

SUBTERRANEAN SEPOYS

By Avin Shah

A Radio Play based on the Indian Army's Experiences on the Western Front

<http://trenchindians.com>



EDUCATION RESOURCE PACK



CONTENTS

INTRODUCTION & BACKGROUND

| | |
|---|----|
| What is this & Who is it for? | 2 |
| Project Aims & Scope | 4 |
| UNDERSTANDING the British Indian Army | 6 |
| CONTEXT of Indian Army on the Western Front | 10 |
| TIMELINE of Indian Army on Western Front | 12 |

SUBTERRENEAN SEPOYS – THE PLAY

| | |
|----------------|----|
| The Setting | 13 |
| The Characters | 14 |
| Synopsis | 17 |

ANALYSIS

| | |
|------------------------------|----|
| The Role of INDIAN Officers | 18 |
| The Role of BRITISH Officers | 20 |
| The Themes | 22 |

ACTIVITIES

| | |
|---|----|
| Write a Letter from HOME | 25 |
| On Duty Part 1 – Identifying Duties in the Front Line | 26 |
| On Duty Part 2 – Recreating the Trench Environment | 27 |
| Off Duty – Night-time Sounds | 28 |
| Write your Letter from the TRENCHES | 29 |
| Censorship | 30 |
| Propaganda, Scribes & Literacy | 31 |

| | | |
|-------------------|---|----|
| APPENDIX I | Further Dramatic Analysis (English & Drama) | 33 |
|-------------------|---|----|

| | | |
|--------------------|---|----|
| APPENDIX II | British Indian Army Ranks & Helpful Notes | 36 |
|--------------------|---|----|

| | | |
|---------------------|------------------|----|
| APPENDIX III | Acknowledgements | 38 |
|---------------------|------------------|----|

| | | |
|--------------------|----------------------------------|----|
| APPENDIX IV | Sources: Photographs, Art & Maps | 40 |
|--------------------|----------------------------------|----|

Tara Arts produces global theatre for local audiences, pioneering cross-cultural theatre since 1977 for over 35 years.

Positioned between East and West, TARA champions creative diversity through the production, promotion and development of world class, cross-cultural theatre and the development of emerging artists.



Project Background

© IWM (Art.IWM ART 2344)



Subterranean Sepoys, by Avin Shah, is a Radio Play based on the experiences of the British Indian Army (aka the *Sarkar*) on the Western Front during 1914-15. It was produced by Tara Arts with help from the **Heritage Lottery Fund & the National Theatre**.

Although the play is fictional, its story evolved from a series of workshops, led by Tara Arts, in which volunteer historians researched long-forgotten archives, unpublished diaries and personal letters of both Indian & British soldiers who fought **side by side** in France and Flanders.

Exploring their reactions to the extremely demanding circumstances and their mutually alien cultures, they interpreted these factual discoveries into emotional journeys and changing expectations. Lastly they identified universal human themes which helped to create the play's narrative and breathe life into its characters.

Our primary sources were museum archives of unpublished war diaries of British Indian Army regiments during 1914-15 (National Army & Imperial War Museums), plus a collection of letters from sepoys from the front, translated during the War by the Censor of Indian Mails and held at the British Library.

What is Subterranean Sepoys?

It is a 55-minute long drama for radio, intended as a jumping-off point from which to stimulate discussion about the Indian Army's contribution in World War One.

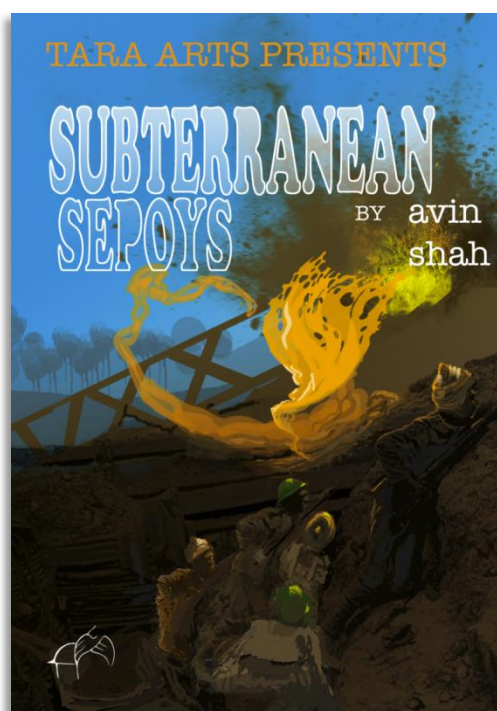
Who is this Pack for?

It is for both adults and **teachers of Key Stage 3+4 in English, History, Drama and Citizenship**, intended to complement the existing curriculum.

How to Use it

This Resource Pack can be used entirely online **or** printed out and the play downloaded as an MP3 from the *Subterranean Sepoys* project website below:

<http://trenchindians.com>



Subterranean:

Existing, occurring under the earth's surface.

Sepoy:

An Indian soldier serving under British orders.

There are additional useful URL links throughout the pack. These extra links are not essential although they are all easily accessible via the dedicated **website**, being a **one-stop shop** for the project.

Why fiction?

To help fill in the gaps that history leaves.

Social history is partly about trying to understand people from another historical period in an emotional sense, rather than a purely factual context. The characters' struggles within the story help to open up themes for discussion.

Why a *Radio* play specifically?

To emphasise the role of **SOUND** in the trenches and to gain access to the intimacy of the sepoys' environment.

Most soldiers could see no further than the trench wall or a few metres at night. **Hearing** became the primary sense for survival.

Most of the sepoys and their families were illiterate. They relied on the **spoken word**.

Deprived of visual stimuli and the written word, we become more focused as listeners, providing more fertile ground from which to engage in the emotional world.



Project Aim

To align the heritage of India with Britain as part of a mutual Colonial History and to celebrate this dual heritage.

Quick Facts

1.4 million men left India to serve in World War One, of which 130,000 were sent to the Western Front in France & Belgium.

During November 1914, when this play is set, **one third** of the British Army serving on the Western Front had come from India. They fought there for a year before most of them were sent on to serve in Asia and Africa.

Apart from a hospital at the Brighton Pavilion, **what do we know about them?**

Why has so little been written about this subject?

In Britain today, there is some embarrassment about colonialism and the British Empire which is seen by many people as an unfair exploitation of India. Many opinions of Indians written by the British during that period, particularly **Martial Race Theory**, are considered racist today.

In India, after the 1947 Independence from the British Empire, anything that had happened before 1947 was considered as part of colonial history of the British Empire. Given that this was precisely what the independence movement in India had been against politically, it was perhaps not in newly-independent India's interests to promote the subject.



By ignoring this story, it could be said that we are in fact practising **censorship** and using **propaganda**: two major themes of *Subterranean Sepoys*.

WHAT QUESTIONS DID WE HAVE?

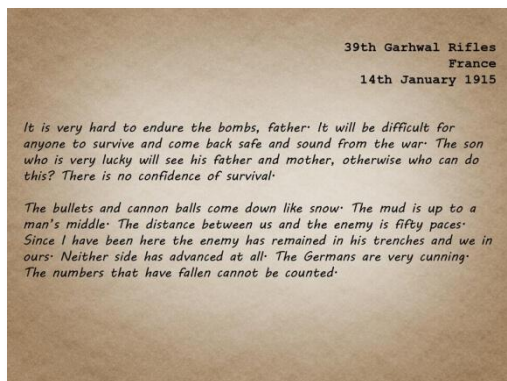
Look at this soldier

<http://trenchindians.com/sepoys-in-wwi/>

- Who is he?
- Where are his family?
- Where is he stationed in France?
- What does his trench look like?
- What is his daily routine? What are his duties?
- Where does he sleep? Where is his toilet?
- How does he keep dry?
- What sounds can he hear at night?
- How did a sniper's bullet sound?



You might have discovered some of this already in your work about the World War One and learning about the conditions on the Western Front. **But what about these questions?**



- Why did he leave his home in India to fight in a faraway land?
- What did he write to his wife?
- How did he write his letters? Can he even read and write?
- How were his letters censored?
- What did he think of France?
- What was his religion?
- What food did he eat?
- How did he speak to his British officer?

But could we begin to see his world through his eyes?

Or hear it through his ears?

