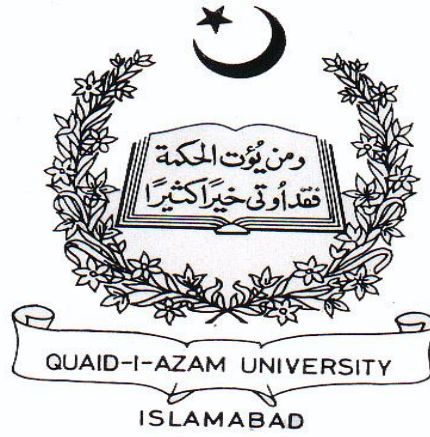


# **Art Behind The Bars**

A Case Study of District Prison Kasur (Punjab)



**By**

**Shakeel Ahmad**

**Quaid-i-Azam University  
Department of Anthropology  
Islamabad - Pakistan  
Year-2015**

# **Art Behind The Bars**

A Case Study of District Prison Kasur (Punjab)



**By**

**Shakeel Ahmad**

This thesis is submitted to the Department of Anthropology, Quaid-i-Azam University Islamabad, in partial fulfillment of the degree of Master of Science in Anthropology.

Quaid-i-Azam University  
Department of Anthropology  
Islamabad - Pakistan  
Year-2015

## **FORMAL DECLARATION**

I hereby, declare that I have produced the present work by myself and without any aid other than those mentioned herein. Any ideas taken directly or indirectly from third party sources are indicated as such.

This work has not been published or submitted to any other examination board in the same or a similar form.

I am solely responsible for the content of this thesis and I own the sole copyrights of it.

Islamabad, 2015

---

Shakeel Ahmad

## ACKNOWLEDGEMENTS

Foremost, I would like to express my sincere gratitude to my research supervisor **Mr. Tariq Mehmood** for the continuous support of my MSc. study and research, for his patience, motivation, enthusiasm, and immense knowledge.

Besides my advisor, I would like to thank the personalities due to whom I studied here: Respected **Faiez Hassan Seyal** for introducing me to the subject of anthropology, Adored brother **Hafiz Zain-ul-Abideen** and much loved **Hafiz Hussain Bhakkar**, for their encouragement, inspiration, backing up and facilitation.

My sincere thanks also goes to Deputy Inspector General Punjab Prisons **Malik Mubashar A. Khan**, Superintendent District Prison Kasur **Chaudry Asghar Ali**, **Malik Waqar Ahmad Khan Advocate**, for allocating me the facilities, providing me the opportunities and leading me in working on this neglected area of research.

I thank my fellows and comrades at Quaid-i-Azam University Islamabad, for the stimulating discussions, for the sleepless nights we have worked together before deadlines, and for all the fun we have had in the last two years. Also I thank my friends of life: **Dr. Junaid Sattar**, **Rehan Rafique Saleemi**, **Hafiz Abu Bakar & Aqsa Malik**. In particular, I am grateful to Rizwan Ismail for enlightening me with the first glance of research.

I would also like to thank my grandfather **Sardar Jan Muhammad**, parents **Abdul Rasheed** and **Shameem Akhtar**, Uncle **Sardar Muhammad Rafique**, auntie **Ayesha Balqees** and **Rukhsana Rafique**, elder sister **Humaira Rasheed**, younger sisters **Sumaira Rasheed** and **Nazia Rafique**, brothers **Sardar Abdul Rauf**, **Sardar Dilshad Ahmad**, **Sardar Aftab Ahmad** and **Sardar Abdul Qudoos**. They were always supporting and encouraging me with their best wishes.

Finally, I would like to pay my immense feelings of gratitude to the most patient and tolerant lady, my wife, **Tayyaba**. She was always there to cheer me up and stood beside me throughout the good times and bad ones too. I am much more obliged of her.

## **DEDICATION**

**This effort is dedicated to all the inmates, who deserve  
better.**

## **ABSTRACT**

This research was aimed to explore the artifacts being produced inside the prison. Efforts are made to define and describe the process of making of these artifacts. Material demand and supply is also addressed in details. A major concern was to find out the skill acquisition or learning process of the art producing inmates. With an emphasis on the marketing, pricing and social utilization of these artifacts, the focus of the research was to find out the purpose of the art; whether it is a way to express the sentiments, thoughts and ideas? Or either there are some other factors behind the production of artifacts?

