

Annexation of Awadh and the Social Decline in Shatranj ke Khilari

Şatranç ke Khilari Öyküsünde Awadh'ın İlhakı ve Toplumsal Çöküş

Mehmet Kemal ÇAKMAKÇI¹ 



¹Selçuk University, Faculty of Letters, Department of Urdu Language and Literature, Konya, Türkiye

ORCID: M.K.Ç. 0000-0002-4912-9003

Corresponding author/Sorumlu yazar:
Mehmet Kemal Çakmakçı (Asst. Prof. Dr.),
Selçuk University, Faculty of Letters, Department of Urdu Language and Literature, Konya, Türkiye
E-mail: mehmetkemalcakmakci@gmail.com

Submitted/Başvuru: 29.05.2025

Revision Requested/Revizyon Talebi:
13.08.2025

Last Revision Received/Son Revizyon:
14.08.2025

Accepted/Kabul: 15.08.2025

Citation/Atf: Çakmakçı, Mehmet Kemal.
"Annexation of Awadh and the Social Decline in Shatranj ke Khilari." *Şarkiyat Mecmuası - Journal of Oriental Studies* 47 (2025), 223-233.
<https://doi.org/10.26650/jos.1709338>

ABSTRACT

Munshi Premchand's 1924 short story *Shatranj ke Khilari*, published in 1924, offers a detailed portrayal of the political, moral, and cultural collapse experienced in the Awadh region of northeastern India during the mid-19th century, particularly in the context of the British colonial expansion. This study examines Premchand's story from both historical and literary perspectives, utilizing a qualitative method based on textual analysis. The narrative subject is the aristocratic class of Awadh, whose life of luxury, indulgence, and indifference unfolded as British colonial rule gradually tightened its grip on the region. The primary characters, Mirza Sajjad Ali and Mir Roshan, embody a social class that remained entirely detached from political developments, placing a higher value on personal pleasures and a passion for chess than on societal and national responsibilities. In this context, the chess game functions not only as a pastime but also as a powerful metaphor for the detachment of the aristocracy from reality and their passive observance of impending collapse. Premchand's depiction of the fall of Awadh encompasses both a historical narrative and a cautionary tale, offering a multifaceted perspective on the subject. By analyzing the historical, literary and sociopolitical dimensions of the story, this article sheds light on how societies indifferent to colonial domination contribute to shaping their own destinies.

Keywords: Shatranj ke Khilari, Premchand, Awadh, colonialism, social collapse

ÖZ

Munşi Premçand'ın 1924 yılında yayımlanan *Şatranç ke Khilari* adlı öyküsü, XIX. yüzyılın ortalarında Hindistan'ın kuzeydoğusunda yer alan Awadh bölgesinin İngilizler tarafından ele geçirilme sürecini ve bu dönemde toplumun içine düştüğü siyasi, ahlaki ve kültürel çöküşü detaylı bir şekilde ele almaktadır. Bu çalışmada Premçand'ın söz konusu öyküsü tarihî ve edebî yönleriyle incelenmiş; metin, nitel araştırma yöntemi çerçevesinde detaylı bir metin analiziyle değerlendirilmiştir. Öykü, İngiliz sömürge yönetiminin adım adım Awadh'ı kontrol altına aldığı sırada, bölge aristokrasisinin lüks, haz ve kayıtsızlık içinde geçen yaşamını sert bir üslupla eleştirmektedir. Ana karakterler Mirza Seccad Ali ve Mir Ruşen'in şahsında simgelenen bu sınıf, siyasi gelişmelerle karşı tamamen duyarsız kalmakta; toplumun ve devletin çöküşünü satranç tutkuları ve bireysel çıkarları uğruna görmezden gelmektedir. Satranç oyunu, bu bağlamda yalnızca bir eğlence değil, aynı zamanda aristokrat sınıfın gerçeklikten kopuşunu

ve felakete seyirci kalışını simgeleyen güçlü bir metafor olarak karřımıza çıkmaktadır. Premçand, Avadh'ın çöküşünü yalnızca tarihsel bir anlatı olarak değil, aynı zamanda uyarıcı ve öğütleyici bir şekilde sunmaktadır. Bu makale, öykünün tarihi, edebî ve sosyopolitik yönlerini değerlendirerek, sömürgecilik karřısında duyarsız kalan toplumların kaderinin nasıl biçimlendiğine ışık tutmayı amaçlamaktadır.