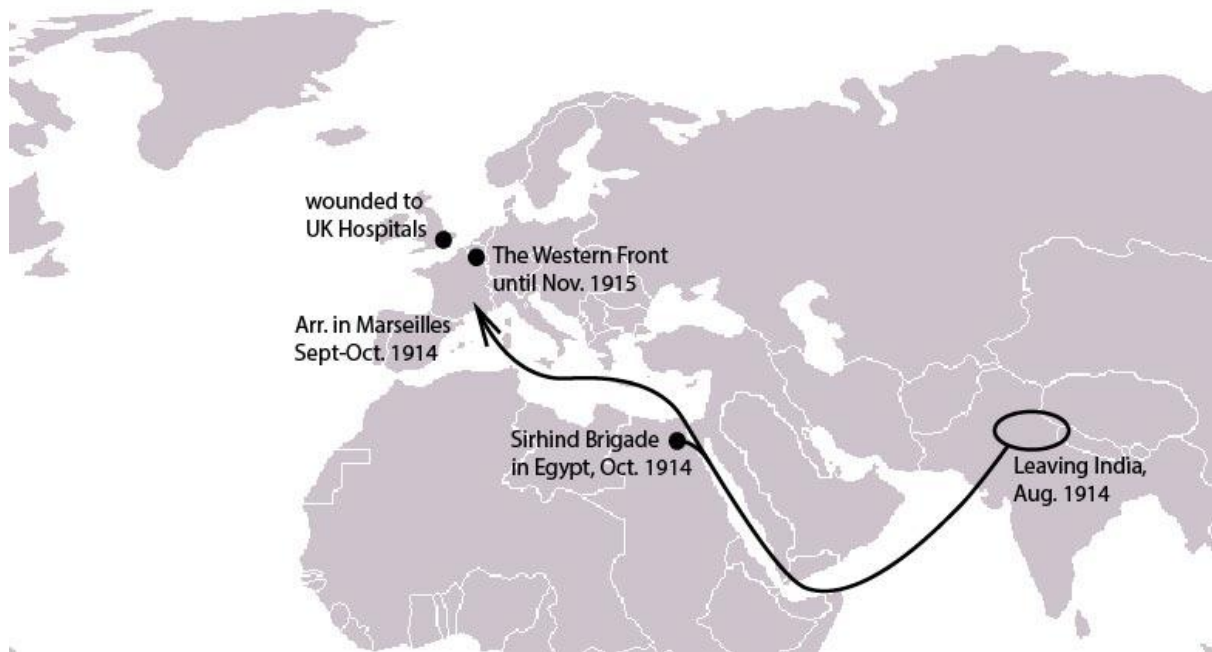
If we could, we might start to imagine how he might have felt.

Could we then imagine his desires, expectations, fears and opinions?

UNDERSTANDING THE BRITISH INDIAN ARMY in 1914

Between 1914 & 1918, 1.4 million men from India served in the First World War across France, Belgium, Mesopotamia (Iraq), Persia (Iran) East Africa (Tanzania), Egypt.

140,000 men were sent from India of which approximately 90,000 were soldiers (sepoys) and 50,000 were followers (cooks, grooms, labourers, coolies, carpenters, lascars, tailors).



The Indian Army

In 1914, much of India was ruled by Britain. This type of rule was known as colonialism.

Before the war, the Indian Army was already the largest professional army in the world, i.e. they were volunteers – they were not conscripted (forced by law). It fought throughout Asia and Africa and as a police force on the North West Frontier (the border with Afghanistan).

Where did these soldiers come from?

Most came from villages of Northern India. This India was the area that is now India, Pakistan, Bangladesh & Burma. Nepal also provided regiments of soldiers called Gurkhas.

So why did these men leave to fight a war not their own, in a land far away?

They were from poor communities, mostly from Northern India. They were farmers, who also had a great warrior tradition. Many generations of men had been in the Army.

The Army promised a regular wage. It was typical for the sons to join, leaving the eldest son behind to look after the farm and the family.

From a Punjabi Army Recruiting Song from 1913:

*“The Recruiters are at your doorstep,
Enlist in the Army,
Here you eat dry roti (bread),
There you will eat (fresh) fruit,
Here you are in tatters,
There you will wear suits.”*



Family, Regiment & Izzat

© IWM (Art.IWM PST 12574)

Soldiers were paid a commission for recruiting others to their regiment.

Professional Recruiters in every village received fees for every man they enlisted.

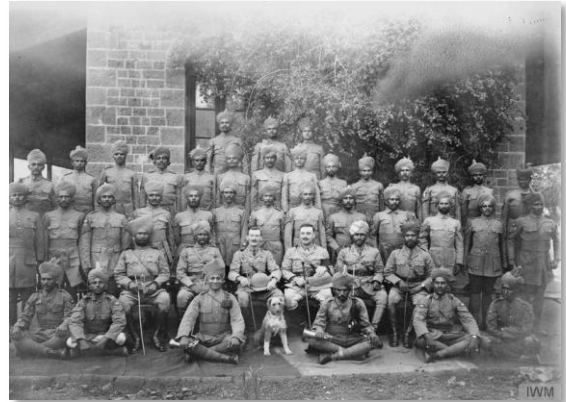
The poster says in Hindustani (Urdu):
Who will take this uniform, money and rifle?

The regiment was everything. It was the sepoys' surrogate (or adopted) family as they were away from home for long periods. Entire villages would send men to the local regiment. It was a way to improve one's *Izzat*.

The notion of *Izzat* translates loosely as Honour, Duty & Reputation. It was attained by bravery and loyal service, good deeds and respect for oneself and others. It could also be attained by *Shahidi* (or martyrdom) for an honourable death in combat.

But why were they encouraged to go and fight this war?

- **Princes** who still ruled some of India and **Landowners** wanted favourable treatment by the British to help maintain their own power and wealth and so supported the war, providing money and men.



- **Indian Politicians** believed that showing loyalty with Britain would open the door for future independence (the right to rule themselves) so encouraged men to enlist.
- The Indian Army was to be allowed to fight against the white race for the first time. This was a great honour for the existing Indian soldier (sepoy).

British Soldiers – Why join the Indian Army?

Before 1914, the Indian Army was an excellent career choice for a British officer or enlisted man. It was slightly better paid than the regular British Army and the opportunities for promotion were better. This was because there was regular fighting, so there were more opportunities to prove your worth. This also meant there was great competition to be accepted, as the Indian Army took only the very best soldiers.

Martial Race Theory

During the Indian Mutiny in 1857, certain parts of the Indian Army in India fought against British rule. It was believed that this rebellion had begun because the British had stopped respecting Indian customs, religions and beliefs.

After the Mutiny, the British were careful to only select certain races and religious groups for the Army, believing that only certain ethnic groups, those of peasant, farmer and warrior classes, were suitable to become soldiers. Educated, city dwellers from the South of India were considered too intellectual, too religious or 'soft'. Nowadays this theory is considered unacceptable.

This meant that the British preferred to enlist taller, fairer-skinned men from the colder, mountainous and hilly Northern India (physically more similar to Europeans) than the shorter, darker-skinned men from the flatter, hotter parts in the South.

The Class Company Regiment

In order to discourage mutiny, men of the same ethnic groups (or class) were kept together in companies (~100 men) or whole regiments (~700-800 men) to make it easier to manage them. They had the same religion and language and often came from the same villages. The Sarkar also ensured that their religious and cultural needs (e.g. preparation of food – halal for Muslims, no beef for Hindus etc.) were respected and promoted. Sepoys were even punished for breaking their own cultural rules.

Food

Even in France, they were given rations according to their usual diet.

Meat was available for Muslim sepoys and any others who ate it. Goats and sheep were bought from Southern Europe and slaughtered according to religious guidelines.



The sepoys rations, from on board ship to Marseille and Orleans, included:

| | | | |
|-----------------------|--------------------|-----------------|---------------------|
| Atta (flour) | Gur (sugar) | Salt | Turmeric |
| Rice | Ghee | Tamarind | Chillies |
| Dhal (lentils) | Ginger | Tea | Dried Fruits |

Extra tea was given instead of rum to those who couldn't have alcohol and extra sugar, sweets or rum to Sikhs (whose faith prohibited cigarettes and tobacco).

CONTEXT OF THE INDIAN ARMY IN WWI

Why did the British Army need to send the Indian Army all the way to Europe?

The Indian Army were the largest professional army in the world. This means that they were all volunteers (not conscripts) and were already fully-trained soldiers. They already had experience fighting in India on the North West Frontier as well as having been sent around other parts of Asia and Africa during earlier wars.

The quickest way to avert defeat by Germany at the start of the war was to plug the gap in the British and French line with the Indian Army to stop the German Army from reaching the channel ports and the Sea.

