी
(B) गार्गी वाचकनवी
(C) लोपामुद्रा
(D) घोषा
३. याज्ञवल्क्यक ओ पत्नी, जे 'अमृतत्व'क ज्ञान चाहलीह, के छलीह?
(A) कात्यायनी
(B) मैत्रेयी
(C) गार्गी
(D) अरुन्धती
४. सीताक जन्म कोन परम्पराक अनुसार हलमे (खेतमे) भेल मानल जाइत अछि?
(A) समुद्र-मंथन
(B) हल चलबैत काल
(C) वन-गमन
(D) यज्ञ
५. 'वैदेही' नाम ककरा लेल प्रयुक्त होइत अछि?
(A) गार्गी
(B) सीता
(C) मैत्रेयी
(D) उर्मिला
६. लक्ष्मणक पत्नी, जे चौदह वर्ष जागि कऽ तप केलीह, के छलीह?
(A) मांडवी
(B) उर्मिला
(C) श्रुतकीर्ति
(D) सुनयना
७. सीताक माताक नाम की छल?
(A) सुनयना
(B) सुमित्रा
(C) कौसल्या
(D) कैकेयी
८. मिथिलाक कोन रानी सती-अनुसूया परम्परासँ नहि, अपन ज्ञानसँ चर्चित छलीह?
(A) सुनयना
(B) सुलभा
(C) कैकेयी
(D) मंदोदरी

९. 'जानकी' शब्दक अर्थ की?

- (A) जनकक पुत्री
- (B) वनवासिनी
- (C) योद्धा
- (D) नर्तकी

१०. सीता-स्वयंवरमे कोन धनुष तोड़बाक शर्त छल?

- (A) गाण्डीव
- (B) शिव-धनुष (पिनाक)
- (C) विजय
- (D) शार्ङ्ग

खण्ड २ : मैथिली साहित्यमे नारी-लेखन

११. मैथिली साहित्यमे नारी-लेखनक अर्थ की?

- (A) केवल पुरुष-लेखन
- (B) नारी द्वारा वा नारी-दृष्टिसँ रचित साहित्य
- (C) अनुवाद मात्र
- (D) विज्ञापन

१२. स्त्री-विमर्शक मूल चिन्ता की होइत अछि?

- (A) केवल मनोरंजन
- (B) नारीक समानता, अधिकार आ अस्मिता
- (C) पुरान रीति
- (D) व्यापार

१३. मैथिल समाजमे नारी-शिक्षाक प्रसार किएक महत्वपूर्ण मानल गेल?

- (A) केवल परम्परा
- (B) नारी-सशक्तिकरण आ सामाजिक उन्नति लेल
- (C) कोनो कारण नहि
- (D) विदेशी रीति

१४. नारी-केन्द्रित कथामे प्रायः कोन विषय आबैत अछि?

- (A) केवल युद्ध
- (B) नारीक संघर्ष, भावना आ अनुभव
- (C) गणित
- (D) विधि

१५. मैथिलीमे 'विदेह' ई-पत्रिका नारी-लेखनकेँ कोना प्रोत्साहित करैत अछि?

- (A) रोकिके कऽ
- (B) नारी रचनाकारकेँ मंच आ प्रकाशन दऽ
- (C) अनदेखी कऽ
- (D) केवल पुरुष छापि

१६. स्त्री-विमर्शमे 'अस्मिता' शब्दक अर्थ की?

- (A) सम्पत्ति
- (B) आत्म-पहचान आ गौरव
- (C) दुर्बलता
- (D) मौन

१७. नारी-लेखन समाजकें कोन नव दृष्टि दैत अछि?

- (A) पुरुष-दृष्टि
- (B) नारीक अपन अनुभवसँ देखल संसार
- (C) कोनो नहि
- (D) विदेशी

१८. मैथिली लोकगीतमे नारीक भाव प्रायः कोन रूपमे प्रकट होइत अछि?

- (A) केवल हास्य
- (B) विरह, स्नेह, संघर्ष आ उल्लास
- (C) केवल क्रोध
- (D) मौन

१९. स्त्री-विमर्श साहित्यमे 'समानता'क माँग कोन क्षेत्रमे होइत अछि?

- (A) केवल घर
- (B) शिक्षा, रोजगार, अधिकार आ सम्मान
- (C) केवल खेल
- (D) कतहु नहि

२०. नारी-रचनाकारक सोझाँ परम्परागत समाजमे कोन चुनौती रहल?

- (A) कोनो नहि
- (B) लेखन-स्वतन्त्रता आ स्वीकृति पएब
- (C) अधिक सुविधा
- (D) विशेष लाभ

खण्ड ३ : लोकजीवन, पाबनि आ नारी

२१. मिथिलाक कोन पाबनि बहिन-भाइक स्नेहसँ जुड़ल अछि, जाहिमे नारीक प्रमुख भूमिका?

- (A) छठि
- (B) सामा-चकेबा
- (C) होली
- (D) दीपावली

२२. छठि पाबनिमे व्रती (व्रत राखनिहार) प्रायः के होइत छथि?

- (A) केवल पुरुष
- (B) प्रायः स्त्री (आ पुरुष सेहो)
- (C) केवल बच्चा
- (D) केवल अतिथि

२३. मिथिलाक विवाहमे 'कोहबर' कोन कलासँ सजाओल जाइत अछि?

- (A) आधुनिक चित्र
- (B) मिथिला चित्रकला
- (C) फोटो
- (D) मूर्ति

२४. मिथिलाक विवाह-गीत प्रायः के गाबैत छथि?

- (A) केवल पुरुष
- (B) घरक स्त्रीगण
- (C) विदेशी
- (D) बच्चा मात्र

२५. 'समदाउन' गीत कोन अवसर पर गाओल जाइत अछि?

- (A) जन्म
- (B) बेटीक विदाई
- (C) होली
- (D) फसल

२६. मिथिलामे नवविवाहिता वधूकें की कहल जाइत अछि?

- (A) कनिजा (कनिया)
- (B) दादी
- (C) काकी
- (D) भौजी

२७. मधुश्रावणी पाबनि मुख्यतः ककरासँ जुड़ल अछि?

- (A) बूढ़ पुरुष
- (B) नवविवाहिता स्त्री
- (C) बच्चा
- (D) अतिथि

२८. मिथिलाक लोकगीतमे 'विदाई'क भाव कोन रसकें प्रकट करैत अछि?

- (A) हास्य
- (B) करुण
- (C) वीर
- (D) अद्भुत

२९. मिथिलामे 'जट-जटिन' कोन प्रकारक प्रस्तुति थिक?

- (A) शोक-गीत
- (B) लोकनृत्य-गीत
- (C) युद्ध-गीत
- (D) भजन

३०. नारी लोक-परम्परामे 'अरिपन' (अल्पना) कोन अवसर पर बनाओल जाइत अछि?

- (A) केवल शोक
- (B) पाबनि, पूजा आ मांगलिक अवसर
- (C) युद्ध
- (D) परीक्षा

खण्ड ४ : शिक्षा, अधिकार आ सामाजिक चेतना

३१. नारी-शिक्षाक सभसँ पैघ लाभ की?

- (A) केवल नौकरी
- (B) आत्मनिर्भरता आ अधिकारक बोध
- (C) कोनो नहि
- (D) केवल मनोरंजन

३२. बालिका-शिक्षा समाजकें कोना प्रभावित करैत अछि?

- (A) नकारात्मक
- (B) पूरा परिवार आ अगिला पीढ़ी शिक्षित होइत अछि
- (C) कोनो असर नहि
- (D) केवल खर्च

३३. स्त्रीक आर्थिक स्वतन्त्रताक की अर्थ?

- (A) दोसरापर निर्भरता
- (B) अपन आय आ निर्णयपर अधिकार
- (C) केवल खर्च
- (D) मौन

३४. समाजमे लैंगिक समानता (नर-नारी समानता)क अर्थ की?

- (A) स्त्रीकें कम मानब
- (B) अवसर आ अधिकारमे समान व्यवहार
- (C) केवल पुरुषकें प्राथमिकता
- (D) भेदभाव

३५. नारी-सशक्तिकरणक मूल उद्देश्य की?

- (A) नारीकें निर्णय-क्षमता आ अधिकार दऽ सबल बनाएब
- (B) कमजोर बनाएब
- (C) रोकब
- (D) अनदेखी

३६. मिथिलामे आधुनिक काल नारी कोन-कोन क्षेत्रमे आगाँ बढ़ल छथि?

- (A) कतहु नहि
- (B) शिक्षा, कला, साहित्य, प्रशासन आदि
- (C) केवल घर
- (D) केवल खेल

३७. बेटीकें बोझ नहि, अवसर मानब किएक आवश्यक?

- (A) परम्परा
- (B) बेटी सेहो परिवार आ समाजक उन्नतिमे समान योगदान दैत छथि
- (C) कोनो कारण नहि
- (D) विदेशी

३८. स्वास्थ्य-चेतना नारी लेल किएक महत्वपूर्ण?

- (A) कोनो नहि
- (B) स्वस्थ नारीसँ स्वस्थ परिवार आ समाज
- (C) केवल खर्च
- (D) निरर्थक

३९. समान कामक बदला समान मजदूरीक माँग कोन विचारसँ जुड़ल?

- (A) भेदभाव
- (B) लैंगिक न्याय/समानता
- (C) परम्परा
- (D) व्यापार

४०. नारीक विरुद्ध भेदभाव मिटेबा लेल सभसँ प्रभावी उपाय की?

- (A) मौन
- (B) शिक्षा, जागरूकता आ समान अवसर
- (C) अनदेखी
- (D) रोक

खण्ड ५ : समकालीन नारी-स्वर आ अभिव्यक्ति

४१. समकालीन मैथिली कवितामे नारी-स्वर प्रायः कोन भाव व्यक्त करैत अछि?

- (A) केवल शृंगार
- (B) आत्म-सम्मान, प्रश्न आ स्वतन्त्रताक चाह
- (C) मौन
- (D) केवल भक्ति

४२. नारी आत्मकथा (आत्मवृत्त) किएक महत्त्वपूर्ण?

- (A) केवल कथा
- (B) नारीक अपन जीवन-संघर्ष सोझाँ अनैत अछि
- (C) निरर्थक
- (D) केवल मनोरंजन

४३. 'मातृभाषामे नारी-लेखन' किएक आवश्यक?

- (A) केवल परम्परा
- (B) अपन भाषामे भाव सहज आ गहिर व्यक्त होइत अछि
- (C) कठिन
- (D) निरर्थक

४४. स्त्री-विमर्श केवल नारीक नहि, ककर सरोकार थिक?

- (A) केवल नारी
- (B) पूरा समाज (नर-नारी दुनू)
- (C) केवल पुरुष
- (D) कोनो नहि

४५. नारी-रचनाकारकेँ मंच देब (जेना ई-पत्रिकामे छापब) किएक जरूरी?

- (A) कोनो नहि
- (B) हुनकर स्वर व्यापक पाठक धरि पहुँचय
- (C) रोकय लेल
- (D) केवल औपचारिकता

४६. समकालीन नारी-साहित्यमे 'पहचानक संकट' कोन प्रश्न उठबैत अछि?

- (A) भोजन
- (B) हम के छी आ हमर अपन अस्तित्व की
- (C) खेल
- (D) मौसम

४७. नारी-विमर्श साहित्यक एक सकारात्मक प्रभाव की?

- (A) भेदभाव बढ़ब
- (B) सामाजिक सोचमे बदलाव आ संवेदनशीलता
- (C) मौन
- (D) निष्क्रियता

४८. मैथिली नारी-रचनाकारक रचना अनुवादसँ की लाभ?

- (A) कोनो नहि
- (B) आन भाषाक पाठक धरि हुनकर स्वर पहुँचैत अछि
- (C) भाषा बिगड़ैत
- (D) हानि

४९. नारीक सामाजिक सहभागिता बढ़लासँ समाजपर की प्रभाव?

- (A) नकारात्मक
- (B) अधिक सन्तुलित आ न्यायपूर्ण समाज
- (C) कोनो नहि
- (D) हानि

५०. स्त्री-विमर्शक अन्तिम लक्ष्य की मानल जा सकैत अछि?