Anahtar Kelimeler: Premçand, Şatranj ke Khilari, Avadh, sömürgecilik, toplumsal çöküş

Introduction

Premchand, one of the most important writers of Urdu literature, addressed the events occurring in colonial India with a realistic style in his works and published the Hindi-origin story *Shatranj ke Khilari*, translated into Urdu as *Shatranj ki Bazi*, in the September–October 1924 issue of the journal *Madhuri*.¹ This story is of considerable importance because it provides information about the political, social, and cultural structure of the Awadh region in the nineteenth century, while also possessing the characteristics of a historical text. In this study, which employs qualitative research, a textual analysis-based method has been adopted.

Written within a historical context, this story addresses the social and political decline of the Indian aristocracy and their indifference to colonialism. It narrates the process through which the British, initially arriving on the subcontinent for trade, eventually annexed the Awadh region by seizing control over local administrations.

The characters in the story represent the general society of Awadh. The main characters, Mirza Sajjad Ali and Mir Rushan, are aristocrats who are addicted to playing chess and sustain themselves through inherited lands. These two individuals spend all their time playing chess, remaining indifferent to the unfolding social and political events in their region. Munshi Premchand uses these two protagonists to illustrate, through their detachment and indulgence in luxury, the local population's apathy toward the British annexation of Awadh, which began with the implementation of the Lapse Doctrine² by Lord Dalhousie in 1848. Simultaneously reflecting the political events occurring in the region in the background, this story criticizes the secluded noble class for remaining passive in the face of their homeland's occupation, while indulging in personal ambitions and frustrations derived from the game of chess.³

Shatranj ke Khilari addresses the detachment of Awadh society from politics and critiques the expansion of British colonialism from a critical perspective. The story also serves as a historical document by demonstrating how the public's indifference to social and political matters facilitated the British annexation. This article examines the historical and literary aspects of *Shatranj ke Khilari*, analyzing the attitude of Indian society toward colonialism and its consequences.

1 Fatima Rizvi, 'Politics of language and cultural representation: Premchand's "Shatranj Ke Khilari" in translation. *The Annual of Urdu Studies* 28 (2013): 197.

2 Under this doctrine, if a feudal ruler dies without leaving an heir, his domains would be officially recorded as the property of the British East India Company. Hakan Kuyumcu, *Pakistan Tarihi* (Konya: Sage Yayıncılık, 2018), 23–24.

3 Devapriya Sanyal, *Failed Masculinities: The Men in Satyajit Ray's Films* (Edinburgh: Edinburgh University Press, 2023), 23, <https://www.edinburghuniversitypress.com>.

1. Political and Socio-Economic Situation of the Awadh Region in the Nineteenth Century

Located in the northeastern part of Uttar Pradesh, between the Ganges and Yamuna rivers, Lucknow is the capital of the Awadh region. In the mid-sixteenth century, during the reign of Humayun (1508–1556), Awadh became part of the Mughal Empire. The province was notable not only for its richness in arts, architecture, and literature but also for its religious diversity.

Awadh, governed by eleven Nawabs between 1720 and 1856, experienced significant political and socio-economic changes during the nineteenth century while maintaining a central position in the literary, artistic, and architectural fields. After 1857, the Indian subcontinent came under British dominion, and consequently, the people of the Awadh region, like those of other areas, transitioned from being rulers to ruled.⁴

During the Mughal period, Awadh attained the status of an advanced province, and the power of the Nawabs in the region increased with the weakening of the Mughal state.⁵ The Awadh administrative system exhibited a complex and multifaceted political structure. Although it retained influences from the administrative institutions of the Mughal Empire, it lacked an equally orderly and cohesive organization. The historical development of Awadh's political structure was one of the primary reasons for this disorder. Initially, the rulers of Awadh regarded themselves as Nawabs subordinate to the Mughal Sultanate. However, weak communication between institutions and severed ties with the central authority led to political instability.⁶

The Awadh region was governed by Nawab Nasiruddin Abdul Mansur Muhammad Wajid Ali Shah (1822–1887) during the period in which the story is set. *Wajid Ali Shah's literary style was exceptionally refined and of a high standard. In fact, he had two main passions: literature and poetry and music. Beyond these, it cannot be said that he showed interest in any other fields. His level of scholarship was quite advanced.*⁷ Although Ali Shah possessed proficiency in the arts and literature, his neglect of state affairs led to the emergence of certain weaknesses.