The War of Movement & Race to the Sea (Sept – Oct 1914):

The Germans invaded France, but were stopped at the Battle of the Marne (September 1914).

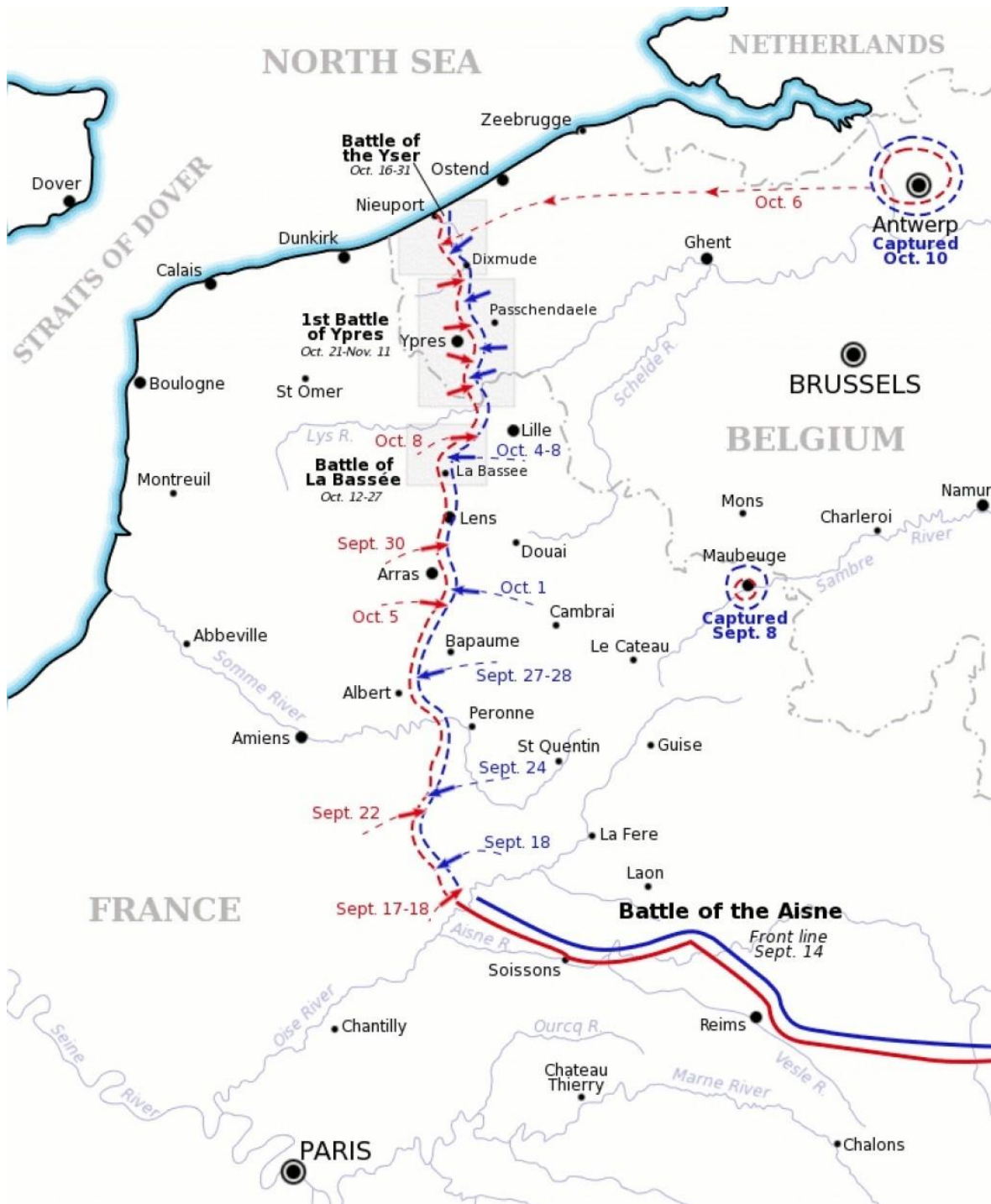
The British Expeditionary Force (BEF) helped to stop the Germans at the Battle of Mons (August 1914).

The Indians were sent to Ypres, where they fought bravely to stop the Germans breaking through.

Stalemate (Nov 1914 onwards): Neither side could defeat the other. On the Western Front, both sides dug a 400-mile line of trenches across Europe.



SUMMARY OF EARLY BATTLES 1914



Western Front, 1914
(Gale Virtual Reference Library)

TIMELINE OF SUBTERRANEAN SEPOYS & INDIAN ARMY

August 1914

Britain declares War on Germany. Europe plunged into War.

Sept & Oct 1914

Two Infantry & one Cavalry Division of the British Indian Army arrive at Marseille. The French line the streets in huge crowds, cheering to welcome *Les Hindoues*.

October 1914

Lahore Division fights at the 1st Battle of Ypres. Khudadad Khan (*right*), a Punjabi Muslim, becomes the first Indian of the war to win a Victoria Cross.

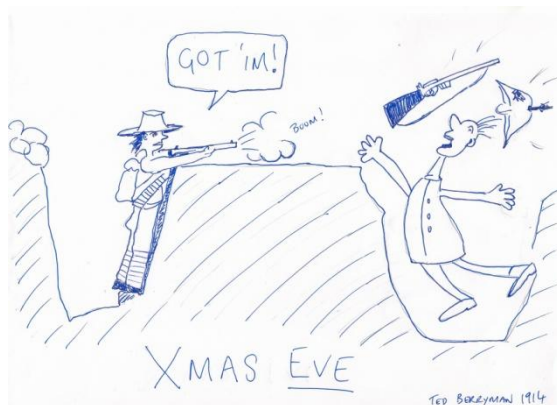


November 1914

Darwan Sing Negi (a Hindu Garhwali) becomes wins the Victoria Cross.

Christmas Day - December 1914

The Garhwal Rifles trade gifts with the Germans during the unofficial Christmas Truce. The adjutant, Captain Ted Berryman, wrote a letter to his sister (in India) with the following drawings about the difference between Christmas Eve and Christmas Day.



The sepoy of the 39th Garhwali Rifles regiment thought that the candles reminded them of Diwali, the Hindu Festival of Light. Could this be the victory of Hope over Despair?

March 1915

The Indian Army leads the assault at the Battle of Neuve Chapelle. 4,200 Indians are killed or wounded. Rifleman Gobar Sing Negi wins the Victoria Cross after dying of his wounds.

April - November 2015

Further Battles of Festubert, Aubers Ridge, Loos and 2nd Ypres. The Indian infantry is removed from the Western Front and sent to fight in Asia and Africa.

THE SETTING

- It's November 1914. It's cold and wet.
- Fighting above ground is suicide.
- The only defence is to dig trenches.
- It's a race to dig a tunnel towards the enemy to blow them up from underneath.
- The mining and bombing operations were carried out by sappers (engineers).
- Meanwhile night patrols hope to repair barbed wire, capture a German and try to get information about enemy defences.
- But the Germans are better equipped and are getting closer by the hour.

PROPAGANDA?

...information of a deliberately misleading or biased nature,

used to promote a political cause or point of view...

THE STORY – Bite-size

On the Western Front, the play follows Ganesh, a model soldier and Indian officer, who translates the sepoy's letters for censorship by his British commander.

*In the face of mounting casualties, Ganesh encourages the sepoy's to write pro-war **propaganda** in their letters home so that more men from India will enlist.*

When he reads of cowardice and mutiny by his own nephew, he is torn between his family and his duty to his British colonial masters.

BEFORE Listening to the Play

Next, have a look at the [Characters](#) page on the site...

If you have access to the web, you can listen to:

1. the MP3 audio samples next to each character also tell us something about them.
2. Read a letter written by a character.

Otherwise, turn over for a summary...



The Characters

<http://trenchindians.com/the-characters/>

Ganesh ...

... is a loyal Havildar (Sergeant) of the British Indian Army.

He is a Hindu from a village in Northern India.

He is a translator, helping his British officer to censor the sepoys' letters.

He encourages his men to write letters which glorify the War.

READ LETTER ONLINE? CLICK GANESH'S PORTRAIT



Lieutenant McSwiney...

... is an inexperienced British officer who arrives from England.

With the sepoys still grieving his predecessor, Captain Taylor, he strives to improve morale and recruitment.

He uses Ganesh to help him censor their letters.

He punishes any negativity but rewards those whose letters encourage others to enlist.