- (A) भेदभाव
- (B) समता, सम्मान आ स्वतन्त्रतापर आधारित समाज
- (C) मौन
- (D) पुरान रीति

खण्ड ६ : नारी आ परिवार-समाज

५१. मैथिल परिवारमे 'माय'क भूमिका कोना देखल जाइत अछि?

- (A) गौण
- (B) परिवारक आधार आ संस्कारक स्रोत
- (C) निरर्थक
- (D) केवल काज

५२. 'बेटी बचाउ, बेटी पढ़ाउ' विचारक मूल भाव की?

- (A) भेदभाव
- (B) बेटीक जीवन-रक्षा आ शिक्षा
- (C) रोक
- (D) उपेक्षा

५३. संयुक्त परिवारमे नारीक योगदान कोन रूपमे देखाइ पड़ैत अछि?

- (A) कोनो नहि
- (B) देखभाल, सहयोग आ सामंजस्य
- (C) केवल विवाद
- (D) मौन

५४. नारीक प्रति आदर समाजमे कोना झलकैत अछि?

- (A) उपेक्षासँ
- (B) समान अवसर आ सम्मानसँ
- (C) रोकसँ
- (D) मौनसँ

५५. परिवारमे बेटा-बेटीमे भेदभाव नहि करबाक लाभ की?

- (A) कोनो नहि
- (B) दुनू समान रूपेँ विकसित आ आत्मविश्वासी होइत छथि
- (C) हानि
- (D) विवाद

५६. नारीक श्रम (घरक काज) केँ किएक मान्यता देब जरूरी?

- (A) कोनो नहि
- (B) ओ अदृश्य मुदा अनिवार्य योगदान थिक
- (C) निरर्थक
- (D) केवल औपचारिकता

५७. विधवा-पुनर्विवाह आ नारी-अधिकारक समर्थन कोन सोचसँ जुड़ल?

- (A) रूढ़िवाद
- (B) सुधारवादी/प्रगतिशील सोच
- (C) उपेक्षा
- (D) मौन

५८. नारी-स्वास्थ्यमे 'पोषण'क की महत्त्व?

- (A) कोनो नहि
- (B) माय-शिशु दुनूक स्वास्थ्यक आधार
- (C) निरर्थक
- (D) केवल खर्च

५९. बेटीकेँ सम्पत्तिमे समान अधिकार देब कोन मूल्यसँ जुड़ल?

- (A) भेदभाव
- (B) समानता आ न्याय
- (C) उपेक्षा
- (D) रूढ़ि

६०. नारीक आत्म-निर्णय (अपन जीवनक निर्णय स्वयं लेब)क अधिकार किएक जरूरी?

- (A) कोनो नहि
- (B) ओ नारीक गरिमा आ स्वतन्त्रताक मूल थिक
- (C) हानि
- (D) निरर्थक

खण्ड ७ : नारी, कला आ सृजन

६१. मिथिला चित्रकला मुख्यतः ककर सृजन-परम्परा रहल अछि?

- (A) केवल पुरुष
- (B) प्रायः स्त्रीगण
- (C) विदेशी
- (D) बच्चा

६२. नारी-सृजनात्मकता कोन-कोन रूपमे प्रकट होइत अछि?

- (A) कतहु नहि
- (B) चित्र, गीत, अरिपन, बुनाई, कथा आदि
- (C) केवल एक
- (D) निरर्थक

६३. अरिपन-कलामे नारीक कोन गुण झलकैत अछि?

- (A) कोनो नहि
- (B) रेखा-कौशल, धैर्य आ सौन्दर्य-बोध
- (C) विवाद
- (D) आलस्य

६४. लोकगीत-परम्परामे नारीक योगदानकेँ किएक संरक्षित करब जरूरी?

- (A) कोनो नहि
- (B) ओ अमूल्य सांस्कृतिक धरोहर थिक
- (C) निरर्थक
- (D) केवल पुरान

६५. नारी-कलाकारकें राष्ट्रीय-अन्तराष्ट्रीय मंच भेटलासँ की भेल?

- (A) कोनो नहि
- (B) मिथिला कला विश्व-स्तर पर पहचान पओलक
- (C) हानि
- (D) लोप

६६. नारी-सृजनकें 'घर' धरि सीमित नहि राखब किएक जरूरी?

- (A) कोनो नहि
- (B) प्रतिभाकें व्यापक मंच भेटय
- (C) हानि
- (D) निरर्थक

६७. मिथिला चित्रकलामे प्रायः कोन विषय आबैत अछि?

- (A) केवल युद्ध
- (B) देवी-देवता, प्रकृति, विवाह-प्रसंग
- (C) गणित
- (D) विधि

६८. नारी-सृजनसँ अर्थोपार्जन (कमाई) कोना सम्भव भेल?

- (A) असम्भव
- (B) चित्रकला आदिक बिक्रीसँ आत्मनिर्भरता
- (C) कोनो नहि
- (D) हानि

६९. कलाक माध्यमसँ नारी समाजकें की दऽ सकैत छथि?

- (A) कोनो नहि
- (B) सौन्दर्य, सन्देश आ सांस्कृतिक पहचान
- (C) हानि
- (D) मौन

७०. नारी-सृजनक संरक्षणमे 'विदेह' सन मंचक की भूमिका?

- (A) कोनो नहि
- (B) रचना संग्रहित आ प्रकाशित कऽ संरक्षण
- (C) रोक
- (D) हानि

खण्ड ८ : नारी-चेतना (सामान्य)

७१. नारी-दिवस (अन्तराष्ट्रीय महिला दिवस) कोन भावसँ जुड़ल अछि?

- (A) भेदभाव
- (B) नारीक उपलब्धि आ अधिकारक सम्मान
- (C) मौन
- (D) उपेक्षा

७२. 'नारी सशक्त तँ समाज सशक्त' — एहि कथनक भाव की?

- (A) केवल नारा
- (B) सबल नारीसँ सबल परिवार आ समाज बनैत अछि
- (C) निरर्थक
- (D) विदेशी

७३. नारी-नेतृत्व (पंचायत आदिमे) समाजके कोना लाभ दैत अछि?

- (A) कोनो नहि
- (B) स्थानीय निर्णयमे नव दृष्टि आ संवेदनशीलता
- (C) हानि
- (D) विवाद

७४. स्वयं-सहायता समूह (SHG) नारीके कोना सबल बनबैत अछि?

- (A) कोनो नहि
- (B) बचत, ऋण आ रोजगारसँ आत्मनिर्भरता
- (C) हानि
- (D) रोक

७५. नारी-शिक्षाक प्रसारमे बाधा कोन-कोन रहल?

- (A) कोनो नहि
- (B) रूढ़ि, गरीबी आ जागरूकताक अभाव
- (C) अधिक सुविधा
- (D) लाभ

७६. 'समान सम्मान'क अर्थ नारी-सन्दर्भमे की?

- (A) कम मानब
- (B) नर-नारीके बराबर आदर आ अवसर
- (C) भेदभाव
- (D) उपेक्षा

७७. नारी-स्वास्थ्य-जागरूकता बढ़लासँ की लाभ?

- (A) कोनो नहि
- (B) रोग-निवारण आ स्वस्थ परिवार
- (C) हानि
- (D) खर्च

७८. नारी-रोजगारसँ राष्ट्रीय अर्थव्यवस्थापर की प्रभाव?

- (A) नकारात्मक
- (B) अधिक उत्पादकता आ विकास
- (C) कोनो नहि
- (D) हानि

७९. नारी-सुरक्षा सुनिश्चित करब किएक आवश्यक?

- (A) कोनो नहि
- (B) निर्भय भऽ नारी शिक्षा-रोजगारमे आगाँ बढ़य
- (C) हानि
- (D) रोक

८०. नारी-अधिकारक रक्षामे कानूनक की भूमिका?

- (A) कोनो नहि
- (B) समानता आ सुरक्षा सुनिश्चित करब
- (C) हानि
- (D) रोक

खण्ड १ : पौराणिक-ऐतिहासिक-सामाजिक मिश्रण

८१. रामायणमे सीताक 'अग्नि-परीक्षा' कोन प्रश्न उठबैत अछि?

- (A) कोनो नहि
- (B) नारीक चरित्रपर समाजक संदेहक प्रश्न
- (C) हास्य
- (D) युद्ध

८२. 'द्रौपदी' कोन गुणक लेल स्मरणीय छथि?

- (A) मौन
- (B) तेजस्विता आ अन्यायक विरुद्ध स्वर
- (C) भय
- (D) निष्क्रियता

८३. 'अहल्या'क कथा नारी-सन्दर्भमे कोन प्रश्न उठबैत अछि?

- (A) कोनो नहि
- (B) नारीपर लागल अन्यायपूर्ण दोष
- (C) हास्य
- (D) युद्ध

८४. 'सावित्री' कोन गुणक प्रतीक मानल जाइत छथि?

- (A) भय
- (B) दृढ़ संकल्प आ बुद्धि
- (C) मौन
- (D) आलस्य

८५. 'मीरा' कोन रूपमे स्मरणीय छथि?

- (A) योद्धा
- (B) भक्ति-कवयित्री
- (C) नर्तकी
- (D) राजमंत्री

८६. नारी-शिक्षाक अग्रदूत रूपमे सावित्रीबाई फुले की केलनि?

- (A) कोनो नहि
- (B) बालिका-विद्यालय खोलि शिक्षाक मार्ग खोललनि
- (C) रोक
- (D) उपेक्षा

८७. नारी-अधिकार-आन्दोलनक मूल माँग की रहल?

- (A) भेदभाव
- (B) मताधिकार, शिक्षा आ समान अवसर
- (C) रोक
- (D) मौन

८८. 'कन्या-भ्रूण-हत्या' रोकब किएक जरूरी?

- (A) कोनो नहि
- (B) ई बेटीक जीवन-अधिकार आ समाज-सन्तुलनक प्रश्न
- (C) हानि
- (D) निरर्थक

८९. नारी-साक्षरता बढ़लासँ बाल-स्वास्थ्यपर की असर?

- (A) कोनो नहि
- (B) शिक्षित माय बच्चाक स्वास्थ्यक बेसी ध्यान रखैत छथि
- (C) हानि
- (D) नकारात्मक

९०. नारीक राजनीतिक सहभागिता बढ़लासँ की लाभ?

- (A) कोनो नहि
- (B) नीति-निर्माणमे नारी-हितक स्वर
- (C) हानि
- (D) विवाद

९१. 'गृहिणी'क योगदान केँ आर्थिक रूपेँ अनदेखल किएक नहि करबाक चाही?

- (A) कोनो नहि
- (B) ओ अमूल्य अदृश्य श्रम थिक
- (C) निरर्थक
- (D) केवल काज

९२. नारीकेँ 'निर्णय-प्रक्रिया'मे जोड़ब किएक जरूरी?

- (A) कोनो नहि
- (B) निर्णय अधिक सन्तुलित आ समावेशी होइत अछि
- (C) हानि
- (D) विवाद

९३. 'समानता' आ 'समता'मे नारी-सन्दर्भमे की भेद?

- (A) कोनो भेद नहि
- (B) समानता=समान अवसर; समता=आवश्यकता अनुसार न्याय
- (C) दुनू गलत
- (D) अर्थहीन

९४. नारी-हिंसा रोकबा लेल समाजक की कर्तव्य?

- (A) मौन
- (B) जागरूकता, समर्थन आ कानूनी सहयोग
- (C) अनदेखी
- (D) रोक

९५. नारी-सशक्तिकरणमे 'डिजिटल साक्षरता'क की भूमिका?

- (A) कोनो नहि
- (B) सूचना, शिक्षा आ अवसर धरि पहुँच
- (C) हानि
- (D) रोक

९६. मिथिलाक नारी-परम्परामे 'तुलसी-पूजन' कोन भावसँ जुड़ल?

- (A) युद्ध
- (B) घर-आँगनक मंगल आ श्रद्धा
- (C) व्यापार
- (D) हास्य

९७. नारी-रचनाकारक संगठन/मंच बनबाक की लाभ?

- (A) कोनो नहि
- (B) परस्पर सहयोग आ सामूहिक स्वर
- (C) हानि
- (D) विवाद

९८. 'नारी अस्मिता'कें साहित्यमे उठाएब किएक आवश्यक?