During a period in which the British increasingly expanded their dominion over the Indian subcontinent and began to bring local administrations under their control, the elite class and influential figures in the Awadh region remained indifferent to this process, continuing to live a life of indulgence. The British progressively intervened more deeply in the internal affairs of Awadh's administration and curtailed the authority of Nawab to make independent decisions.⁸ For the reasons mentioned above, including the mismanagement by local rulers and the Nawab's failure to appoint an heir within the framework of the Lapse Doctrine, the British annexed the administration of the Awadh region in 1856 as part of their policy to expand

4 Arzu Çiftsüren, 'Saadat Hasan Manto'da Kadın Karakterler: "Hatak" ve "Muzeil" Öyküleri Ekseninde', *Doğu Dilleri Dergisi* 10, no. 1 (2025): 48, <https://doi.org/10.61134/audodilder.1661609>.

5 Tripti Singh and Rajiv Kr. Sharma, 'Development of Awadh under the Nawabs (1801–1858),' *International Advance Journal of Engineering, Science and Management (IAJESM)*, vol. 17, pp. 3 (2024): 299.

6 Ahmed, M. T. (1945). *Ahiri Tacdar-e Awadh* (Lakhnov: Edebi Press, 1945), 85–86.

7 Ahmed, 81.

8 Ahmed, 87.

colonial dominion in India and exiled the Nawab to Calcutta.

The annexation of Awadh in 1856 was a significant cause of the large-scale Sepoy Rebellion that erupted across almost the entire Indian subcontinent in 1857. Following the 1857 Sepoy Rebellion, the British emerged as the sole dominant power in the region, ending the Mughal Empire and maintaining control over India from 1858 to 1947.⁹ The British fomented internal conflicts by sowing discord among local administrations, thereby establishing themselves as the sole dominant power in the region.¹⁰

2. Annexation of Awadh and the Social Decline in Shatranj ke Khilari

In this story, which critiques the social and political structure of Lucknow—an important regional center in Awadh during the nineteenth century under Nawab Wajid Ali Shah—Premchand highlights the pervasive indifference that permeates all aspects of life. He points out the loss of seriousness in political affairs, the use of literature solely for entertainment, society's focus on ostentation and amusement in daily life, the prominence of embellishment in industry and crafts, and the conduct of trade centered more on display and cosmetics than on essential needs. Furthermore, the author notes the neglect of duties by state officials and the military class, offering a critique that both society and the state were entering a process of decline, particularly in the context of Lucknow:

This was the era of Nawab Wajid Ali Shah. Lucknow was immersed in pleasure and indulgence. People of all statuses—great or small, rich or poor—were absorbed in the realm of entertainment. In some places, convivial gatherings were established, while others succumbed to the pleasures of opium. A kind of trance prevailed in every aspect of life: political affairs, poetry and literature, social customs, industry and craftsmanship, trade and commerce. Everywhere, selfish desires ran rampant. State officials became tavern addicts, artisans engaged in abattu¹¹ and chian¹² tasks, and the swordsmen spent their time hunting partridges. Those struggling to make a living were engaged in selling kohl and perfumes. In short, the entire region seemed conquered by their passions; everyone's vision was clouded by the cup's intoxication.¹³

In this story, which critically reflects the cultural and intellectual decline of society, Premchand expresses that the people of the region remained indifferent to global developments, while Western civilization advanced in the field of science. Meanwhile, the rulers and subjects

9 Muhsin Ramazan İşsever, 'Muhammad Iqbal and the Turks,' *Akademik Platform İslami Araştırmalar Dergisi*, vol. 8, no. 2 (2024): 248, <https://doi.org/10.52115/apjir.1530081>

10 Muhsin Ramazan İşsever, 'Sultan Jahan Begum of Bhopal: An analytical study of her legacy and the linguistic contributions of the women sultans of Bhopal to the Urdu language', *Doğu Dilleri Dergisi* 10, no. 1 (2025): 20, <https://doi.org/10.61134/audodildir.1659043>.