Ayub Khan

...is a Muslim sapper, skilled in making bombs and digging tunnels.

He marvels at how the French treat him as an equal whilst, in India, he was treated as an outcast by Hindus.

He becomes angry and resentful when he is sent back to the Front Line.

READ LETTER ONLINE? CLICK AYUB'S PORTRAIT



The Characters (cont.)



Raichand ...

... is Ganesh's nephew, having followed him to War. He is excited by the promise of adventure.

True to his Hindu religion, he does not eat beef but he idolises the Muslim war hero, Ayub Khan.

A gifted scribe, he reads out and writes letters for the illiterate sepoy.

Eager but naive, his loyalties are tested when Ayub's thoughts turn to desertion.

[READ LETTER ONLINE?](#) [CLICK PORTRAIT](#)

Captain Edwards ...

... is an Indian Army officer who has lived in India his entire career, fluent in Hindustani (Urdu).

He is almost a surrogate father to the men, respecting and promoting their religion and beliefs.

He feels he is able to think both like an Indian and an Englishman.



Corporal Pritchard ...

... is a sniper. He is a Scottish working-class soldier in an all-white Indian Army battalion.

He travels along the Front Line trading contraband items on the black market.

He has lived in India for years, speaks fluent Hindustani (Urdu) and prefers Indian food.

The Characters (contd)

Govinda ...

is a 'spiv' or black market trader.

He is not a soldier but a '**follower**', taking on the multiple roles of cook, orderly, labourer, coolie, massage therapist and looter.

The Army turn a blind eye to his illegal looting of villages and trading because he also finds useful materials for the trenches or luxury items for the officers.

A crook, but a useful crook!



Remember that the Indian Army didn't only contain soldiers. They brought **followers** who were:

- Labourers (for unloading at the docks)
- Stretcher-Bearers (very fast runners!)
- Grooms (for horses)
- Cooks, butchers
- Orderlies (officers' servants).
- Tailors, carpenters

LISTENING TO THE PLAY

Make a note of any words you don't know and look them up afterwards.

Think about the play's 'tagline' or the central story of the play:

"An Indian soldier betrays his own race out of loyalty to his British colonial masters..."

What is Ganesh's betrayal of his own race?

Also have a look at the following questions beforehand.

"Recruitment. That's our real problem..."

What is the big problem that the Army have right now?

"Good men are like gold..."

What does Capt. Edwards mean by this?

Why use the French Mail illegally, instead of the Army postal service?

"The Germans are barbarians..."

Why is Lachman angry with Ayub Khan's letter to his brother?

SYNOPSIS



November 1914. A night-time patrol in No Man's Land, France. The company commander, CAPT. TAYLOR, is killed. Wearing a cap instead of a turban, he is easily singled out by the German sniper and shot. Sepoy AYUB KHAN remains in No Man's Land with CAPT. TAYLOR's body, dragging back his corpse under fire. AYUB KHAN is wounded in the action, sent to a hospital and decorated for bravery.

Two weeks later. A young, British officer, Lt. McSWINEY, arrives from England to take command. Charged with improving morale he decides to censor the sepoys' mail personally, using an experienced Indian officer, GANESH, as his interpreter.

AYUB KHAN, now a war hero, returns from hospital to resume his role as sapper. Most sepoys are illiterate, so other soldiers act as their scribes. RAICHAND, nephew to GANESH, is delighted to be chosen as AYUB KHAN'S scribe.

When GANESH reads out a 'contraband' letter that RAICHAND has scribed, McSWINEY wants to punish him severely. GANESH, fearful for his nephew, convinces McSWINEY that it is not entirely RAICHAND's fault. McSWINEY agrees to be lenient, deferring to GANESH's experience.

GANESH then learns that AYUB KHAN has become disillusioned and angry at being returned to the Front Line. GANESH warns him to keep his feelings quiet, fearful of his negativity spreading through the company.

McSWINEY, feeling inferior to his predecessor, decides to show warmth and generosity to the sepoys whose opinion of him thaws. He distributes warm clothing sent by the other British officers' families from England. In return, they present him with a turban to wear in the trench...

{cont...}

... Meanwhile AYUB KHAN leads the sepoys in trying to dig a tunnel under the Germans. The tunnel collapses and he barely escapes with his life. He feels he cannot go on.



When GANESH reports to that AYUB KHAN has tried to shoot himself in the hand to escape the war, McSWINEY demands that AYUB is executed immediately, the standard punishment. GANESH convinces him to report it to their superior officers for court-martial.

Fearing a complete unravelling of morale if AYUB is executed, the senior officers reduce his sentence. AYUB's punishment is a flogging, which allows him to keep his pension and honour. Incensed at being undermined again, McSWINEY orders RAICHAND to administer AYUB's flogging, a form of psychological torture. During the lashes, a mine explodes and the Germans launch a surprise attack.

When the dust clears, GANESH and McSWINEY find RAICHAND in the shell hole with AYUB KHAN's dead body. RAICHAND is shell-shocked and talks to the corpse of AYUB KHAN, his mind unable to cope anymore. He fails to respond coherently to MCSWINEY's orders, refusing to leave AYUB KHAN's body. MCSWINEY threatens to shoot him for cowardice if he refuses to obey. GANESH, realizing that his nephew is now beyond saving, steps in and shoots his own nephew. He implores McSwiney to report Raichand's death as 'Killed in Action': an honourable death in combat. Unable to live with the pain of killing his own nephew, Ganesh then shoots himself.

CENTRAL CONFLICT

An Indian soldier betrays his own race out of loyalty to his British colonial masters...

Q: What is Ganesh's conflict? What do we mean by 'betrayal of his own race'?



As Indian officer in the British Army, his loyalties are split. He had a duty to his British Commanding Officer:

"keep him acquainted with every occurrence, circumstance or condition among the native ranks."

Army Regulations India Volume II (1904).

So he is expected to 'spy' on his own countrymen. Yet he is also responsible for their welfare:

The ideal Indian officer was to be the confidant of the sepoys with sympathy for all their hardships:

"...if he heard anywhere of a young man who was troubled in mind, he went to him and talked to him in such a way that all his exile and homesickness faded away".

So he was also expected to look out for them almost like a brother or close friend.

This is a **dilemma** or a **conflict of loyalties**.

Some more Questions if you have time:

- Who is Corporal PRITCHARD? What language is he actually speaking in the play?
- How does AYUB get the idea to hold his hand over the parapet?
- What was sentry duty?
- Why was execution a punishment for falling asleep on sentry duty?

THE ROLE OF BRITISH & INDIAN OFFICERS

- How did British and Indian soldiers communicate with each other?
- What was the sepoys' relationship with their British officers?
- Why does Ayub Khan go back to retrieve Captain Taylor's body?

Q: What difficulties does McSwiney face when he arrives to take command?

The sepoys loved Captain Taylor and are very upset when he is killed at the start of the play. British officers would have lived in India for many years, spoke fluent Hindustani (Urdu) and understood the sepoys' culture. They also helped to enforce the Indians' customs, acting as a *maam baap* or mother and father figure. This bond of trust was built up over years and was essential for leading sepoys in battle.

On the Western Front, these British officers were being killed at an alarming rate meaning that they had to be replaced with young, inexperienced men with little understanding of Indian languages, culture and mentality.



On the North Western Frontier, wounded soldiers or captured by the enemy were often killed and their bodies mutilated. It brought *Izzat* (honour) to retrieve your officer's body if he was killed to prevent the enemy from defiling his corpse.

Even the most senior Indian officers were inferior to the lowest British officer (McSWINEY in the play). However, the Indian officer usually acted as the advisor to the British officer before he made major decisions. The sepoys would take a lot of time to trust this new man in the same way so he would need a lot of help from Indian officers.

The British officer also had a duty to improve the sepoys' conditions. As they were still without their Winter uniforms and freezing cold, McSWINEY gives them warm clothing and helps to fix their bombs so they can fight better.

ACTIVITY – UNDERSTANDING A SEPOY LETTER

Here's a simple exercise to help you with the text of letters. By physicalising the letter-reading in this way, it will break them up into understandable chunks.

Have a look at the real letter below written by a sepoy from the Western Front.

- Read it out slowly and aloud whilst walking a in a straight line.
- Whenever you reach a **comma** or **full-stop**, change direction.
- Continue reading until the next comma or full stop, changing direction each time.