- (A) कोनो नहि
- (B) नारीक स्वतन्त्र पहचान स्थापित होइत अछि
- (C) हानि
- (D) निरर्थक

९९. नारी-शिक्षासँ 'अगिला पीढ़ी'कें कोना लाभ?

- (A) कोनो नहि
- (B) शिक्षित माय संस्कार आ शिक्षाक स्रोत बनैत छथि
- (C) हानि
- (D) नकारात्मक

१००. नारी-सम्मानक समाजमे सभसँ सरल आरम्भ कतयसँ?

- (A) बाहरसँ
- (B) अपन घर आ व्यवहारसँ
- (C) कतहु नहि
- (D) मौनसँ

खण्ड १० : मैथिल विदुषी आ ऐतिहासिक नारी

१०१. मिथिलाक प्रसिद्ध विदुषी, जे मण्डन मिश्रक पत्नी आ शास्त्रार्थमे निर्णायक बनलीह, के छलीह?

- (A) भारती (उभय भारती)
- (B) गार्गी
- (C) मैत्रेयी
- (D) लोपामुद्रा

१०२. लाल किलाक नीप — नहि, मिथिलाक कोन कवयित्री 'चन्द्रकला' आदि रचनाक लेल जानल जाइत छथि (लोक-स्मृतिमे)?

- (A) केवल पुरुष
- (B) परम्परामे अनेक मैथिल विदुषी
- (C) कोनो नहि
- (D) विदेशी

१०३. मण्डन-भारती प्रसंग नारी-सन्दर्भमे की देखबैत अछि?

- (A) नारीक अज्ञान
- (B) नारीक उच्च विद्वत्ता आ निर्णय-क्षमता
- (C) मौन
- (D) भय

१०४. 'ब्रह्मवादिनी' शब्द कोन नारी लेल प्रयुक्त होइत अछि?

- (A) अशिक्षित
- (B) वेद आ ब्रह्म-ज्ञानमे निपुण विदुषी
- (C) नर्तकी
- (D) योद्धा

१०५. प्राचीन मिथिलामे नारीक उच्च-शिक्षाक परम्परा की प्रमाणित करैत अछि?

- (A) नारी पिछड़ल
- (B) नारी विद्या-दर्शनमे सक्रिय छलीह
- (C) कोनो शिक्षा नहि
- (D) केवल पुरुष

१०६. 'शास्त्रार्थ'क अर्थ की?

- (A) युद्ध
- (B) विद्वानक बीच तर्क-संवाद
- (C) नृत्य
- (D) व्यापार

१०७. मिथिलाक विद्या-परम्परामे नारीक भागीदारीसँ की संदेश भेटैत अछि?

- (A) नारी सीमित
- (B) नारी ज्ञानमे समान सक्षम
- (C) मौन उचित
- (D) शिक्षा अनावश्यक

१०८. नारी-विदुषीक स्मृति-संरक्षणमे साहित्यक की भूमिका?

- (A) कोनो नहि
- (B) हुनकर ज्ञान आ योगदान जीवित राखब
- (C) हानि
- (D) रोक

१०९. 'विदुषी' शब्दक अर्थ की?

- (A) अशिक्षित स्त्री
- (B) विद्वान स्त्री
- (C) नर्तकी
- (D) रानी मात्र

११०. मिथिलाक विद्या-गौरवमे नारीक स्थान कोना रहल?

- (A) गौण
- (B) सम्मानजनक आ सक्रिय
- (C) अनुपस्थित
- (D) केवल घर

खण्ड ११ : नारी-स्वास्थ्य, अधिकार आ कानून

१११. नारीक मातृ-स्वास्थ्य (प्रसव-काल) देखभाल किएक अनिवार्य?

- (A) कोनो नहि
- (B) माय आ शिशु दुनूक जीवन-रक्षा
- (C) निरर्थक
- (D) खर्च

११२. बाल-विवाह रोकब किएक जरूरी?

- (A) कोनो नहि
- (B) बालिकाक शिक्षा, स्वास्थ्य आ भविष्यक रक्षा
- (C) लाभ
- (D) परम्परा

११३. दहेज-प्रथाक विरुद्ध सोच कोन मूल्यसँ जुड़ल?

- (A) रूढ़ि
- (B) नारी-गरिमा आ समानता
- (C) लोभ
- (D) मौन

११४. नारीक सम्पत्ति-अधिकार कोन सिद्धान्तकेँ सबल करैत अछि?

- (A) भेदभाव
- (B) आर्थिक समानता
- (C) उपेक्षा
- (D) रोक

११५. कार्यस्थलपर नारी-सुरक्षा किएक आवश्यक?

- (A) कोनो नहि
- (B) सम्मानजनक आ निर्भय काज-वातावरण
- (C) रोक
- (D) हानि

११६. नारी-शिक्षाक संग 'कौशल-विकास' किएक जरूरी?

- (A) कोनो नहि
- (B) रोजगार आ आत्मनिर्भरता लेल
- (C) हानि
- (D) निरर्थक

११७. 'समान मजदूरी' सिद्धान्त की कहैत अछि?

- (A) भेदभाव
- (B) समान कामक बदला समान वेतन
- (C) कम वेतन
- (D) रोक

११८. नारी-स्वावलम्बनमे सूक्ष्म-ऋण (माइक्रो-फाइनेंस)क की भूमिका?

- (A) कोनो नहि
- (B) छोट पूँजीसँ रोजगार आरम्भ
- (C) हानि
- (D) रोक

११९. नारी-अधिकारक जागरूकता कोना फैलैत अछि?

- (A) मौनसँ
- (B) शिक्षा, मीडिया आ संगठनसँ
- (C) रोकसँ
- (D) उपेक्षासँ

१२०. नारीक प्रति समान व्यवहार समाजकेँ कोना सुदृढ़ करैत अछि?

- (A) कोनो नहि
- (B) आधा आबादीक पूर्ण योगदान सम्भव
- (C) हानि
- (D) विवाद

खण्ड १२ : नारी-लेखन, अनुवाद आ विदेह

१२१. 'विदेह' ई-पत्रिकाक ISSN की थिक?

- (A) 2229-547X
- (B) 0000-0000
- (C) 1111-2222
- (D) कोनो नहि

१२२. विदेह नारी-रचनाकारक लेखकें कोना सुरक्षित रखैत अछि?

- (A) मेटा कऽ
- (B) डिजिटल अभिलेख आ संग्रहमे
- (C) रोक कऽ
- (D) अनदेखी कऽ

१२३. नारी-रचनाक अनुवादसँ कोन लाभ?

- (A) कोनो नहि
- (B) आन भाषाक पाठक धरि पहुँच
- (C) हानि
- (D) रोक

१२४. डिजिटल मंचपर नारी-लेखन प्रकाशित करबाक की लाभ?

- (A) सीमित पहुँच
- (B) देश-विदेश धरि सहज पहुँच
- (C) हानि
- (D) रोक

१२५. नारी-रचनाकारकें प्रोत्साहन देबाक सभसँ नीक उपाय की?

- (A) आलोचना मात्र
- (B) मंच, प्रकाशन आ सम्मान
- (C) रोक
- (D) उपेक्षा

१२६. स्त्री-विमर्शक रचना समाजकें कोन दृष्टि दैत अछि?

- (A) पुरान
- (B) समानता आ संवेदनशीलता
- (C) भेदभाव
- (D) मौन

१२७. नारी-आत्मकथाक सबसँ पैघ शक्ति की?

- (A) कल्पना
- (B) सच्चा अनुभवक प्रामाणिकता
- (C) मौन
- (D) अलंकार

१२८. मैथिली नारी-कवितामे 'प्रकृति'क प्रयोग प्रायः कोन भाव लेल?

- (A) केवल सजावट
- (B) भाव आ जीवन-संघर्षक प्रतीक
- (C) निरर्थक
- (D) गणित

१२९. नव नारी-रचनाकारकें मार्गदर्शन देबसँ की भेल?

- (A) कोनो नहि
- (B) नव प्रतिभाक विकास आ परम्पराक निरन्तरता
- (C) हानि
- (D) रोक

१३०. नारी-लेखनक संरक्षण भविष्यक लेल किएक जरूरी?

- (A) कोनो नहि
- (B) आगिला पीढ़ी लेल सांस्कृतिक-साहित्यिक धरोहर
- (C) हानि
- (D) निरर्थक

खण्ड १३ : नारी-चेतना (समापन-समीक्षा)

१३१. नारी-सशक्तिकरणमे 'आत्मविश्वास'क की भूमिका?

- (A) कोनो नहि
- (B) निर्णय आ कार्यमे दृढ़ता
- (C) हानि
- (D) रोक

१३२. नारीक नेतृत्व-गुण कोना विकसित होइत अछि?

- (A) कोनो नहि
- (B) शिक्षा, अवसर आ अनुभवसँ
- (C) रोकसँ
- (D) मौनसँ

१३३. परिवारमे नारीक सम्मान बच्चापर की प्रभाव दैत अछि?

- (A) नकारात्मक
- (B) बच्चा समानताक संस्कार सिखैत अछि
- (C) कोनो नहि
- (D) हानि

१३४. नारी-शिक्षाकें 'निवेश' किएक कहल जाइत अछि?

- (A) व्यर्थ
- (B) ओ पूरा परिवार-समाजकें दीर्घकालिक लाभ दैत अछि
- (C) खर्च मात्र
- (D) हानि

१३५. 'बेटी'कें शिक्षित करबसँ दहेज-निर्भरता पर की असर?

- (A) बढ़ैत
- (B) घटैत — बेटी आत्मनिर्भर बनैत छथि
- (C) कोनो नहि
- (D) हानि

१३६. नारी-स्वास्थ्यमे 'पोषण-जागरूकता'क लाभ ककरा?

- (A) केवल नारी
- (B) नारी, शिशु आ पूरा परिवार
- (C) कोनो नहि
- (D) केवल बच्चा

१३७. नारी-समूह (SHG) गामक अर्थव्यवस्थाके कोना सबल करैत अछि?

- (A) कोनो नहि
- (B) बचत, रोजगार आ स्थानीय उत्पादनसँ
- (C) हानि
- (D) रोक

१३८. नारी-अधिकारक सम्मान समाजक कोन स्तरकेँ देखबैत अछि?

- (A) पिछड़ापन
- (B) सभ्यता आ प्रगति
- (C) भेदभाव
- (D) मौन

१३९. नारी-नेतृत्वमे 'संवेदनशीलता'क की महत्त्व?

- (A) कोनो नहि
- (B) कल्याणकारी आ समावेशी निर्णय
- (C) हानि
- (D) विवाद

१४०. नारीकेँ 'समान नागरिक' मानब लोकतन्त्रक कोन सिद्धान्त?

- (A) भेदभाव
- (B) समानता आ न्याय
- (C) रोक
- (D) मौन

१४१. नारी-चेतनाक प्रसारमे 'युवा पीढ़ी'क की भूमिका?

- (A) कोनो नहि
- (B) नव सोच आ समानताक वाहक
- (C) हानि
- (D) रोक

१४२. नारी-अधिकार आ कर्तव्य — दुनूक सन्तुलन किएक जरूरी?

- (A) कोनो नहि
- (B) स्वस्थ आ जिम्मेदार समाज लेल
- (C) हानि
- (D) रोक

१४३. नारी-सम्मानक सन्देश साहित्य कोना फैलबैत अछि?

- (A) कोनो नहि
- (B) कथा-कवितामे समानताक भाव दऽ
- (C) रोक
- (D) मौन

१४४. 'नारी आ शिक्षा'क सम्बन्धकेँ एक पाँतीमे कोना कहब?

- (A) असम्बद्ध
- (B) शिक्षा नारी-सशक्तिकरणक नींव
- (C) विरोधी
- (D) निरर्थक

१४५. नारी-विमर्शकें संक्षेपमें कोना परिभाषित करब?

- (A) केवल विरोध
- (B) समता, सम्मान आ स्वतन्त्रताक विचार
- (C) केवल कथा
- (D) निरर्थक

१४६. नारीकें अवसर देलासँ राष्ट्रक प्रगतिपर की असर?

- (A) कोनो नहि
- (B) तीव्र आ सन्तुलित विकास
- (C) हानि
- (D) रोक

१४७. नारी-गरिमाक रक्षा सभक कर्तव्य किएक?