11 Traditional hand embroidery executed with gold or silver thread. 'Kalabattu', Resmi Website, Urdu Lughat, accessed February 1, 2025, <https://udb.gov.pk/result.php?search=%DA%A9%D9%84%D8%A7%D8%A8%D8%AA>.

12 Embroidered fabric. 'chikan', Resmi Website, Urdu Lughat, <https://udb.gov.pk/result.php?search=%DA%86%DA%A9%D9%86>, accessed February 1, 2025.

13 Munshi Premchand and Shamim Hanafi, *Prem Chand Ke Muntakhab Afsane* (Delhi: Anjuman Taraqqi Urdu (Hind), 2006), 47, <https://www.rekhta.org/ebooks/detail/prem-chand-ke-muntakhab-afsane-ebooks-3>.

of Awadh led a life that was detached from responsibilities and centered on pleasure. The author criticizes the main characters, Mirza Sajjad Ali and Mir Rushan—who live off inherited wealth and are believed by the public to be intellectually refined due to their passion for chess—for their indifferent attitude toward social¹⁴ and political developments and their failure to fulfill their responsibilities, as follows:

No one was aware of what was happening in the world, what kinds of discoveries were being made in knowledge and science, or how Western nations were increasingly establishing dominance on land and sea. In some places, people engaged in quail fights, in others, partridge battles; elsewhere, the cries of chosen¹⁵ or barbara¹⁶ games were heard; and in some areas, chess wars were ongoing. Armies were being devastated. The state of the Nawab was even worse: new lyrics and melodies were being composed in his palace, and novel and strange methods were devised to satisfy carnal desires. When they found money for charity, even the poor preferred to enjoy medea¹⁷ and chandu¹⁸ rather than buy bread. Children of wealthy families went to entertainers to receive training in wit and quick repartee. Chess is regarded as a method to sharpen the mind and enhance the intellect. Even today, some enthusiastically uphold such views. Therefore, although Mirza Sajjad Ali and Mir Rushan devoted most of their lives to developing their intellects, reasonable people did not consider themselves entitled to criticize them. Only the ignorant reproached them. Because both inherited lands, they had no concerns about their livelihood. Given this situation, what else could they do? At the first light of dawn, they would have breakfast, sit on the chessboard, arrange the pieces, and begin to sharpen their minds. Whether it was noon, afternoon, or evening, they remained unaware.¹⁹

During a politically and socially turbulent period marked by the rulers' negligent attitudes, Premchand voices the concerns of the elderly segment of the population—representing the traditions and values of the region—regarding the future. In this story, he addresses the themes of social and political decline, maladministration, and moral deterioration within society:

A few elders in the neighborhood began to voice various doubts: "If this is the condition of our leaders, then the fate of the country is entrusted to God!" The state will be driven to ruin because of this chess game. Our situation does not bode well at all."²⁰

14 Gupta, S. (2015). 'Mapping Awadh's History through Satyajit Ray's Cinematic Adaptation of Munshi Premchand's Short Story "The Chess Players"', *The Criterion: An International Journal in English*, 15, no. 2 (2024): 377, <https://doi.org/10.5281/zenodo.10448030>.

15 A type of game played with dice. 'Choser', Rekhta Dictionary, accessed February 2, 2025, <https://www.rekhtadictionary.com/meaning-of-chausar>.

16 A type of gambling game. 'Paubara', Rekhta Dictionary, accessed February 2, 2025, <https://www.rekhtadictionary.com/meaning-of-paubara-khelnaa>.

17 A narcotic substance derived from a mixture of opium and pain, formed into small pellets and placed on the metal tray above the hookah. 'Medek', Urdu Inc, accessed 2 February 2025, <https://www.urduinc.com>.

18 A type of narcotic substance prepared by boiling opium in water and consumed as a drink. 'Chandu', Rekhta Dictionary, <https://www.rekhtadictionary.com/meaning-of-chanduu>. Accessed February 2, 2025.