In this country, everywhere there is cleanliness. The dresses are very fine both of men and women. The Indians can hardly make distinction in dresses of rich and poor, of a Lord and a farmer. Every business is exceedingly clean and neat. The features of the people are very beautiful. Their colour is reddish white.

What did the sepoys think of this cold, wet, foreign land called France?

The inhabitants are honest and very polite. The morals are also good as regards civilisation, but as regards spirituality, I am very sorry. They are all and all for sensual enjoyments. It seems to me that eat, drink and be merry is the motto of their life.

They have a Catholic religion which is almost reduced to nothing but etiquettes. And owing to this weakness, they are very weak in spiritual morality and, at best, I come to the conclusion that, with the loss of spirituality, they will lose their national strength as our India did. The present bad condition of India is due to the loss of spirituality. In India also the religion is nothing but etiquette.

How does this sepoy compare France with India?

THEMES OF THE PLAY

The Power of the Written Word

The play contains a great deal about propaganda and censorship. The Army controls the content of the sepoys' letters back to India so that it can encourage recruitment.

McSwiney begins his new regime by making **Ganesh** publicly humiliate **Shankar** over his negative letter whilst rewarding Lachman for his letter glorifying the War.

The sepoys argue over dinner about **Ayub Khan's** letter and the fact that it contains negative propaganda: **Lachman** believes what he has been told by the Army that the Germans kill their prisoners of war. **Ayub** disagrees and argues that a soldier shot himself because he knew his act would be mentioned in dispatches (the officer's report) so he would achieve *shahidi* (a martyr).

At the end of the play, when **Ganesh** kills his nephew, he hopes that **McSwiney** as the only witness, will write that they were Killed in Action in the official dispatches (officer's report). If the full truth was reported it might damage the honour of the regiment.

Learning from Other Cultures How do the different characters do this?

McSwiney learns from Edwards & Ganesh that, to be truly accepted in the Indian Army, he must hold the regiment's honour and the sepoys' welfare **above** the rules of military law.

Ayub Khan sees a fairer and more enlightened society in France where he is accepted by the French as an equal.

*"This is not the Old Bailey, Lieutenant,
This is the Indian Army...!"*

However, cross-cultural relationships were considered taboo by the army, as this suggested equality amongst races: it would begin to question the superiority of the British over Indians – this assumption was part of what the Indian Army's success was built upon. This would be considered racist today.

Ganesh also learns about French culture. He writes (in his letter to his wife) that their upbringing was blinkered and is critical of the caste system in India, feeling that those in India could learn a lot from the French.

Hindus believed that crossing the vast ocean was religiously impure and would mean losing caste and being excluded from their spiritual cycle of karma and re-incarnation. It was unholy. So they could not send priests with the Army, relying on each other and their officers to help keep their customs.

Ganesh rejects this idea. He sees the equality of French culture as an attitude that improves our knowledge and appreciation of the world around us. He accepts that there are many paths outside his own religion for understanding how people should live.

Conformity vs. Individuality

The sepoy was trained to obey his superior officer without question. The sepoy's duty was to the regiment. Everything was done together, as unit: work, eat, sleep, write, and therefore: *fight*.

Ganesh represents family, duty and regiment (conformity).

For Ganesh, the honour and reputation of the regiment is more important than anything else. He puts it before his marriage and even his own life.

*“The regiment is our family.
Nothing else matters...”*

*“Where there is choice,
there is only misery...”*

The final scene is a step back in time where Ganesh is writing a letter sometime before the end of the play. We do not know if it was ever sent, nor whether his wife actually read it. What we do know is that Ganesh was true to his commitment to the regiment to the very end. It is a happy and defiant note in all the tragedy. He ends the play by becoming the true martyr.

Duty vs. Choice

Ayub believes he has done his duty and should therefore be given the option of going home. Ganesh (and the Army) disagree: Duty comes first.

By the end of the play, Raichand chooses to stay with Ayub, rather than continue to obey his uncle. (his duty).

Ganesh writes to his sister the words in the box to the right:

“...We have grown fat from eating the Salt of the Sarkar [the Army]...”

By comparing this with the British Army phrase *“to take up the King’s shilling...”* **discuss what this means.**

...and we are grateful of the opportunity to repay our debt...”

Ganesh also says in a letter to his wife: *“...This life was never mine to choose. For where there is choice, there is only misery...”* **What does he mean by this?**

Fraternity & Loyalty

Q: What does Pritchard mean by this?

A: Corporal Pritchard misses **Indian food**. This is the first Christmas that he’s spent in Europe since he joined the Indian Army years ago. There were several all British regiments in the Indian Army.

“The Sarkar think we want bully beef all the time. This’ll be the worst Christmas in years!”

Q: Why does Pritchard eat with the sepoys, instead of the British officers?

A: Pritchard is a Corporal, a soldier of lower class like the sepoys. He sees himself as more similar to them than the British officers. What brings them together is that they love the same food as it reminds them of home.

AYUB: *“This not even my regiment, Ganesh bhai!”*

GANESH: *“Yes it is! You are too selfish to see...”*

The regiment are mostly Hindus. Ayub is a Muslim from another sapper regiment, helping the regiment with their mine tunnels and bombs. Ganesh appeals to Ayub that he must consider them as family, accept responsibility for others and risk death with them.

ACTIVITY – WRITE A LETTER FROM HOME

It is November 1914. Your tiny village in Punjab.

Last night there was a great village meeting at which the Army recruiters and your Landlords came to encourage all the young men to enlist for the War. King George & Lord Kitchener of England themselves are depending on you!



An Army Recruiter made a speech to all the young men...

PLAY 15:22 to 15:44 – GANESH'S ROUSING SPEECH

They sang songs about and read out recruitment propaganda like Lachman's letter.

PLAY 18:19 to 18:35 – LACHMAN'S LETTER

It is the first letter that has ever arrived and you are all told that the Army has a postal service. Your letters will take only 4 weeks to arrive in France! **Write your very first letter to your son, brother or father who has gone to War.** Perhaps you are:

- a mother or father writing to her son in the trenches.
- a mother writing to the Army to ask for your son back.
- a younger sister asking your brother when he is coming home.
- a younger brother of a soldier who has already gone to War.

Actual Postcard Written by Kishan Devi (from India) to her a father, a soldier:

Dear Father,

*Best wishes to you. Here all is well.
With God's grace your letter has arrived.
We came to know your situation.
With the sight of your letter, I felt at peace.*

*Mother says that you can write your inner most thoughts to us.
I will read the letter. We do not rely on anyone else to read the letters.*

*Father, all the letters from you will be read by me.
I do not fight with anyone.
My heart is yours. You are my everything, and I worry about you.*

*I am like a living dead without you. I am unable to live like this.
Even though you give me lot of assurance.*

*Mother bows to you and with hands folded.
Dear father we do not have another envelope [post card].
Dear father please take leave and come to meet us.
Please do come! We repeat again and again.*

Reply to our letter soon.

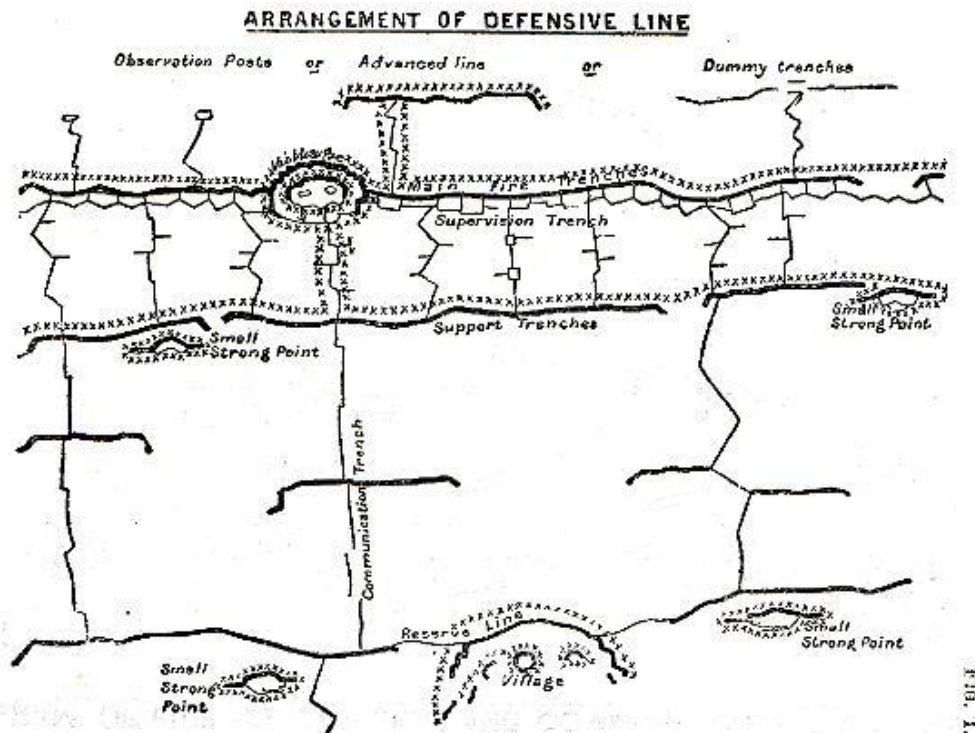
THE SEPOYS IN THE FRONT LINE TRENCHES

What is the Front Line?