- (A) कोनो नहि
- (B) समाजक सम्मान आ न्याय एहिपर निर्भर
- (C) हानि
- (D) मौन

१४८. 'समान समाज'क सपना नारी-सन्दर्भमें कहिया साकार?

- (A) कहियो नहि
- (B) जखन नर-नारी समान अवसर पाबी
- (C) केवल कागजपर
- (D) अज्ञात

१४९. नारी-चेतनाक दीप घर-घर कोना पहुँचत?

- (A) रोकसँ
- (B) शिक्षा, संवाद आ साहित्यसँ
- (C) मौनसँ
- (D) उपेक्षासँ

१५०. एहि प्रश्नोत्तरीक मूल सन्देश की?

- (A) भेदभाव
- (B) नारीक समानता, सम्मान आ सामर्थ्यक बोध
- (C) मौन
- (D) उपेक्षा

खण्ड १४ : मिथिला-लोक आ नारी (विस्तार)

१५१. 'कोजागरा' पाबनिमें नवविवाहित वरकें कोन पठाओल जाइत अछि, जाहिमें नारीक भूमिका?

- (A) केवल मिठाई
- (B) मखान-बताशा आ शुभकामना
- (C) हथियार
- (D) पुस्तक

१५२. मिथिलाक 'सोहर' गीत कोन अवसर पर गाओल जाइत अछि?

- (A) शोक
- (B) सन्तान-जन्मक हर्ष
- (C) युद्ध
- (D) विदाई

१५३. मिथिलाक नारी 'भगवती-गीत' कोन भावसँ गाबैत छथि?

- (A) क्रोध
- (B) भक्ति आ श्रद्धा
- (C) हास्य
- (D) भय

१५४. मिथिलाक विवाहमे 'परिछन' संस्कार के करैत छथि?

- (A) केवल पुरुष
- (B) घरक स्त्रीगण (प्रायः माय)
- (C) अतिथि
- (D) बच्चा

१५५. मिथिलाक नारी-परम्परामे 'पान-मखान'क की सांस्कृतिक महत्त्व?

- (A) कोनो नहि
- (B) आतिथ्य आ मांगलिक अवसरक प्रतीक
- (C) युद्ध
- (D) व्यापार मात्र

१५६. 'डाला-कुड़ी' आदि घरेलू कला ककर कौशल देखबैत अछि?

- (A) पुरुष
- (B) स्त्रीगणक हस्तकला-कौशल
- (C) विदेशी
- (D) बच्चा

१५७. सिक्की-कला मुख्यतः ककर सृजन रहल अछि?

- (A) पुरुष
- (B) स्त्रीगण
- (C) विदेशी
- (D) बच्चा

१५८. मिथिलाक नारी-गीतमे 'नैहर' शब्द कोन भावसँ जुड़ल?

- (A) ससुराल
- (B) मायक घर आ ओकर स्नेह
- (C) युद्ध
- (D) व्यापार

१५९. 'सासुर' शब्द नारी-गीतमे प्रायः कोन भाव अनैत अछि?

- (A) केवल हर्ष
- (B) नव परिवार, समायोजन आ कखनहुँ वेदना
- (C) युद्ध
- (D) हास्य

१६०. मिथिलाक लोक-परम्परा नारीक कोन गुणकेँ विशेष महत्त्व दैत अछि?

- (A) केवल सौन्दर्य
- (B) सृजनशीलता, धैर्य आ संस्कार
- (C) भय
- (D) मौन

खण्ड १५ : समकालीन प्रश्न आ निष्कर्ष

१६१. नारी-शिक्षाक 'डिजिटल युग'मे नव अवसर की?

- (A) कोनो नहि
- (B) ऑनलाइन शिक्षा आ दूरस्थ अध्ययन
- (C) हानि
- (D) रोक

१६२. नारी-उद्यमिता (स्वयंक व्यवसाय) कोना सहायक?

- (A) कोनो नहि
- (B) आत्मनिर्भरता आ रोजगार-सृजन
- (C) हानि
- (D) रोक

१६३. 'कार्य आ परिवार'क सन्तुलन नारी लेल किएक चुनौती?

- (A) कोनो नहि
- (B) दुनू जिम्मेदारीक संग सामंजस्य
- (C) लाभ
- (D) निरर्थक

१६४. नारीकें सहयोग देबमे पुरुषक की भूमिका?

- (A) कोनो नहि
- (B) घरेलू आ सामाजिक जिम्मेदारी साझा करब
- (C) रोक
- (D) उपेक्षा

१६५. नारी-नेतृत्वक उदाहरण समाजकें की दैत अछि?

- (A) कोनो नहि
- (B) प्रेरणा आ नव सम्भावना
- (C) हानि
- (D) रोक

१६६. नारी-समानताक माप कोना कएल जा सकैत अछि?

- (A) कोनो नहि
- (B) शिक्षा, स्वास्थ्य, रोजगार आ निर्णयमे भागीदारी
- (C) केवल अनुमान
- (D) असम्भव

१६७. 'नारी-मित्र' नीति (women-friendly policy)क अर्थ की?

- (A) भेदभाव
- (B) नारीक आवश्यकता-अनुकूल व्यवस्था
- (C) रोक
- (D) उपेक्षा

१६८. नारी-चेतनाक प्रसारमे 'कथा-वाचन'क की लाभ?

- (A) कोनो नहि
- (B) सहज ढंगे मूल्य आ प्रेरणा
- (C) हानि
- (D) रोक

१६९. नारी-सशक्तिकरणक यात्रामे 'धैर्य' किएक जरूरी?

- (A) कोनो नहि
- (B) सामाजिक बदलाव क्रमशः होइत अछि
- (C) हानि
- (D) रोक

१७०. एहि प्रश्नोत्तरीसँ पाठककेँ की प्रेरणा भेटबाक चाही?

- (A) भेदभाव
- (B) नारीक सम्मान आ समानताक संकल्प
- (C) मौन
- (D) उपेक्षा

खण्ड १६ : विविध (अन्तिम)

१७१. मिथिलाक नारी-पहचानमे 'सिन्दूर-दान' कोन संस्कारक अंग?

- (A) जन्म
- (B) विवाह
- (C) शोक
- (D) व्यापार

१७२. 'बाबा' नहि — मिथिलाक नारी-गीत प्रायः कोन भाषामे होइत अछि?

- (A) संस्कृत
- (B) मैथिली (लोकभाषा)
- (C) अंग्रेजी
- (D) फारसी

१७३. नारी-गीतक संरक्षण ककर पहचान बचबैत अछि?

- (A) कोनो नहि
- (B) मिथिलाक सांस्कृतिक पहचान
- (C) विदेशी
- (D) कोनो नहि

१७४. नारी-कलाकेँ बाजार धरि पहुँचेबामे ककर सहयोग जरूरी?

- (A) कोनो नहि
- (B) समाज, संस्था आ सरकार
- (C) रोक
- (D) उपेक्षा

१७५. नारीक रचनात्मक श्रमकेँ 'आर्थिक मूल्य' देब किएक जरूरी?

- (A) कोनो नहि
- (B) आत्मनिर्भरता आ सम्मान
- (C) हानि
- (D) निरर्थक

१७६. नारी-शिक्षासँ 'अन्धविश्वास'पर की असर?

- (A) बढ़ैत
- (B) घटैत — तर्क आ ज्ञान बढ़ैत अछि
- (C) कोनो नहि
- (D) हानि

१७७. नारी-स्वतन्त्रता आ 'उत्तरदायित्व'क सम्बन्ध कोना?

- (A) विरोधी
- (B) स्वतन्त्रताक संग उत्तरदायित्व सेहो
- (C) असम्बद्ध
- (D) निरर्थक

१७८. नारी-नेतृत्वसँ ग्राम-विकासमे की नव जुड़ल?

- (A) कोनो नहि
- (B) शिक्षा-स्वास्थ्य-स्वच्छतापर ध्यान
- (C) हानि
- (D) रोक

१७९. 'समान भागीदारी' नारी-सन्दर्भमे कोन क्षेत्रमे चाही?

- (A) केवल घर
- (B) घर, काज, समाज आ शासन सभमे
- (C) कतहु नहि
- (D) केवल खेल

१८०. नारी-सम्मानक संस्कार बच्चाके सभसँ पहिने दैत छथि?

- (A) विद्यालय
- (B) परिवार (विशेषतः माय-बाप)
- (C) समाज
- (D) मीडिया

१८१. नारी-चेतना-जागरणमे 'पुरुषक सहभागिता' किएक आवश्यक?

- (A) कोनो नहि
- (B) समानता समाजक साझा लक्ष्य थिक
- (C) हानि
- (D) रोक

१८२. 'नारी' शब्द एहि प्रश्नोत्तरीमे कोन व्यापक भावसँ प्रयुक्त?

- (A) सीमित
- (B) बेटी-बहिन-पत्नी-माय आ स्वतन्त्र व्यक्ति
- (C) केवल पत्नी
- (D) केवल माय

१८३. नारी-समानताक यात्राक अगिला डेग की?

- (A) रुकब
- (B) निरन्तर शिक्षा, संवाद आ कार्य
- (C) पाछाँ हटब
- (D) मौन

१८४. एहि क्विजमे 'विदेह'कें किएक जोड़ल गेल?

- (A) केवल नाम
- (B) मैथिली-मंच नारी-स्वरकें जगह दैत अछि
- (C) कोनो नहि
- (D) विज्ञापन

१८५. नारी-गरिमाक रक्षाक सभसँ सरल दैनिक उपाय की?

- (A) आलोचना
- (B) आदर, समान व्यवहार आ सहयोग
- (C) उपेक्षा
- (D) रोक

१८६. 'मातृशक्ति' शब्द कोन भाव दैत अछि?

- (A) दुर्बलता
- (B) सृजन आ पालन-शक्ति
- (C) भय
- (D) मौन

१८७. नारी-शिक्षाक प्रसारमे 'छात्रवृत्ति'क की भूमिका?

- (A) कोनो नहि
- (B) गरीब बालिकाकेँ पढ़ावाक अवसर
- (C) हानि
- (D) रोक

१८८. नारी-स्वास्थ्यमे 'स्वच्छता'क की महत्त्व?

- (A) कोनो नहि
- (B) रोग-निवारण आ स्वस्थ जीवन
- (C) हानि
- (D) निरर्थक

१८९. नारीकेँ 'निर्णय-स्वतन्त्रता' देलासँ परिवारपर की असर?

- (A) नकारात्मक
- (B) अधिक सन्तुलित आ सुखी
- (C) कोनो नहि
- (D) हानि

१९०. नारी-अधिकारक जागरूकता बच्चाके कोना अनब?

- (A) रोकसँ
- (B) शिक्षा आ समान व्यवहारसँ
- (C) मौनसँ
- (D) उपेक्षासँ

१९१. नारी-सम्मान कोन एक शब्दमे सभसँ नीक झलकैत अछि?

- (A) उपेक्षा
- (B) समानता
- (C) भय
- (D) मौन

१९२. नारी-रचनाकारक संख्या बढ़लासँ साहित्यपर की असर?

- (A) हानि
- (B) अधिक विविध आ समृद्ध
- (C) कोनो नहि
- (D) रोक

१९३. नारी-नेतृत्वमे 'ईमानदारी'क की महत्त्व?

- (A) कोनो नहि
- (B) विश्वास आ सुशासन
- (C) हानि
- (D) रोक

१९४. नारी-शिक्षाक संग 'नैतिक शिक्षा' किएक जरूरी?

- (A) कोनो नहि
- (B) ज्ञानक संग संस्कार सेहो
- (C) हानि
- (D) निरर्थक

१९५. नारी-सशक्तिकरणक लाभ अन्ततः ककरा भेटैत अछि?

- (A) केवल नारी
- (B) पूरा समाज आ राष्ट्र
- (C) केवल परिवार
- (D) कोनो नहि

१९६. नारी-गीतमे 'बेटी'क भाव प्रायः कोन रससँ जुड़ल?

- (A) केवल हास्य
- (B) स्नेह आ करुण
- (C) वीर
- (D) भयानक

१९७. नारी-चेतनाक प्रसारमे 'विद्यालय'क की भूमिका?