19 Premchand and Hanafi, 47. *Prem Chand Ke Muntakhab Afsane*, 47.

20 Premchand and Hanafi, 52.

Premchand emphasized that the reason behind the city of Lucknow—known for its wealth and splendor in the nineteenth century—facing poverty was the failure of the rulers to fulfill their primary duties and prioritize the welfare of the people, while society succumbed to luxury consumption, extravagance, and selfish desires. The story addresses how these conditions created fertile ground for consolidating British dominance in the region. Additionally, the author highlights the moral and spiritual dimensions of social decline and notes the increasing injustices between rural and urban populations:

The country was engulfed in complete chaos; the people were being robbed in broad daylight, yet no one could raise their voices. The villages' wealth flowed into Lucknow, where it was squandered on luxury and entertainment. Imitators, dancers, and various other entertainers enjoyed their golden age. The taverns overflowed with gold, and the nobility opened their purses for momentary pleasures. Among such extravagance, debts to the British Company increased day by day, and no one made any effort to repay them. So much so that even the annual taxes could not be paid; the British representative repeatedly sent warning letters and threats, but the people did not relinquish their desires, and no one so much as stirred.²¹

This section addresses the expansionist policies of the British in the region and emphasizes that despite the general populace being in a state of panic, the indifference of the main characters—composed of the noble elite—to the political and social events created the conditions for societal collapse. In this story, through his critique of colonialism and imperialist policies, Premchand not only recounts historical events but also issues a warning that such occurrences may recur in the future if the intellectuals and upper classes of society remain indifferent and disengaged from the problems of the people. The author notes how imperialist powers—the British—conquer weak countries through economic indebtedness, and he presents the game of chess as more than a mere pastime, but as a metaphor for the detachment of the noble class from the realities of the world:

On the other hand, political affairs in the country were becoming increasingly chaotic. The British East India Company was advancing toward Lucknow. The city was engulfed in turmoil. People were fleeing to the villages, taking their families with them. However, our two chess enthusiasts showed no concern for either this chaos or any other troubles. When they left their homes, they tried to avoid being seen by anyone in the streets and refrained from showing their faces to the neighbors. Eventually, the British armies reached Lucknow's outskirts.

One day, the two friends were sitting and playing chess. Mir Bey's move was somewhat weak. As Mirza Bey made successive moves against his opponent, the British army was seen passing through the street. The Company decided to seize control of Lucknow. Just as it had brought all weak societies under its yoke, it now aimed to dismantle the Lucknow government and take over administration under the pretext of debt.

Mr. Mir: The British army is coming!

Mirza: Let them come, and make your move! Here is the move.

Mr. Mir: Let us watch a little, or at least secretly observe. What big, burly young men—they give me chills just by looking at them.

21 Premchand and Hanafî, 52.

Mirza: Watch later, why the hurry? Make your move first!

Mr. Mir: There are also artillery units, probably about five thousand soldiers. Their faces are bright red, like monkeys.

Mirza: Enough with the excuses. Here's your move.

Mr. Mir: You are very careless. Think a bit. If they besiege the city, how will we return home?

Mirza: We'll figure out a way when it's time to return! Here is the final move and checkmate.²²

In this section, which depicts the British annexation of Awadh in 1856 and the arrest and exile of Nawab Wajid Ali Khan to Calcutta, social indifference is once again emphasized through the metaphor of chess. The weak moves of the character Mirza in the game of chess are equated with the decline of the class he represents. Premchand exposes the public's apathy, as they offered no resistance to the Nawab's exile, and compares the Nawab's surrender to a bride leaving her father's home through tears rather than battle. Establishing a connection between the game of chess and state governance, the author portrays the emotionally inactive and fatalistic Mirza as individuals unworthy of nobility. At the conclusion of this section, the author likens Mirza's checkmate to the fall of Awadh and the political defeat of Nawab:

That day, when the two friends sat down to play chess, it was already three o'clock. However, Mirza's game was weak this time. The sounds of the army's retreat were heard immediately. Nawab Wajid Ali Shah had been deposed, and soldiers were arresting and taking him away. There was no turmoil in the city—neither a rebellion broke out nor a single drop of blood shed. In fact, not a single courageous person spilled even a drop of blood. The Nawab leaves his home like a bride weeping as she is taken from her father's house to her husband's. The ladies of the palace wept, the Nawab wept, and the nurses and concubines shed tears, bringing an end to the era of sovereignty. Perhaps in history, no ruler's removal has occurred so peacefully and harmlessly; at least, finding a comparable example is difficult. Yet this was not a violence supported by divine justice, but rather a cowardice and helplessness that even brought tears to the eyes of the goddesses. The ruler of Lucknow was being taken away as a prisoner. Meanwhile, the city lay utterly oblivious in a deep sleep of debauchery. This was the extreme point of political collapse.

Mirza: The oppressors have arrested the Nawab!

Mir: Indeed. Are you a judge? Here is your check.

Mirza: Wait a moment, I have no mood to play. The Nawab must be leaving in tears; the light of Lucknow has gone out today!

Mir: Of course, he should cry! Where else will he find such luxury in captivity... Check!

Mirza: No day is like another. What a great disaster, a divine calamity.

Mir: Yes, yes, indeed. With the next move, you will be checked; there is no escape!

Mirza: How indifferent you are! How can you remain unaffected by witnessing such a heart-wrenching disaster? Ah, after our precious Sultan Jan-e Âlem, there is no one left who appreciates true artists. Lucknow is now deserted.

Mir: First, save your own king, then mourn your Nawab. Here is my final move: check and mate.²³

22 Premchand and Hanafi, 54.

23 Premchand and Hanafi, 55.

In the final section of the story, Premchand highlights Mir and Mirza's personal pride and ambitions—representing the withdrawn noble class indifferent to the tragic downfall of their state, nation, and Nawab—even to the extent of risking death. He portrays the public's disregard for political and social responsibilities through these two main characters, acting instead on individual emotions. This story exposes a major social issue through a chess game metaphor alone. The author concludes the narrative with a strong irony and a tragic ending.

The two friends drew their swords from their sheaths. At that time, both the lower and upper classes carried daggers, knives, and swords at their waists. Both were fond of a luxury life, yet they were not dishonorable. The courage within them was like the mythical phoenix. However, they were only extremely brave in personal matters. Their political sentiments had vanished. Why should they die for the Nawab, the state, or the nation? Why do they disturb their sweet slumbers? However, they possessed the courage to risk everything for their personal pride. They took a fighting stance. In their youth, they played Gutka²⁴. The swords clashed sharply, followed by silence. Both were wounded and collapsed to the ground. They writhed in pain and died there. These two men, who did not shed a single tear for their Nawab, sacrificed their lives for the queen on the chessboard.²⁵

Conclusion

Written from a realistic perspective, Munshi Premchand's *Shatranj ke Khilari* examines the political and social structure of the Awadh region in northeastern nineteenth-century India while sharply criticizing the noble class's indifference toward colonialism. The study identifies the region's populace's indulgence in luxury and decadence and their apathy toward social and political developments as factors that facilitated the British annexation of Awadh. Premchand highlights the advancements in science and technology in the West while exposing, through a strong critique, the lack of national consciousness, the absence of a sense of responsibility, and the pleasure-centered lifestyle of Awadh's rulers and people. The neglect of fundamental governmental duties, the aristocracy's prioritization of personal pleasures over the state's future, and the deficiency of political awareness within society are prominent factors that accelerate Awadh's decline in the narrative.

Mirza Sajjad Ali and Mir Rushan, the main characters of the story, represent the general mentality of Awadh society through their indulgence in personal pleasures and indifference to political events. Their passion for chess symbolizes the detachment of the ruling class from worldly realities and serves as a strong critique of Awadh's process of decline.

In this study, the story *Shatranj ke Khilari* is examined from historical and literary perspectives. The process of Awadh's entry into British colonial rule and the role of societal indifference during this period are analyzed. Utilizing a qualitative research framework and textual analysis method, the story not only recounts a specific historical era but also powerfully

24 A traditional game played with a stick. 'Gutka', Rekhta Dictionary, accessed 5 February 2025, <https://www.rekhtadictionary.com/meaning-of-gutkaa?lang=ur>.