What is the difference between a:

Fire Trench, Communication Trench, Support Trench, Reserve Trench, Dummy Trench?

What is a sap? Why were saps a threat?



What was the Sepoys' Daily Routine? What occupied them? It might help to separate into two different states of activity: **On Duty** or **Off Duty**.

ACTIVITY - ON DUTY Part 1 - ASSIGNING DUTIES

Divide into pairs. Choose one person to be a **Havildar** and another to be a **Naik** (Corporal). Draw up a list of duties for the sepoy of your platoon.

- Repairing trench walls and parapet.
- Finding wood for fire.
- Bailing out water.
- Filling sandbags. Why did they have to do this?
- Bringing food from the reserve lines and cooking.
- You'll need a list of six volunteers for Night Patrol who must be ordered to get some sleep now. How will they be chosen? What will be the aim of the patrol?
- Sentry duty. What was difficult about this? **PLAY 26:54 to 27:57 - SENTRY DUTY**

ACTIVITY – ON DUTY Part 2 - RECREATING THE TRENCH ENVIRONMENT

In pairs, students can use the Website Page **The Setting**'. The audio and text links on the webpage can be used to research trench life and conditions further:

<http://trenchindians.com/the-setting>

A regiment arrives in a new trench in the Front Line, full of dead bodies. **Why have they not been buried?**

ARRIVAL in TRENCH EXERCISE

- Use 2 double-lines of chairs at right angles to mark the front line fire trench and the communication trench leading to it. Make them narrow enough to walk through in single file.
- Split group into two. Using the description in this letter or from the website to **create a tableau of dead bodies** with one half of the group within the two trenches.
- Turn off the lights and draw blinds if possible.
- Choose one Havildar and Naik pair to lead the remaining group.
- Arrive in the fire trench carrying bags of supplies via the communication trench led by your Havildar and Naik, trying not to step on anyone! Remember that the trench walls are so low that you cannot stand up straight or you will be shot! Remember that the trench is full of water and mud **How does affect walking?**
- The Havildar and Naik must then assign the tasks to the sepoys as they drew up earlier, including sending the Night Patrol volunteers to find somewhere dry to sleep.
- Think about the smell of bodies decomposing, partly submerged in water.

What do students notice about how this exercise affects them, physically?

It was 9 a.m. and the so-called trench was full of corpses and all sorts of equipment. We stood and sat on bodies as if they were stones or logs of wood. Nobody worried if one had its head stuck through or torn off, or a third had gory bones sticking out through its torn coat.

And outside the trench one could see them lying in every kind of position. There was one quite young little chap, a Frenchman, sitting in a shell-hole, with his rifle on his arm and his head bent forward, but he was holding his hands as if to protect himself, in front of his chest in which there was a deep bayonet wound.

And so they lay, in all their different positions, mostly Frenchman, with their heads battered in by blows from mallets and even spades, and all around rifles, equipment of all kinds and any number of kepis.

A heap of five corpses lay just this side of the barrier; we were constantly having to tread on them to try to squash them down in the mud, because, in consequence of the gunfire, we couldn't get them out of the trench. Our feelings gradually became quite blunted."

ACTIVITY – NIGHTTIME SOUNDS

OFF DUTY

Imagine and recreate the human sounds of the trench at night-time.

Listen to the following to set the scene:

Listen to Percy Webb's account of *Stand To* and other descriptions of his trench's conditions.
<http://www.oucs.ox.ac.uk/ww1lit/education/pathways/path/jqjbx/9>

Sit in 2 lines, facing each other on either side of the trench, or in a circle if it is easier. You are all in dugouts trying to sleep.

Create & Record Your own Soundscape.

It is dark. You can only see the person next to you.

You are wet, cold, exhausted. You only have a couple of hours sleep before dawn when you will be rudely awoken by *Stand To*.

If you are sleeping (or trying to), keep your eyes closed.

Record the Sound.

SOME SUGGESTED ROLES:

- Two of you are on sentry duty: so stood up, eyes open and facing No Man's Land.
- One of you is praying. Are you Hindu, Muslim, Christian?
- Snoring.
- One is dreaming of your friend who was killed yesterday.
- Most of you are cold, wet.
- One of you is dreaming of village at home.
- One of you is popping lice with a match. But most of your matches are wet.
- One of you is only 15. You lied about your age to join the Army. You miss your mother.
- One of you lies in No Man's Land, wounded in both legs. Crawl back to the trench slowly.
- One of you is trying to light a cigarette. You can't find any dry matches.
- One is trying to find some of your biscuit ration to eat but you have no light. Where did you put it? Try not to wake anyone. If you drop anything it will go into a muddy puddle.
- Don't feel you have to make any sound at all.

Listen back to the recording.

What sounds can you hear?

When can you hear silence?

WRITE YOUR LETTER FROM THE TRENCHES

In pairs, students can use the Website Page 'The Setting'. The audio and text links at the bottom of the page can be used to research trench life and conditions:

<http://trenchindians.com/the-setting>

Write your own letter home as a SEPOY from the trenches.

Encourage students to think about how the soldiers might have felt – bored, exhausted, frightened, homesick, cold, wet or even excited by the adventure...



OR you might write as a British officer, like McSWINEY, about your experience of Indians.

OR as a British soldier, like PRITCHARD, who misses India more than Britain!

Whom are you writing to? And why?

- Your sister? You don't want her to worry about you.
- Your wife? But she cannot read so your niece will be reading it to her. How will that affect what you write?
- Maybe your uncle? He is a village recruiter. Your family might get money as a reward if your letter helps him to get men enlisted.
- Your brother? You want to tell your brother not to enlist but you must be careful with your choice of words.
- Your mother? You are frightened and you miss her so much but you don't want to worry her.

SAMPLE LETTER FROM A STUDENT

Dear Mummy

I hope you and everyone at home is well. How are the crops doing? How is Auntie's baby?

I am well. Everything is calm here and the weather is good, although not like at home. I am with the others from the village [names them]. We are eating well and enjoying chapattis every day. We have a lot of spare time and we have been watching the Sikhs wresting. There is a great camaraderie between us and we talk about home often.

The British officers are kind to us. I have met many French people, who are also very kind. The French children are very cute and remind me of my cousins.

I will send you the money soon. Do not worry about me at all. I look forward to receiving your letters.

Your loving son.

ACTIVITY – CENSORSHIP

Divide the group or class into pairs and swap letters.

We have seen that Ganesh and McSwiney are concerned about negative talk in the sepoys' letters. It might discourage more men in India from enlisting.

“Censorship should be the duty of every officer...”

Q: What other types of information should be crossed out?

A: Sensitive military information (place names, weapon problems, poor food and supplies), criticism of the army or officers, sex.

Now swap your letter with a partner who must censor it using a highlighter pen.

Each student will censor the other's letter. Cross out anything you think should not be in allowed to remain in the letter before it is sent.

How much of your letter is left?

How do you feel about what they have done?

Discuss why you have censored particular bits.

ACTIVITY – PROPAGANDA, LETTER WRITING & SCRIBES

Q: What is a scribe?

A: A scribe is a literate sepoy who helps to write a letter for an illiterate sepoy.

PLAY 2:58 to 4:06 – GANESH CENSORS

Q: What is are Ganesh & Raichand doing? What is Govinda doing?

A: Raichand is trying to write a letter. He reads it out as Ganesh listens so that Ganesh can censor it while it is being written. Govinda is massaging Ganesh, in exchange for writing a letter for him perhaps?

PROPAGANDA GAME – SCRIBES & SEPOYS

Divide group into SCRIBES & SEPOYS. The SEPOY is semi-literate, so he can read and write a little but needs the scribe's help.

Using the letters written home earlier, take one pair of students as an example.