- (A) कोनो नहि
- (B) समानताक संस्कार आ शिक्षा
- (C) हानि
- (D) रोक

१९८. नारी-आत्मनिर्भरताक पहिल सीढ़ी की?

- (A) निर्भरता
- (B) शिक्षा आ कौशल
- (C) मौन
- (D) रोक

१९९. नारी-सम्मानक भाव समाजमे स्थायी कोना होइत अछि?

- (A) रोकसँ
- (B) शिक्षा, संस्कार आ निरन्तर अभ्याससँ
- (C) मौनसँ
- (D) उपेक्षासँ

२००. एहि सम्पूर्ण प्रश्नोत्तरीक एक-पाँती सार की?

- (A) भेदभाव उचित
- (B) नारीक समानता आ गरिमाक बोध आ सम्मान
- (C) मौन
- (D) उपेक्षा

१. (A) सीता — जनककुमारी सीता मिथिलाक सभसँ प्रसिद्ध नारी थिकीह; मुदा जनकक सभामे शास्त्रार्थक परम्परा सेहो प्रबल छल।
२. (B) गार्गी वाचक्वनी — जनकक सभामे गार्गी वाचक्वनी याज्ञवल्क्यसँ गूढ़ ब्रह्म-प्रश्न पूछि अपन प्रखर ज्ञानक परिचय देलीह।
३. (B) मैत्रेयी — मैत्रेयी सम्पत्तिक बदला आत्मज्ञान चाहलीह; ओ ब्रह्मवादिनी रूपमे प्रसिद्ध भेलीह।
४. (B) हल चलबैत काल — जनक हल चलबैत काल पृथ्वीसँ सीता भेटलीह — तँ हुनका भूमिजा वा जानकी सेहो कहल जाइत अछि।
५. (B) सीता — विदेह (मिथिला) राज्यक राजकुमारी होएबाक कारणे सीता 'वैदेही' कहाओल जाइत छथि।
६. (B) उर्मिला — उर्मिला सीताक छोटि बहिन छलीह; वनवासमे लक्ष्मणक स्थान पर ओ चौदह वर्ष निद्रा त्यागि तप केलीह।
७. (A) सुनयना — जनकक रानी सुनयना सीताक माता छलीह।
८. (B) सुलभा — सुलभा एक ब्रह्मवादिनी संन्यासिनी छलीह, जे जनकसँ आत्मतत्त्वपर संवाद केलीह।
९. (A) जनकक पुत्री — 'जानकी' अर्थात् जनककी पुत्री — सीताक एक प्रसिद्ध नाम।
१०. (B) शिव-धनुष (पिनाक) — जनक शिवक पिनाक धनुष तोड़बाक शर्त राखने छलाह; रामचन्द्र ओ धनुष तोड़ि सीतासँ विवाह केलनि।
११. (B) नारी द्वारा वा नारी-दृष्टिसँ रचित साहित्य — नारी-लेखन ओ रचना थिक जे नारी अपन अनुभव, दृष्टि आ अभिव्यक्तिसँ रचैत छथि।
१२. (B) नारीक समानता, अधिकार आ अस्मिता — स्त्री-विमर्श नारीक समान अधिकार, स्वतन्त्रता आ आत्म-पहचानक प्रश्नकेँ केन्द्रमे रखैत अछि।
१३. (B) नारी-सशक्तिकरण आ सामाजिक उन्नति लेल — शिक्षित नारी अपन अधिकारक बोध, आत्मनिर्भरता आ समाज-निर्माणमे सक्रिय भूमिका निभा सकैत छथि।
१४. (B) नारीक संघर्ष, भावना आ अनुभव — एहन कथामे घर, समाज आ आत्म-संघर्षक बीच नारीक जीवन-अनुभव मुख्य रूपेँ चित्रित होइत अछि।
१५. (B) नारी रचनाकारकेँ मंच आ प्रकाशन दऽ — विदेह नारी रचनाकारक कविता, कथा आ आलेख प्रकाशित कऽ हुनकर स्वरकेँ व्यापक पाठक धरि पहुँचबैत अछि।
१६. (B) आत्म-पहचान आ गौरव — अस्मिता अर्थात् अपन अस्तित्व आ पहचानक बोध — स्त्री-विमर्शक एक मूल विचार।
१७. (B) नारीक अपन अनुभवसँ देखल संसार — नारी-लेखन ओहि अनुभव, पीड़ा आ आकांक्षाकेँ सोझाँ अनैत अछि, जे प्रायः मुख्यधारामे अनकहल रहि जाइत छल।
१८. (B) विरह, स्नेह, संघर्ष आ उल्लास — मैथिल लोकगीतमे बेटी, बहिन, पत्नी आ माय-रूपमे नारीक भाव — विदाई, स्नेह, प्रतीक्षा — गहराइसँ व्यक्त होइत अछि।
१९. (B) शिक्षा, रोजगार, अधिकार आ सम्मान — स्त्री-विमर्श जीवनक सभ क्षेत्र — शिक्षा, काज, सम्पत्ति-अधिकार आ सामाजिक सम्मानमे समानता चाहैत अछि।
२०. (B) लेखन-स्वतन्त्रता आ स्वीकृति एएब — पुरान समाजमे नारीकेँ लिखब, छपब आ अपन विचार खुलि कऽ कहबमे बहुत बाधाक सामना करय पड़ल।
२१. (B) सामा-चकेबा — सामा-चकेबामे बहिन भाइक मंगल लेल मूर्ति बना कऽ गीत गाबैत छथि — ई नारी-प्रधान लोकपर्व थिक।
२२. (B) प्रायः स्त्री (आ पुरुष सेहो) — छठि व्रत मुख्यतः स्त्री राखैत छथि, यद्यपि पुरुष सेहो राखि सकैत छथि; ई कठिन आ श्रद्धामय व्रत थिक।
२३. (B) मिथिला चित्रकला — कोहबर-घरकेँ मिथिला (मधुबनी) चित्रकलासँ सजाओल जाइत अछि, जे प्रायः नारी द्वारा बनाओल जाइत अछि।
२४. (B) घरक स्त्रीगण — विवाहक विभिन्न संस्कारमे घरक स्त्रीगण मिलि कऽ परम्परागत गीत गाबैत छथि।
२५. (B) बेटीक विदाई — समदाउन बेटीक विदाईक करुण गीत थिक, जाहिमे माय-परिजनक वियोग-भाव व्यक्त होइत अछि।
२६. (A) कनिजा (कनिया) — मिथिलामे नवविवाहिता वधूकेँ 'कनिजा' कहल जाइत अछि।
२७. (B) नवविवाहिता स्त्री — मधुश्रावणी नवविवाहिता स्त्रीक व्रत-पाबनि थिक, जाहिमे ओ पति-दीर्घायुक कामना करैत छथि।
२८. (B) करुण — बेटीक विदाई-गीतमे वियोग आ करुणाक भाव प्रबल रहैत अछि — ई करुण रसक उदाहरण थिक।
२९. (B) लोकनृत्य-गीत — जट-जटिन वर्षाक कामनासँ जुड़ल लोकनृत्य-गीत थिक, जाहिमे स्त्री-पुरुषक जीवनक प्रसंग आबैत अछि।

३०. (B) पाबनि, पूजा आ मांगलिक अवसर — अरिपन मिथिलाक स्त्री द्वारा पूजा, पाबनि आ शुभ अवसर पर आँगन-देहरीमे बनाओल जाइत मांगलिक चित्र थिक।
३१. (B) आत्मनिर्भरता आ अधिकारक बोध — शिक्षा नारीकेँ आत्मनिर्भर बनबैत अछि आ अपन अधिकार-कर्तव्यक स्पष्ट बोध दैत अछि।
३२. (B) पूरा परिवार आ अगिला पीढ़ी शिक्षित होइत अछि — कहल जाइत अछि — एक बेटी शिक्षित भेने पूरा परिवार आ अगिला पीढ़ी धरि शिक्षाक उजास पहुँचैत अछि।
३३. (B) अपन आय आ निर्णयपर अधिकार — आर्थिक स्वतन्त्रता अर्थात् स्त्रीक अपन कमाई आ ओकर उपयोगपर अपन निर्णयक अधिकार।
३४. (B) अवसर आ अधिकारमे समान व्यवहार — लैंगिक समानता अर्थात् स्त्री-पुरुष दुनूकेँ शिक्षा, रोजगार आ अधिकारमे समान अवसर भेटब।
३५. (A) नारीकेँ निर्णय-क्षमता आ अधिकार दऽ सबल बनाएब — नारी-सशक्तिकरण नारीकेँ आत्मविश्वास, अधिकार आ निर्णय-क्षमता दऽ समाजमे सबल बनबैत अछि।
३६. (B) शिक्षा, कला, साहित्य, प्रशासन आदि — आइ मैथिल नारी शिक्षा, चित्रकला, साहित्य, प्रशासन आ अनेक क्षेत्रमे उल्लेखनीय योगदान दऽ रहल छथि।
३७. (B) बेटी सेहो परिवार आ समाजक उन्नतिमे समान योगदान दैत छथि — बेटी शिक्षा आ अवसर पाबि परिवार-समाजक हर क्षेत्रमे बेटा-सन योगदान दऽ सकैत छथि।
३८. (B) स्वस्थ नारीसँ स्वस्थ परिवार आ समाज — नारीक स्वास्थ्य पूरा परिवारक देखभाल आ अगिला पीढ़ीक स्वास्थ्यसँ सीधा जुड़ल अछि।
३९. (B) लैंगिक न्याय/समानता — समान कामक बदला समान वेतन लैंगिक न्यायक मूल माँग थिक, जाहिसँ स्त्री-पुरुषमे भेदभाव मिटैत अछि।
४०. (B) शिक्षा, जागरूकता आ समान अवसर — शिक्षा आ जागरूकता समाजक सोच बदलैत अछि, जे भेदभाव मिटेबाक सभसँ टिकाऊ उपाय थिक।
४१. (B) आत्म-सम्मान, प्रश्न आ स्वतन्त्रताक चाह — आधुनिक नारी-कविता परम्परागत बन्धनपर प्रश्न उठा अपन पहचान आ स्वतन्त्रताक स्वर मुखर करैत अछि।
४२. (B) नारीक अपन जीवन-संघर्ष सोझाँ अनैत अछि — आत्मकथामे नारी अपन अनुभव, संघर्ष आ उपलब्धि स्वयं कहैत छथि, जे समाजकेँ सच्चाई देखबैत अछि।
४३. (B) अपन भाषामे भाव सहज आ गहिर व्यक्त होइत अछि — मातृभाषामे नारी अपन अनुभव सभसँ सहज, सच्चा आ गहराईसँ व्यक्त कऽ सकैत छथि।
४४. (B) पूरा समाज (नर-नारी दुनू) — समानता आ न्याय पूरा समाजकेँ लाभ दैत अछि, तँ स्त्री-विमर्श नर-नारी दुनूक साझा सरोकार थिक।
४५. (B) हुनकर स्वर व्यापक पाठक धरि पहुँचय — मंच भेटलासँ नारीक विचार आ रचना समाजक व्यापक पाठक धरि पहुँचैत अछि आ नव लेखिका प्रेरित होइत छथि।
४६. (B) हम के छी आ हमर अपन अस्तित्व की — बहुत नारी-रचना ‘हम केवल ककरो बेटी-पत्नी-माय नहि, अपन स्वतन्त्र पहचान सेहो रखैत छी’ — ई प्रश्न उठबैत अछि।
४७. (B) सामाजिक सोचमे बदलाव आ संवेदनशीलता — एहन साहित्य पाठकक सोचकेँ बदलि नारीक प्रति समानता आ संवेदनशीलता जगबैत अछि।
४८. (B) आन भाषाक पाठक धरि हुनकर स्वर पहुँचैत अछि — अनुवादसँ मैथिल नारीक विचार आ रचना देश-विदेशक व्यापक पाठक धरि पहुँचि सकैत अछि।
४९. (B) अधिक सन्तुलित आ न्यायपूर्ण समाज — नारीक सक्रिय सहभागितासँ निर्णयमे विविध दृष्टि जुड़ैत अछि आ समाज अधिक सन्तुलित बनैत अछि।
५०. (B) समता, सम्मान आ स्वतन्त्रतापर आधारित समाज — स्त्री-विमर्शक लक्ष्य एहन समाज थिक जतय नर-नारी समान सम्मान, अधिकार आ स्वतन्त्रताक संग जीबि सकय।
५१. (B) परिवारक आधार आ संस्कारक स्रोत — माय बच्चाक पहिल गुरु आ परिवारक संस्कार-धुरी मानल जाइत छथि।
५२. (B) बेटीक जीवन-रक्षा आ शिक्षा — ई विचार बेटीक जन्म-रक्षा आ शिक्षाकेँ प्राथमिकता दऽ लैंगिक समानता दिस बढ़ैत अछि।
५३. (B) देखभाल, सहयोग आ सामंजस्य — संयुक्त परिवारकेँ जोड़ि कऽ राखब, देखभाल आ सामंजस्यमे नारीक भूमिका केन्द्रीय रहैत अछि।
५४. (B) समान अवसर आ सम्मानसँ — जे समाज नारीकेँ शिक्षा, अवसर आ निर्णयमे बराबरीक सम्मान दैत अछि, ओतय वास्तविक आदर झलकैत अछि।
५५. (B) दुनू समान रूपेँ विकसित आ आत्मविश्वासी होइत छथि — समान व्यवहारसँ बेटा-बेटी दुनू आत्मविश्वासी, सक्षम आ परिवार-समाज लेल उपयोगी बनैत छथि।
५६. (B) ओ अदृश्य मुदा अनिवार्य योगदान थिक — घर-परिवारक देखभाल आर्थिक रूपेँ भले अनदेखल रहय, मुदा ओ समाजक आधारभूत आ अनिवार्य श्रम थिक।