25 Premchand and Hanafi, 58. *Prem Chand Ke Muntakhab Afsane*, 58.

demonstrates the destructive impact of individual apathy and the failure of rulers to fulfill their responsibilities on the fate of a society lacking social and political awareness. Premchand's work transcends a mere historical narrative and serves as a universal warning about how the absence of social and political responsibility lays the groundwork for the collapse of states.



(<https://en.bharatpedia.org/wiki/File:AwadhIndiamap.png>)

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

References/Kaynakça

- Ahmed and Muhammed Taki *Ahiri Tacdar-e Awadh* Lakhnov: Edebi Press, 1945.
- Çiftsüren, Arzu. ‘Saadat Hasan Manto’da Kadın Karakterler: “Hatak” ve “Muzeil” Öyküleri Ekseninde.” *Doğu Dilleri Dergisi* 10, no. 1 (2025): 47–56. <https://doi.org/10.61134/audodilder.1661609>.
- Gupta, Shradha. ‘Mapping Awadh’s History through Satyajit Ray’s Cinematic Adaptation of Munshi Premchand’s Short Story “The Chess Players.”’ *The Criterion: An International Journal in English* 15, no. 2 (2024): 375–83. <https://doi.org/10.5281/zenodo.10448030>
- İşsever, Muhsin Ramazan. “Muhammad Iqbal and the Turks”. *Akademik Platform İslami Araştırmalar Dergisi* 8, no. 2 (2024): 243–57. <https://doi.org/10.52115/apjir.1530081>.
- . ‘Sultan Jahan Begum of Bhopal: An Analytical Study of Her Legacy and the Linguistic Contributions of the Women Sultans of Bhopal to the Urdu Language’. *Doğu Dilleri Dergisi* 10, no. 1 (2025): 14–23. <https://doi.org/10.61134/audodilder.1659043>.
- Kuyumcu, Hakan. *Pakistan Tarihi*. Konya: Sage Yayıncılık, 2018.
- Premchand, M., & Shamim Hanafi. *Prem Chand Ke Muntakhab Afsane* Delhi: Anjuman Taraqqi Urdu (Hind), 2006. Retrieved from <https://www.rekhta.org/ebooks/detail/prem-chand-ke-muntakhab-afsane-ebooks-3>.
- Rekhta Dictionary. ‘Chandu’. Accessed February 2, 2025. <https://www.rekhtadictionary.com/meaning-of-chanduu>.
- Rekhta Dictionary. ‘Choser’. Accessed February 2, 2025. <https://www.rekhtadictionary.com/meaning-of-chausar>.
- Rekhta Dictionary. ‘Gutka’. Accessed February 5, 2025. <https://www.rekhtadictionary.com/meaning-of-gutkaa?lang=ur>.
- Rekhta Dictionary. ‘Paubara’. Accessed February 2, 2025. <https://www.rekhtadictionary.com/meaning-of-paubara-khelnaa>
- Rizvi, Fatima. ‘Politics of Language and Cultural Representation: Premchand’s “Shatranj Ke Khilari” in Translation.’ *The Annual of Urdu Studies* 28 (2013): 197–214.
- Sanyal, Devapriya. *Failed Masculinities: The Men in Satyajit Ray’s Films*. Edinburgh: Edinburgh University Press, 2023. <https://www.edinburghuniversitypress.com>.
- Singh, Tripti, and Rajiv Kr. Sharma. ‘Development of Awadh under the Nawabs (1801–1858)’. *International advanced Journal of Engineering, Science and Management (IAJESM)* 17: p. 3 (2024): 299–309.
- Urdu Inc. ‘Medek’. Accessed February 2, 2025. <https://www.urduinc.com>.
- Urdu Lughat. ‘Chikan’. Resmî Website. Accessed February 1, 2025. <https://udb.gov.pk/result.php?search=%DA%86%DA%A9%D9%86>.
- Urdu Lughat. ‘Kalabattu’. Resmî Website. Accessed February 1, 2025. <https://udb.gov.pk/result.php?search=%DA%A9%D9%84%D8%A7%D8%A8%D8%AA>.