SCRIBE & SEPOY – Stand opposite each other.

Not only can the SCRIBE try to help the SEPOY to write their letter better, you must also try to censor it at the same time.

SEPOY – read your letter slowly, line by line. Pause at the end of each line. SCRIBE – if you are happy about passing a line, say "PASSED".

SCRIBE – If you aren't sure or unhappy about a line, shout "WAIT". If you want to cut the line completely, shout "CUT". The SEPOY must be cross out that line from the letter.

Or the SCRIBE can shout "WAIT" and offer a different way of writing the same line, or give another suggestion entirely. Once you both agree, the SEPOY changes the line and continues. If you don't agree, the SCRIBE has the final word and the line is "CUT".

If most of the letter is cut without discussion, then you can improvise a scene where the scribe offers to re-write the letter entirely for the sepoy.

Once you have finished your letter, compare with the group how much the letter has changed.

If people are feeling confident, you can add another level of freedom to the game. Remember how the sepoys wanted RAICHAND to write their love letters? The SEPOY might be completely illiterate and can ask the SCRIBE to write their letter for them.

APPENDIX I

Further Dramatic Analysis FOR ENGLISH LITERATURE & DRAMA

"Our only duty is to the regiment. It is our family. Nothing else matters..." Ganesh

Ganesh, the platoon **Havildar** (Sergeant), translates the sepoy's letters for censorship by his British officers. Given that these letters will be read aloud back home in Indian villages, they will affect how people in India perceive the war. As the men in these Indian villages are potential army volunteers who will be crucial for victory over the Germans, the letters must not say anything negative about the War as this would discourage men from enlisting in the Army. Ganesh is charged with encouraging sepoy's to write pro-war propaganda as this will promote recruitment. When he uncovers crimes committed by his own nephew, Raichand, and the regimental war hero, Ayub Khan, it threatens to destroy the reputation of the regiment and everything he holds dear. **Ganesh's story is about the pressure of deciding what is right and what is wrong for the whole regiment, and across two different cultures.**

"The Sarkar (British Army) have betrayed me..." Ayub Khan

Ayub Khan is a Muslim and an Untouchable. Back in India he was treated like dirt by Hindus, though he is a skilled sapper in the Army (engineer). In France, he becomes a war hero, his bravery suddenly making him the idol of an otherwise Hindu regiment. The Army expect him to be a role model. Overnight, he has gone from Zero to Hero and is completely unprepared. Meanwhile, his eyes are opened by the enlightened culture of the French people which makes him realise the unfairness of his own treatment by both Hindus and British. As his world view is turned upside down, he rejects the responsibility that goes with his success, with tragic consequences. **Ayub's story is about coping with unexpected and unwanted responsibility under enormous psychological and emotional pressure.**

*"So **this** is how the Indian Army works..." Lt. McSwiney*

Lieutenant McSwiney, a young inexperienced officer, is rushed over from England to take command. He finds the sepoy's still grieving the death in action of their previous commander, Captain Taylor, to whom they were devoted. Feeling inferior to his predecessor, he strives to improve morale and recruitment by censoring their mail with Ganesh as his translator. He punishes any defeatism and negativity but rewards those whose letters encourage others to enlist. Without prior experience of Indians, McSwiney struggles to be accepted. He changes his approach to gain the sepoy's respect, supplying them with warm clothes and helping to fix their

inadequate weapons. When his leniency is betrayed, he snaps and inflicts brutal punishment. **McSwiney's story is about adapting to a different culture under extremely demanding conditions.**

How is the story resolved?

At the very end, Ganesh makes the ultimate sacrifice of killing both himself and his nephew, giving McSwiney an opportunity 'to do the right thing' for the regiment. If McSwiney writes that they were *Killed in Action* during the German attack, it would preserve the honour of the regiment. It would serve no purpose to write the true story of Ayub's dishonourable act, despite the fact that that would be the truth. Both Ganesh's and Edwards' earlier duplicity have taught McSwiney the valuable lesson that *Izzat* of the regiment is everything.

The Rise & Fall of Ayub Khan

Ayub Khan marvels at the wonders of France and the wider world. As he is escorted back to the Front Line by Raichand after his wounding and medal for bravery, Ayub has changed noticeably. He drinks alcohol and reveals he is having an affair with a French nurse. A Muslim of low caste back in India, he is amazed to find that the French people treat him as an equal.

Here we are introduced to Ayub's early inner conflict. He thought that the Army would send him back home, having won his medal, *Izzat* (honour and glory) and a lifetime pension. If he was allowed to return home he would return to his old life: still considered as low caste, but financially independent and respected for his bravery. He could now afford a simple and quiet life without having to suffer humiliation at the hands of Hindus in order to feed his family. However he is instead returned to the Front Line, where he is being used by the Army as an example to the other sepoy of a perfect soldier - a role model. The Army knows that the regiment's morale will be improved and they will try to emulate Ayub's deeds. He feels that the Army have betrayed him, despite the fact that they are his adopted family. His bravery has worked against him (irony). So he becomes resentful as he will likely be killed or maimed anyway.

What are the 2 events lead him to lose his spirit and try to escape the war by deliberately wounding his hand?

What keeps him going at the beginning is his love for the French nurse and the fact that he is now treated with even more reverence and respect, where before he was spat upon in his own country. When his affair is cynically ended by the Army, he begins to lose hope.

He feels unprepared and unable to cope with the demands that have been placed on him. He begins to look for a way out. At this time letters have begun to circulate about ways to fool the Army doctor (e.g. the smoke from the seeds of the Bailawa plant).

When Pritchard entertains the sepoy about his role as a travelling sniper, Ayub works out how far he can shoot. All he needs is some light. This gives Ayub the idea that lighting a cigarette at night on sentry duty will give the German sniper enough light to spot him. By waving his left hand above the parapet, with a lit cigarette, he will surely be shot, wounded, and sent away from the front line to hospital and India. When he is nearly killed in the mine by slow and painful suffocation, he has finally had enough. He cannot continue in the Front Line.

Read Wilfred Owen's poem *Strange Meeting* in which he recounts his dream of travelling to Hell and meeting the soul of a man he had killed by bayoneting earlier that day. Ayub's letter '*God has forsaken us...*' shows a growing realisation that the only future companions in these trenches might in fact be the souls of dead soldiers. It is a complete rejection of God who he feels has abandoned them. It is this haunting prospect of an eternity of loneliness and despair that shows his broken spirit. His next act is to get himself shot in the hand, deliberately.

As Ganesh has already tried to protect Ayub Khan and his nephew once, he cannot risk doing it again and had no option but to report such a serious crime to McSwiney for punishment. Ganesh implores him to spare his nephew from giving evidence as a witness. Ganesh believes that Raichand will be unable to lie convincingly and will be court-martialled as an accomplice to Ayub's crime. Ayub is beyond caring, angry that his plan hasn't worked. So Ganesh has to use all his effort to preserve regimental honour and to rescue his nephew...

APPENDIX II

General Indian Army Notes 1914-15

The Expeditionary force comprised of Lahore & Meerut Infantry Divisions (arriving at Marseille in Sept & Oct 1914) as well as the Secunderabad Cavalry Brigade who were *mobilised* (i.e. organised and sent into active service) at the outbreak of war.

Army is bigger than a

Corps is bigger than a

Division is bigger than a

Brigade is bigger than a

Regiment (or *Battalion* – approx 700-800 men, including only 12 British officers and several Indian officers.

These Regiments were then divided into companies which were always of the same ethnic or religious group. There were 4 in a battalion like, although at the start of the war the Indian Battalion was formed of double companies just to confuse us! (so 8 in a Battalion).

There was one all British regiment (in a brigade of 4 battalions) within each Division at the outbreak of war. The entire Indian Expeditionary Force were professional soldiers together with about another 50% of non-combatants (or followers).

Ranks

Generals usually sat behind the lines at a Brigade HQ and were above the Battalion level.

Usually, we have one Regiment = one Battalion.

Of the 12 British Commissioned Officers in an Indian Army battalion, they were roughly as follows in order of decreasing rank:

Colonel (usually the Commanding Officer of the Battalion/Regiment)

Major

Captain (Indian = Subedar)

Lieutenant (Indian = Jemadar)

They are all technically above all Indian officers but the **Subedar Major** was the top Indian officer and, unlike British COs, selected by merit and seniority.