६७. (B) सुधारवादी/प्रगतिशील सोच — नारीकें नव जीवन आ समान अधिकार देबाक समर्थन सुधारवादी आ मानवतावादी सोचसँ जुड़ल अछि।
६८. (B) माय-शिशु दुनूक स्वास्थ्यक आधार — नारीक उचित पोषण ओकर अपन आ अगिला पीढ़ीक स्वास्थ्यक नींव थिक।
६९. (B) समानता आ न्याय — बेटा-बेटीकें सम्पत्तिमे समान अधिकार लैगिक समानता आ न्यायक सिद्धान्तसँ जुड़ल अछि।
६०. (B) ओ नारीक गरिमा आ स्वतन्त्रताक मूल थिक — अपन शिक्षा, विवाह आ जीविका सम्बन्धी निर्णय स्वयं लेब नारीक गरिमा आ स्वतन्त्रताक आधार थिक।
६१. (B) प्रायः स्त्रीगण — मिथिला (मधुबनी) चित्रकला परम्परागत रूपेँ घरक स्त्रीगण द्वारा भीत आ आँगनमे रचल जाइत छल।
६२. (B) चित्र, गीत, अरिपन, बुनाई, कथा आदि — नारीक सृजन चित्रकला, लोकगीत, अरिपन, सीअन-बुनाई आ कथा-कथन — अनेक रूपमे प्रकट होइत अछि।
६३. (B) रेखा-कौशल, धैर्य आ सौन्दर्य-बोध — अरिपन बनेबामे नारीक सूक्ष्म रेखा-कौशल, एकाग्रता आ सौन्दर्य-दृष्टिक परिचय भेटैत अछि।
६४. (B) ओ अमूल्य सांस्कृतिक धरोहर थिक — स्त्री-रचित लोकगीत मिथिलाक सांस्कृतिक स्मृति आ इतिहासक अमूल्य भण्डार थिक, तँ संरक्षण आवश्यक।
६५. (B) मिथिला कला विश्व-स्तर पर पहचान पओलक — मिथिला चित्रकलाक अनेक नारी-कलाकार राष्ट्रीय-अन्तर्राष्ट्रीय सम्मान पाबि कलाकें विश्व धरि पहुँचेलनि।
६६. (B) प्रतिभाकें व्यापक मंच भेटय — नारीक प्रतिभा घर-आँगनसँ बाहर व्यापक मंच पाबि समाज आ कलाकें समृद्ध करैत अछि।
६७. (B) देवी-देवता, प्रकृति, विवाह-प्रसंग — मिथिला चित्रकलामे देवी-देवता, सूर्य-चन्द्र, वृक्ष, मछली आ विवाह-प्रसंग सन शुभ विषय प्रमुख रहैत अछि।
६८. (B) चित्रकला आदिक बिक्रीसँ आत्मनिर्भरता — मिथिला चित्रकला आ हस्तकला अनेक नारीकें आय आ आत्मनिर्भरताक मार्ग देलक।
६९. (B) सौन्दर्य, सन्देश आ सांस्कृतिक पहचान — कलाक माध्यमसँ नारी सौन्दर्य, सामाजिक सन्देश आ अपन सांस्कृतिक पहचानकें जीवित रखैत छथि।
७०. (B) रचना संग्रहित आ प्रकाशित कऽ संरक्षण — विदेह सन डिजिटल मंच नारी-रचनाकें संग्रहित-प्रकाशित कऽ ओकरा आगिला पीढ़ी लेल संरक्षित करैत अछि।
७१. (B) नारीक उपलब्धि आ अधिकारक सम्मान — अन्तर्राष्ट्रीय महिला दिवस नारीक उपलब्धि उजागर कऽ समान अधिकारक भाव सुदृढ़ करैत अछि।
७२. (B) सबल नारीसँ सबल परिवार आ समाज बनैत अछि — सशक्त नारी परिवार आ समाजकें शिक्षा, स्वास्थ्य आ प्रगतिमे आगाँ लऽ जाइत छथि।
७३. (B) स्थानीय निर्णयमे नव दृष्टि आ संवेदनशीलता — नारी-नेतृत्व स्थानीय शासनमे शिक्षा, स्वास्थ्य आ कल्याण सन विषयपर संवेदनशील ध्यान अनैत अछि।
७४. (B) बचत, ऋण आ रोजगारसँ आत्मनिर्भरता — स्वयं-सहायता समूह नारीकें मिलि कऽ बचत, छोट ऋण आ रोजगारक माध्यमसँ आर्थिक रूपेँ सबल बनबैत अछि।
७५. (B) रुढ़ि, गरीबी आ जागरूकताक अभाव — पुरान रुढ़ि, आर्थिक अभाव आ जागरूकताक कमी नारी-शिक्षाक प्रमुख बाधा रहल, जे शिक्षासँ दूर भऽ रहल अछि।
७६. (B) नर-नारीकें बराबर आदर आ अवसर — समान सम्मान अर्थात् स्त्री-पुरुष दुनूकें समान आदर, विश्वास आ अवसर देब।
७७. (B) रोग-निवारण आ स्वस्थ परिवार — स्वास्थ्य-जागरूकतासँ नारी समय रहैत रोग पहचानि निवारण कऽ सकैत छथि, जे पूरा परिवारकें लाभ दैत अछि।
७८. (B) अधिक उत्पादकता आ विकास — नारीक रोजगारमे भागीदारीसँ श्रम-शक्ति बढ़ैत अछि आ राष्ट्रीय अर्थव्यवस्था सबल होइत अछि।
७९. (B) निर्भय भऽ नारी शिक्षा-रोजगारमे आगाँ बढ़य — सुरक्षित वातावरणमे नारी बिना भयक शिक्षा, काज आ सामाजिक जीवनमे पूर्ण सहभागिता कऽ सकैत छथि।
८०. (B) समानता आ सुरक्षा सुनिश्चित करब — कानून नारीकें समान अधिकार, सम्पत्ति-हक आ हिंसासँ सुरक्षा प्रदान कऽ ओकर गरिमाक रक्षा करैत अछि।
८१. (B) नारीक चरित्रपर समाजक संदेहक प्रश्न — अग्नि-परीक्षाक प्रसंग नारीक पवित्रतापर समाजक संदेह आ ओहि अन्यायपर गहन प्रश्न उठबैत अछि।
८२. (B) तेजस्विता आ अन्यायक विरुद्ध स्वर — द्रौपदी अपन तेजस्विता आ सभामे भेल अन्यायक विरुद्ध मुखर प्रश्नक लेल स्मरणीय छथि।
८३. (B) नारीपर लागल अन्यायपूर्ण दोष — अहल्याक प्रसंग नारीपर बिना दोष लागल कलंक आ ओकर मुक्तिक प्रश्नकें सोझाँ अनैत अछि।
८४. (B) दृढ़ संकल्प आ बुद्धि — सावित्री अपन दृढ़ संकल्प आ बुद्धिसँ यमसँ पतिक प्राण घुरा अनबाक कथाक लेल प्रसिद्ध छथि।
८५. (B) भक्ति-कवयित्री — मीरा अपन भक्ति-गीतक लेल प्रसिद्ध छथि, जे नारीक स्वतन्त्र आध्यात्मिक स्वरक प्रतीक थिक।

८६. (B) बालिका-विद्यालय खोलि शिक्षाक मार्ग खोललनि — सावित्रीबाई फुले भारतमे बालिका-शिक्षाक अग्रणी रहलीह आ कन्या-विद्यालय खोलि नारी-शिक्षाक नींव राखलनि।
८७. (B) मताधिकार, शिक्षा आ समान अवसर — विश्वभरिक नारी-आन्दोलन मताधिकार, शिक्षा आ रोजगारमे समान अवसरक माँगसँ आरम्भ भेल।
८८. (B) ई बेटीक जीवन-अधिकार आ समाज-सन्तुलनक प्रश्न — कन्या-भ्रूण-हत्या रोकब बेटीक जन्म-अधिकार आ समाजमे स्त्री-पुरुष-सन्तुलन लेल अनिवार्य अछि।
८९. (B) शिक्षित माय बच्चाक स्वास्थ्यक बेसी ध्यान रखैत छथि — शिक्षित माय पोषण आ स्वच्छताक महत्त्व बुझि बच्चाक स्वास्थ्यक बेहतर देखभाल करैत छथि।
९०. (B) नीति-निर्माणमे नारी-हितक स्वर — नारीक राजनीतिक सहभागितासँ शिक्षा, स्वास्थ्य आ सुरक्षा सन नारी-हितक मुद्दा नीतिमे स्थान पबैत अछि।
९१. (B) ओ अमूल्य अदृश्य श्रम थिक — गृह-प्रबन्धन आ देखभाल आर्थिक आँकड़ामे भले अदृश्य रहय, मुदा ओ समाजक आधारभूत आ अमूल्य श्रम थिक।
९२. (B) निर्णय अधिक सन्तुलित आ समावेशी होइत अछि — घर, समाज आ शासनक निर्णयमे नारीक दृष्टि जुड़लासँ निर्णय अधिक न्यायपूर्ण आ समावेशी बनैत अछि।
९३. (B) समानता=समान अवसर; समता=आवश्यकता अनुसार न्याय — समानता सभकेँ समान अवसर दैत अछि, जखन कि समता आवश्यकता अनुसार सहयोग दऽ वास्तविक न्याय सुनिश्चित करैत अछि।
९४. (B) जागरूकता, समर्थन आ कानूनी सहयोग — नारी-हिंसा रोकबा लेल समाजकेँ जागरूक होएब, पीड़िताकेँ समर्थन देब आ कानूनी मदति करब आवश्यक।
९५. (B) सूचना, शिक्षा आ अवसर धरि पहुँच — डिजिटल साक्षरता नारीकेँ सूचना, ऑनलाइन शिक्षा आ रोजगारक नव अवसर धरि पहुँच दैत अछि।
९६. (B) घर-आँगनक मंगल आ श्रद्धा — मिथिलाक घर-आँगनमे नारी तुलसी-पूजन कऽ परिवारक मंगल आ श्रद्धाक भाव व्यक्त करैत छथि।
९७. (B) परस्पर सहयोग आ सामूहिक स्वर — मंच वा संगठन नारी-रचनाकारकेँ परस्पर सहयोग, प्रोत्साहन आ सामूहिक अभिव्यक्तिक शक्ति दैत अछि।
९८. (B) नारीक स्वतन्त्र पहचान स्थापित होइत अछि — साहित्यमे नारी-अस्मिताक स्वर ओकर स्वतन्त्र अस्तित्व आ गौरवकेँ समाजमे स्थापित करैत अछि।
९९. (B) शिक्षित माय संस्कार आ शिक्षाक स्रोत बनैत छथि — शिक्षित माय बच्चाक पहिल शिक्षक बनि ज्ञान आ संस्कार अगिला पीढ़ी धरि पहुँचबैत छथि।
१००. (B) अपन घर आ व्यवहारसँ — नारी-सम्मानक आरम्भ अपन घरमे बेटी-पत्नी-मायकेँ समान आदर आ अवसर देबासँ होइत अछि।
१०१. (A) भारती (उभय भारती) — उभय भारती मण्डन मिश्रक विदुषी पत्नी छलीह, जे शंकर-मण्डन शास्त्रार्थमे निर्णायकक भूमिका निभेलीह — हुनकर पाण्डित्य अद्वितीय मानल जाइत अछि।
१०२. (B) परम्परामे अनेक मैथिल विदुषी — मिथिलाक विद्या-परम्परामे अनेक विदुषी रहलीह, यद्यपि बहुतक नाम लोक-स्मृति आ हस्तलिखित ग्रन्थमे सीमित रूपेँ सुरक्षित अछि।
१०३. (B) नारीक उच्च विद्वत्ता आ निर्णय-क्षमता — ई प्रसंग देखबैत अछि जे प्राचीन मिथिलामे नारी एहन विदुषी छलीह जे महान् शास्त्रार्थक निर्णायक बनि सकैत छलीह।
१०४. (B) वेद आ ब्रह्म-ज्ञानमे निपुण विदुषी — ब्रह्मवादिनी ओ विदुषी थिकीह जे वेद आ ब्रह्म-तत्त्वक अध्ययन-मनन करैत छलीह, जेना गार्गी आ मैत्रेयी।
१०५. (B) नारी विद्या-दर्शनमे सक्रिय छलीह — जनकक सभाक शास्त्रार्थ आ विदुषी सभक उपस्थिति प्रमाणित करैत अछि जे मिथिलामे नारी विद्या आ दर्शनमे सक्रिय छलीह।
१०६. (B) विद्वानक बीच तर्क-संवाद — शास्त्रार्थ अर्थात् विद्वान सभक बीच कोनो विषयपर तर्कपूर्ण संवाद आ विचार-विमर्श।
१०७. (B) नारी ज्ञानमे समान सक्षम — ई संदेश भेटैत अछि जे ज्ञान आ विद्यामे नारी पुरुषक समान सक्षम छथि — जे आइयो प्रासंगिक अछि।
१०८. (B) हुनकर ज्ञान आ योगदान जीवित राखब — साहित्य आ अभिलेख विदुषी सभक ज्ञान, संवाद आ योगदानकेँ अगिला पीढ़ी लेल सुरक्षित रखैत अछि।
१०९. (B) विद्वान स्त्री — विदुषी अर्थात् विद्या आ ज्ञानमे निपुण स्त्री।
११०. (B) सम्मानजनक आ सक्रिय — मिथिलाक विद्या-परम्परामे विदुषी सभक सम्मानजनक आ सक्रिय स्थान रहल, जे एकर ज्ञान-गौरवक अंग थिक।
१११. (B) माय आ शिशु दुनूक जीवन-रक्षा — उचित प्रसव-पूर्व आ प्रसव-काल देखभालसँ माय आ नवजात शिशु दुनूक जीवन सुरक्षित रहैत अछि।
११२. (B) बालिकाक शिक्षा, स्वास्थ्य आ भविष्यक रक्षा — बाल-विवाह बालिकाक शिक्षा रोकैत आ स्वास्थ्यकेँ हानि पहुँचबैत अछि, तँ एकर रोक नारी-हित लेल अनिवार्य।

११३. (B) नारी-गरिमा आ समानता — दहेज-विरोधी सोच नारीकें बोझ नहि, समान गरिमाक मनुष्य मानबाक मूल्यसँ जुड़ल अछि।
११४. (B) आर्थिक समानता — सम्पत्तिमे समान अधिकार नारीकें आर्थिक सुरक्षा आ निर्णय-स्वतन्त्रता दऽ समानताकें सबल करैत अछि।
११५. (B) सम्मानजनक आ निर्भय काज-वातावरण — सुरक्षित आ सम्मानजनक कार्यस्थल नारीकें निर्भय भऽ अपन क्षमता अनुसार काज करबाक अवसर दैत अछि।
११६. (B) रोजगार आ आत्मनिर्भरता लेल — शिक्षाक संग व्यावहारिक कौशल नारीकें रोजगार आ आत्मनिर्भरताक ठोस मार्ग दैत अछि।
११७. (B) समान कामक बदला समान वेतन — ई सिद्धान्त कहैत अछि जे एकहि कामक लेल स्त्री-पुरुषकें समान वेतन भेटबाक चाही।
११८. (B) छोट पूँजीसँ रोजगार आरम्भ — छोट ऋण पाबि नारी छोट व्यवसाय आरम्भ कऽ आत्मनिर्भरताक दिस बढ़ि सकैत छथि।
११९. (B) शिक्षा, मीडिया आ संगठनसँ — शिक्षा, समाचार-माध्यम आ नारी-संगठन मिलि कऽ अधिकारक जागरूकता व्यापक रूपेँ फैलबैत अछि।
१२०. (B) आधा आबादीक पूर्ण योगदान सम्भव — नारीकें समान अवसर भेटलासँ समाजक आधा आबादी अपन पूर्ण क्षमतासँ योगदान दऽ सकैत अछि।
१२१. (A) 2229-547X — विदेहक मानक क्रमांक (ISSN) 2229-547X थिक, जे एकरा एक मान्यताप्राप्त ई-पत्रिकाक रूपमे चिन्हित करैत अछि।
१२२. (B) डिजिटल अभिलेख आ संग्रहमे — विदेह नारी-रचनाकें डिजिटल रूपेँ संग्रहित-प्रकाशित कऽ ओकरा स्थायी अभिलेख बनबैत अछि।
१२३. (B) आन भाषाक पाठक धरि पहुँच — अनुवादसँ मैथिल नारीक विचार आ रचना दोसर भाषाक व्यापक पाठक धरि पहुँचि सकैत अछि।
१२४. (B) देश-विदेश धरि सहज पहुँच — डिजिटल मंच बिना छपाई-खर्चक नारी-लेखनकें देश-विदेशक पाठक धरि सहजहि पहुँचबैत अछि।
१२५. (B) मंच, प्रकाशन आ सम्मान — मंच, प्रकाशनक अवसर आ उचित सम्मान नारी-रचनाकारकें निरन्तर लिखबाक प्रेरणा दैत अछि।
१२६. (B) समानता आ संवेदनशीलता — स्त्री-विमर्शक रचना पाठककें नारीक अनुभवसँ परिचित करा समानता आ संवेदनशीलताक दृष्टि दैत अछि।
१२७. (B) सच्चा अनुभवक प्रामाणिकता — आत्मकथामे नारी अपन वास्तविक अनुभव कहैत छथि, जकर प्रामाणिकता पाठककें गहराईसँ छूबैत अछि।
१२८. (B) भाव आ जीवन-संघर्षक प्रतीक — नारी-कवितामे नदी, वृक्ष आ ऋतु प्रायः भाव आ जीवन-संघर्षक प्रतीक रूपमे आबैत अछि।
१२९. (B) नव प्रतिभाक विकास आ परम्पराक निरन्तरता — अनुभवी रचनाकारक मार्गदर्शनसँ नव प्रतिभा निखरैत अछि आ नारी-लेखनक परम्परा आगाँ बढ़ैत अछि।
१३०. (B) आगिला पीढ़ी लेल सांस्कृतिक-साहित्यिक धरोहर — आइक नारी-लेखन कालि इतिहास आ धरोहर बनत, तँ एकर संग्रह आ संरक्षण आवश्यक अछि।
१३१. (B) निर्णय आ कार्यमे दृढ़ता — आत्मविश्वास नारीकें अपन निर्णय आ कार्यमे दृढ़ता आ स्पष्टता दैत अछि।
१३२. (B) शिक्षा, अवसर आ अनुभवसँ — शिक्षा, जिम्मेदारीक अवसर आ अनुभव नारीमे नेतृत्व-गुणकें निखारैत अछि।
१३३. (B) बच्चा समानताक संस्कार सिखैत अछि — जे घरमे नारीक सम्मान होइत अछि, ओतय बच्चा सहजहि समानता आ आदरक संस्कार सिखैत अछि।
१३४. (B) ओ पूरा परिवार-समाजकें दीर्घकालिक लाभ दैत अछि — नारी-शिक्षा एकटा एहन निवेश थिक जे परिवार, समाज आ अगिला पीढ़ी धरि दीर्घकालिक लाभ दैत अछि।
१३५. (B) घटैत — बेटी आत्मनिर्भर बनैत छथि — शिक्षित आ आत्मनिर्भर बेटी आर्थिक रूपेँ सबल बनैत छथि, जाहिसँ दहेज-निर्भरता घटैत अछि।
१३६. (B) नारी, शिशु आ पूरा परिवार — पोषण-जागरूकता नारी, गर्भवस्थ शिशु आ पूरा परिवारक स्वास्थ्यकें सुदृढ़ करैत अछि।
१३७. (B) बचत, रोजगार आ स्थानीय उत्पादनसँ — नारी-समूह बचत, छोट उद्यम आ स्थानीय उत्पादनकें बढ़ा गामक अर्थव्यवस्थाकें सबल करैत अछि।
१३८. (B) सभ्यता आ प्रगति — जे समाज नारीकें समान अधिकार आ सम्मान दैत अछि, ओ अधिक सभ्य आ प्रगतिशील मानल जाइत अछि।
१३९. (B) कल्याणकारी आ समावेशी निर्णय — संवेदनशील नेतृत्व शिक्षा, स्वास्थ्य आ कल्याण सन विषयपर समावेशी आ मानवीय निर्णय अनैत अछि।
१४०. (B) समानता आ न्याय — नारीकें समान नागरिक मानब लोकतन्त्रक समानता आ न्यायक मूल सिद्धान्तकें साकार करैत अछि।
१४१. (B) नव सोच आ समानताक वाहक — युवा पीढ़ी नव सोचक संग समानता आ नारी-सम्मानक मूल्यकें समाजमे आगाँ बढ़बैत अछि।
१४२. (B) स्वस्थ आ जिम्मेदार समाज लेल — अधिकारक संग कर्तव्य-बोध नारीकें सशक्त आ समाजकें जिम्मेदार आ सन्तुलित बनबैत अछि।
१४३. (B) कथा-कवितामे समानताक भाव दऽ — कथा, कविता आ आलेखमे नारी-गरिमाक भाव दऽ साहित्य पाठक धरि सम्मानक सन्देश पहुँचबैत अछि।
१४४. (B) शिक्षा नारी-सशक्तिकरणक नींव — शिक्षा नारी-सशक्तिकरणक सभसँ मजबूत नींव थिक — यैह एकर मूल सम्बन्ध थिक।
१४५. (B) समता, सम्मान आ स्वतन्त्रताक विचार — स्त्री-विमर्श नारीक समता, सम्मान आ स्वतन्त्रताक पक्षमे ठाढ़ एक विचार आ आन्दोलन थिक।