Amongst the NCOs (non-commissioned officers) in Indian Regiments, we have the following comparisons with British:

| British | Indian (Infantry) | Indian (Cavalry) |
|------------------|--------------------------|-------------------------|
| Company Sergeant | Colour Havildar | Kot Daffadar |
| Sergeant | Havildar | Daffadar |
| Corporal | Naik | Lance Daffadar |
| Lance Corporal | Lance Naik | Acting Lance Daffadar |
| Private | Sepoy | Sowar |

APPENDIX III

Credits

<http://trenchindians.com/the-people>

Project Manager & Playwright, Avin Shah, is an actor who has appeared in several feature films, TV soaps and on stage at the Royal Shakespeare Company and National Theatre. He recently worked on the new Hollywood movie, *Everest*, starring Josh Brolin and on Radio 4's WWI drama series, *Tommies*.



Following his scripts being selected for consecutive years as a finalist for Film London's [Borough Film Fund Award](#) for developing scriptwriters and film-producers, Tara Arts commissioned him to write a new radio drama, based on the Indian Army's experiences during World War One.

You can contact him about the project here:

info@trenchindians.com

Lead Facilitator, Chetna Pandya, has worked as an actress around the globe on TV, film, theatre and radio. She's appeared in several plays at the Royal Shakespeare Company, Royal Court & Soho Theatres, on Complicite's Olivier Award-winning international hit, *A Disappearing Number*, and on countless TV series including Charlie Brooker's critically acclaimed *Black Mirror*.

Chetna is a highly experienced drama facilitator and Co-Founder of [Outspoken Arts](#) who provide arts and media workshops for mainstream and marginalised groups.

Lead Facilitator, Richard Sumitro, has extensive experience in working with community groups as a drama workshop facilitator with Bigfoot Arts Education, Arc Theatre, Barking and Woodlands SEN School, Harrow.

As an actor, Richard has worked with BBC TV, BBC Radio 4, Vertigo Films, The Young Vic Theatre and Theatre Royal Stratford East (where he played Pinocchio!) and by two major children's theatre companies: The Unicorn Theatre and also Theatre Centre, where he worked with the poet, Benjamin Zephaniah.

Social History Researchers

Premila Trivedi
Bina Brown
Andrea Robinson

Tiur Passmore
Terhi Manuel-
Garner

Raks Patel
Rez Kabir
Pali Nall

Harriet Carnevale
Javaad Malik
Raza Griffiths

Recording Credits & Support

Playwright

Avin Shah

Cast

Richard Sumitro
Huw Parmenter
Ronak Patani
Neet Mohan
Deven Modha
&
Avin Shah

Dramaturg

Mark Norfolk

Hindustani Translation

Jatinder Verma (Tara Arts)

Production Co-ordinator

Philippa Geering (Unique)

Broadcast Assistant

Matt Willis (Unique)

Spot Effects

Alison Carter

Sound Recordist

Lucinda Mason Brown (Essential Music)

Sound Design & Editor

David Chilton (Essential Music)

Director

Jane Morgan

This production was co-ordinated by Unique, the Production Company, Sound Design and Recording by Essential Music.

Photography & Web Design

Roman Skyva

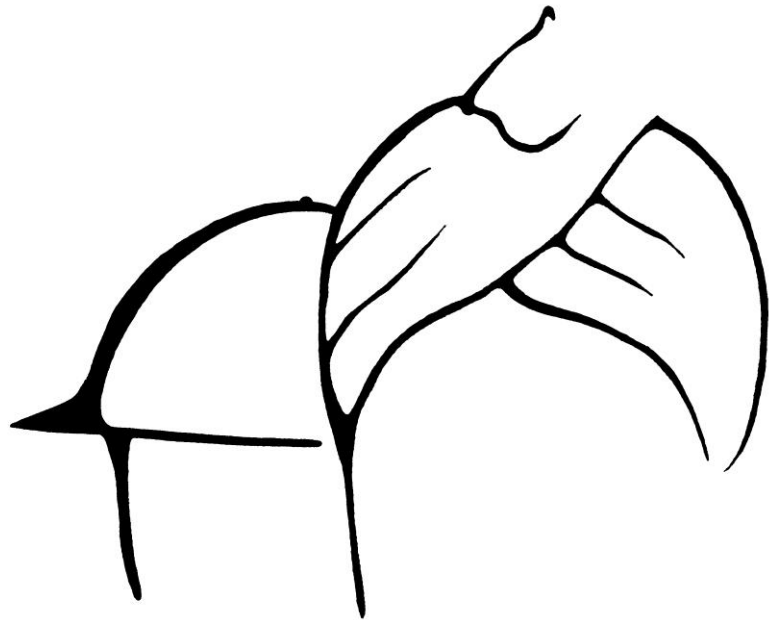
Designer & Illustrator – National Theatre & Web Poster

Shiv Grewal

Research Facilltators

Chetna Pandya, Richard Sumitro, Will Ewart & Avin Shah

Special thanks to Jonathan Kennedy (Tara Arts), Akbar Kurtha, Dr Gajendra Singh (Exeter University & Author of [Between Self & Sepoy](#)), Tristan Langlois (National Army Museum), Parmjit Singh and Harbakhsh Grewal (UKPHA), [Benedicta Makin](#).

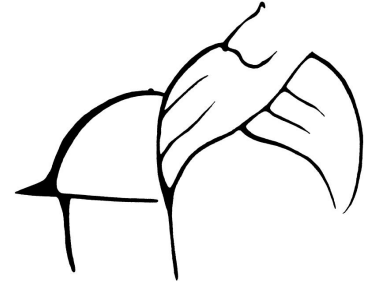


LED BY IWM

APPENDIX IV

LIST OF ART, PHOTOGRAPHS & MAPS

| Pg | Title & Source |
|-------|---|
| Cover | <i>Wounded Indian troops at hospital in Brighton</i> © IWM (Q 53887) |
| 2. | <i>Daffardar, 14th Lancers (Jat)</i> © IWM (Art. IWM ART 2344) |
| 3. | <i>Subterranean Sepoys National Theatre Poster</i> © Shiv Grewal |
| 4. | <i>Garhwal Rifles marching down the La Basse Road</i> © National Army Museum |
| 4. | <i>Sepoy, 114th Mahrattas</i> © IWM (Art. IWM ART 2349) |
| 5. | <i>Sepoy, 2/9th Gurkhas</i> © IWM (Art. IWM ART 2346) |
| 7. | <i>Who will take this uniform, money and rifle?</i> © IWM (Art.IWM PST 12574) |
| 8. | <i>Untitled</i> © IWM (Q 15091 H) |
| 9. | <i>Untitled</i> © IWM (Q 8910) |
| 10. | <i>The Race to the Sea, September-October 1914</i> © Rickard, J. (15 th September 2007) |
| 11. | <i>Western Front, 1914</i> © Gale Virtual Reference Library |
| 12. | <i>Subadar Khudadad Khan, VC, 129th Baluchis</i> © National Army Museum |
| 12. | <i>The Garhwal Rifles at the Christmas Truce (Capt. E R P Berryman)</i> Reproduced from letters by Avin Shah, with permission from © Benedicta Makin |
| 14. | <i>Sepoy, 37th Dogras</i> © IWM (Art.IWM ART 2348) |
| 14. | <i>Commander Archibald Walter Buckle DSO. RNVR, 1919</i> © IWM (Art.IWM ART 2693) |
| 14. | <i>Risaldar Guides Cavalry (Pathan)</i> © IWM (Art.IWM ART 2342) |
| 15. | <i>The Dispatch (Captain's Headquarters)</i> © IWM (Art.IWM ART 5199) |
| 15. | <i>Sepoy, 114th Mahrattas</i> © IWM (Art. IWM ART 2350) |
| 16. | <i>Sepoy 14th Sikhs</i> © IWM (Art. IWM ART 2347) |
| 17. | <i>Sepoy Khudadad Khan, VC, 129th Baluchis. First Battle Ypres</i> – Public Domain |
| 20. | <i>2nd Lt. John Smyth VC. & Sepoy Lal Singh, 15th Ludhiana Sikhs</i> The War Illustrated, 14 th August 1915 – Public Domain |
| 25. | <i>Kitchener WWI Recruitment 1914</i> – Public Domain |
| 26. | <i>Arrangement of Defensive Line</i> – courtesy of http://1914-1918.net |
| 29. | <i>Trench</i> © IWM Centenary Partner Education Resources |



SUBTERRANEAN SEPOYS

By Avin Shah

A Radio Play based on the Indian Army's Experiences on the Western Front

<http://trenchindians.com>