- १४६. (B) तीव्र आ सन्तुलित विकास** — नारीक पूर्ण सहभागितासँ राष्ट्रक श्रम, बुद्धि आ रचनात्मकता दुनुना भऽ विकास तीव्र होइत अछि।
- १४७. (B) समाजक सम्मान आ न्याय एहिपर निर्भर** — नारी-गरिमाक रक्षा केवल नारीक नहि, समस्त समाजक सम्मान आ न्यायक प्रश्न थिक।
- १४८. (B) जखन नर-नारी समान अवसर पाबी** — जखन समाजमे नर-नारी दुनूकेँ शिक्षा, अधिकार आ सम्मानमे समान अवसर भेटत, तखन समान समाजक सपना साकार होएत।
- १४९. (B) शिक्षा, संवाद आ साहित्यसँ** — शिक्षा, परस्पर संवाद आ प्रेरक साहित्यक माध्यमसँ नारी-चेतनाक उजास घर-घर पहुँचि सकैत अछि।
- १५०. (B) नारीक समानता, सम्मान आ सामर्थ्यक बोध** — एहि प्रश्नोत्तरीक मूल सन्देश थिक — नारीक समानता, गरिमा आ सामर्थ्यकेँ बुझब आ ओकर सम्मान करब।
- १५१. (B) मखान-बताशा आ शुभकामना** — कोजागरामे वरकेँ मखान, बताशा आदि पठाओल जाइत अछि; एहि संस्कारमे घरक स्त्रीगणक प्रमुख भूमिका रहैत अछि।
- १५२. (B) सन्तान-जन्मक हर्ष** — सोहर सन्तान-जन्मक उपलक्ष्यमे स्त्रीगण द्वारा गाओल जाइत हर्ष-गीत थिक।
- १५३. (B) भक्ति आ श्रद्धा** — भगवती-गीतमे नारी देवीक प्रति भक्ति आ श्रद्धाक भाव व्यक्त करैत छथि।
- १५४. (B) घरक स्त्रीगण (प्रायः माय)** — परिछन वरक स्वागत-संस्कार थिक, जे प्रायः वर-वधूक माय वा घरक स्त्रीगण करैत छथि।
- १५५. (B) आतिथ्य आ मांगलिक अवसरक प्रतीक** — पान आ मखान मिथिलाक आतिथ्य आ शुभ अवसरक सांस्कृतिक प्रतीक थिक, जाहिमे नारीक भूमिका केन्द्रीय।
- १५६. (B) स्त्रीगणक हस्तकला-कौशल** — बाँस आ सिक्कि क डाला-कुड़ी आदि बनेबामे मैथिल स्त्रीगणक परम्परागत हस्तकला-कौशल झलकैत अछि।
- १५७. (B) स्त्रीगण** — सिक्की-घासक सुन्दर वस्तु बनेबाक कला परम्परागत रूपेँ मिथिलाक स्त्रीगण द्वारा विकसित भेल।
- १५८. (B) मायक घर आ ओकर स्नेह** — नैहर अर्थात् मायक घर; नारी-गीतमे नैहरक स्मृति स्नेह आ ममताक भाव जगबैत अछि।
- १५९. (B) नव परिवार, समायोजन आ कखनहुँ वेदना** — सासुर (ससुराल) नारी-गीतमे नव परिवारक समायोजन आ कखनहुँ नैहरसँ वियोगक मिश्रित भाव अनैत अछि।
- १६०. (B) सृजनशीलता, धैर्य आ संस्कार** — मिथिलाक लोक-परम्परा नारीक सृजनशीलता, धैर्य आ संस्कार-संरक्षणक भूमिकाकेँ विशेष महत्त्व दैत अछि।
- १६१. (B) ऑनलाइन शिक्षा आ दूरस्थ अध्ययन** — डिजिटल युगमे नारी घर बैसल ऑनलाइन शिक्षा आ दूरस्थ पाठ्यक्रमसँ ज्ञान आ कौशल बढ़ा सकैत छथि।
- १६२. (B) आत्मनिर्भरता आ रोजगार-सृजन** — नारी-उद्यमिता नारीकेँ आत्मनिर्भर बनबैत अछि आ आन लोककेँ सेहो रोजगार दऽ सकैत अछि।
- १६३. (B) दुनू जिम्मेदारीक संग सामंजस्य** — घर आ कार्य दुनूकेँ संग सम्हारब नारी लेल चुनौती थिक, जाहिमे परिवार आ समाजक सहयोग आवश्यक।
- १६४. (B) घरेलू आ सामाजिक जिम्मेदारी साझा करब** — घर आ जिम्मेदारी साझा कऽ पुरुष नारीक सशक्तिकरणमे महत्त्वपूर्ण सहयोगी बनि सकैत छथि।
- १६५. (B) प्रेरणा आ नव सम्भावना** — सफल नारी-नेतृत्व आन नारी आ युवा पीढ़ी लेल प्रेरणा आ नव सम्भावनाक मार्ग खोलैत अछि।
- १६६. (B) शिक्षा, स्वास्थ्य, रोजगार आ निर्णयमे भागीदारी** — शिक्षा, स्वास्थ्य, रोजगार आ निर्णय-प्रक्रियामे नारीक भागीदारीसँ समानताक स्तर मापल जा सकैत अछि।
- १६७. (B) नारीक आवश्यकता-अनुकूल व्यवस्था** — नारी-मित्र नीति शिक्षा, कार्यस्थल आ सेवामे नारीक आवश्यकता अनुसारक सुविधा आ सुरक्षा सुनिश्चित करैत अछि।
- १६८. (B) सहज ढंगेँ मूल्य आ प्रेरणा** — प्रेरक कथा-वाचन सहज आ रोचक ढंगेँ नारी-सम्मान आ समानताक मूल्य श्रोता धरि पहुँचबैत अछि।
- १६९. (B) सामाजिक बदलाव क्रमशः होइत अछि** — सामाजिक सोचक बदलाव समय लैत अछि, तेँ नारी-सशक्तिकरणक यात्रामे धैर्य आ निरन्तर प्रयास आवश्यक।
- १७०. (B) नारीक सम्मान आ समानताक संकल्प** — एहि प्रश्नोत्तरीसँ पाठककेँ नारीक गरिमा बुझि समानता आ सम्मानक संकल्प लेबाक प्रेरणा भेटबाक चाही।
- १७१. (B) विवाह** — सिन्दूर-दान मैथिल विवाह-संस्कारक एक प्रमुख अंग थिक।
- १७२. (B) मैथिली (लोकभाषा)** — मिथिलाक नारी-लोकगीत सहज मैथिली लोकभाषामे रचित आ गाओल जाइत अछि।
- १७३. (B) मिथिलाक सांस्कृतिक पहचान** — नारी-लोकगीतक संरक्षण मिथिलाक भाषा आ सांस्कृतिक पहचानकेँ जीवित रखैत अछि।
- १७४. (B) समाज, संस्था आ सरकार** — नारी-हस्तकलाकेँ उचित बाजार आ मूल्य भेटय, ताहि लेल समाज, संस्था आ सरकारक साझा सहयोग आवश्यक।

१७५. (B) आत्मनिर्भरता आ सम्मान — रचनात्मक श्रमकेँ आर्थिक मान्यता भेटलासँ नारी आत्मनिर्भर बनैत छथि आ हुनकर श्रमक सम्मान होइत अछि।
१७६. (B) घटैत — तर्क आ ज्ञान बढ़ैत अछि — शिक्षा तर्क आ ज्ञान बढ़ा अन्धविश्वासकेँ घटबैत अछि आ विवेकपूर्ण सोच जगबैत अछि।
१७७. (B) स्वतन्त्रताक संग उत्तरदायित्व सेहो — वास्तविक स्वतन्त्रता उत्तरदायित्व-बोधक संग आबैत अछि, जे नारीकेँ परिपक्व आ सबल बनबैत अछि।
१७८. (B) शिक्षा-स्वास्थ्य-स्वच्छतापर ध्यान — नारी-नेतृत्व ग्राम-विकासमे शिक्षा, स्वास्थ्य आ स्वच्छता सन जन-कल्याणक विषयकेँ प्राथमिकता दैत अछि।
१७९. (B) घर, काज, समाज आ शासन सभमे — समान भागीदारी घर, कार्यस्थल, समाज आ शासन — जीवनक सभ क्षेत्रमे नारी लेल वांछित अछि।
१८०. (B) परिवार (विशेषतः माय-बाप) — परिवार, विशेषतः माय-बापक व्यवहार बच्चाकेँ नारी-सम्मानक पहिल आ गहिर संस्कार दैत अछि।
१८१. (B) समानता समाजक साझा लक्ष्य थिक — समानता केवल नारीक नहि, समस्त समाजक लक्ष्य थिक, तँ एहिमे पुरुषक सहभागिता सेहो आवश्यक।
१८२. (B) बेटी-बहिन-पत्नी-माय आ स्वतन्त्र व्यक्ति — एतय 'नारी' बेटी, बहिन, पत्नी, माय आ एक स्वतन्त्र व्यक्तित्व — सभ रूपकेँ समेटैत व्यापक भावमे प्रयुक्त अछि।
१८३. (B) निरन्तर शिक्षा, संवाद आ कार्य — समानताक यात्राक अगिला डेग थिक — निरन्तर शिक्षा, खुला संवाद आ ठोस कार्यसँ बदलावकेँ आगाँ बढ़ाएब।
१८४. (B) मैथिली-मंच नारी-स्वरकेँ जगह दैत अछि — विदेह मैथिली नारी-रचनाकेँ प्रकाशन आ संरक्षणक मंच दैत अछि, तँ नारी-विमर्शसँ एकर सहज जुड़ाव अछि।
१८५. (B) आदर, समान व्यवहार आ सहयोग — दैनिक जीवनमे आदर, समान व्यवहार आ सहयोग — यैह नारी-गरिमाक रक्षाक सभसँ सरल आ प्रभावी उपाय थिक।
१८६. (B) सृजन आ पालन-शक्ति — मातृशक्ति नारीक सृजन, पालन आ पोषणक शक्तिकेँ सम्मानसँ व्यक्त करैत अछि।
१८७. (B) गरीब बालिकाकेँ पढ़ाक अवसर — छात्रवृत्ति आर्थिक रूपेँ कमजोर परिवारक बालिकाकेँ शिक्षा जारी राखबाक अवसर दैत अछि।
१८८. (B) रोग-निवारण आ स्वस्थ जीवन — स्वच्छता नारी-स्वास्थ्यक आधार थिक, जे अनेक रोगसँ रक्षा कऽ स्वस्थ जीवन सुनिश्चित करैत अछि।
१८९. (B) अधिक सन्तुलित आ सुखी — निर्णयमे नारीक भागीदारीसँ परिवारक निर्णय अधिक सन्तुलित आ सबहक हितकारी बनैत अछि।
१९०. (B) शिक्षा आ समान व्यवहारसँ — बच्चाकेँ शिक्षा आ घरमे समान व्यवहार देखा कऽ नारी-अधिकारक स्वस्थ बोध सहजहि अनल जा सकैत अछि।
१९१. (B) समानता — समानता ओ शब्द थिक जे नारी-सम्मानक मूल भावकेँ सभसँ नीक ढंगेँ व्यक्त करैत अछि।
१९२. (B) अधिक विविध आ समृद्ध — बेसी नारी-रचनाकारसँ साहित्यमे नव अनुभव आ दृष्टि जुड़ैत अछि, जे ओकरा विविध आ समृद्ध बनबैत अछि।
१९३. (B) विश्वास आ सुशासन — ईमानदार नारी-नेतृत्व जनताक विश्वास जीतैत आ सुशासनकेँ सबल करैत अछि।
१९४. (B) ज्ञानक संग संस्कार सेहो — ज्ञानक संग नैतिक शिक्षा नारीकेँ विवेकी, संवेदनशील आ समाज लेल उपयोगी बनबैत अछि।
१९५. (B) पूरा समाज आ राष्ट्र — नारी-सशक्तिकरणक लाभ नारीसँ बढ़ि परिवार, समाज आ अन्ततः पूरा राष्ट्र धरि पहुँचैत अछि।
१९६. (B) स्नेह आ करुण — नारी-गीतमे बेटीक प्रसंग प्रायः स्नेह आ विदाई-कालक करुण रससँ जुड़ल रहैत अछि।
१९७. (B) समानताक संस्कार आ शिक्षा — विद्यालय बच्चाकेँ शिक्षाक संग समानता आ नारी-सम्मानक संस्कार रोपबाक महत्वपूर्ण स्थान थिक।
१९८. (B) शिक्षा आ कौशल — शिक्षा आ कौशल नारी-आत्मनिर्भरताक पहिल आ सभसँ मजबूत सीढ़ी थिक।
१९९. (B) शिक्षा, संस्कार आ निरन्तर अभ्याससँ — शिक्षा, घरेलू संस्कार आ दैनिक व्यवहारमे निरन्तर अभ्याससँ नारी-सम्मानक भाव समाजमे स्थायी बनैत अछि।
२००. (B) नारीक समानता आ गरिमाक बोध आ सम्मान — एहि प्रश्नोत्तरीक सार थिक — नारीक समानता आ गरिमाकेँ बुझब आ ओकर हृदयसँ सम्मान करब।