In-depth interviews, group discussions, participant observation and self-involvement brought quite diverse findings towards the questions of my research, as well as arouse new questions. Most of the artifacts produced by the inmates are related to the female ornaments and jewelry. The prison art mostly comprises of beads and hard paper work. Recycling of the material is of vital significance in the prison-art. The findings also show that there isn't any formal training, education or art activities to teach and promote such efforts. Instead, the learning is informal and is mostly based on need or inspiration.

Answering to the question of social utilization, research found that these artifacts are purchased by the captives to gift to both inmates and outsiders, to strengthen their ties, to express their love, care and remembrance. Moving to the purpose of the art, the answer is quite bitter that the art behind the bars is an art to fulfill the daily, weekly, fortnightly and monthly expenses and that mostly the inmates produce the art to earn and to be paid mostly inside the prison.

We need to focus on productivity and innovative yield rather than crime; what they did or didn't do is of less interest than what they are doing now. It may not be out-of-place to point out very briefly that prison-art is multifaceted in terms of its benefits, paybacks and welfare. Producers, their families, other captives and prison administration are equal beneficiaries of the art produced behind bars.

# CONTENTS

FORMAL DECLARATION.....	I
ACKNOWLEDGEMENTS.....	II
DEDICATION.....	III
ABSTRACT.....	IV
LIST OF FIGURES.....	VII
LIST OF TABLES.....	VIII
1. INTRODUCTION.....	1
1.1. Statement of the problem .....	2
1.2. Objectives .....	2
1.3. Significance of the study .....	3
2. THE LOCALE.....	4
2.1. The research site... Kasur .....	4
2.2. District Prison Kasur .....	7
2.3. Historical Background of District Prison Kasur .....	8
2.4. Separation of Prisoners .....	9
2.5. Access to the locale .....	9
2.6. Layout of the prison .....	10
2.7. Population.....	11
2.8. Language .....	12
2.9. Food .....	13
2.9.1. Morning Meal .....	13
2.9.2. Midday and Evening Meal.....	14
2.9.3. Special Diet on Eids .....	15
2.10. Dress.....	16
2.11. Economy.....	16
2.12. Politics.....	17
2.13. Religious Activities.....	18
2.14. Modern Amenities .....	19
2.14.1. Education .....	19
2.14.2. Health .....	19
2.14.3. Electricity.....	20

2.14.4. Television .....	20
2.14.5. Clean Water .....	20
3. THE RESEARCH METHODOLOGY.....	21
3.1. The respondents .....	21
3.2. The research process .....	21
3.3. Data collection .....	22
4. REVIEW OF THE LITERATURE.....	23
5. PRISON-ART.....	27
5.1. Work during captivity .....	27
5.2. Art-producing inmates .....	27
5.3. Creations of Prison Art.....	29
6. THE MATERIAL USED IN OBJECTS MAKING.....	32
6.1. Bringing the Material in the prison.....	36
6.2. Forecasting of material.....	37
6.3. Legal aspects of the material .....	39
6.4. Special Permission for the art producing inmates .....	39
6.5. Making of artefacts ... the process .....	41
6.6. Learning and teaching of the Prison Art .....	43
6.7. Pricing the Prison Art.....	45
6.8. Marketing of the Prison Art.....	46
7. SOCIAL USE OF PRISON-ART.....	48
7.1. Purpose/Motive of prison art .....	50
7.2. Poetic Expression.....	53
8. CONCLUSION.....	59
Bibliography.....	62
Glossary.....	63



## List of figures

Figure 1: Hazrat Baba Bullah Shah (R.A) .....	5
Figure 2: The tomb of Hazrat Baba Bullah Shah .....	5
Figure 3: Map of District Kasur .....	6
Figure 4: Entrance of the District Prison Kasur .....	7
Figure 5: Entry Pass to the locale .....	9
Figure 6: Satellite view of District Prison Kasur .....	10
Figure 7: Small Jewel Box .....	28
Figure 8: Bracelet .....	28
Figure 9: Ladies Hair Clip .....	31
Figure 10: Pazaib.....	31
Figure 11: Ashtray.....	33
Figure 12: The Coal Stove called <i>Angeethi</i> .....	34
Figure 13: A torch light .....	35
Figure 14: Baby Frock .....	35
Figure 15: Ladies Hair Clip .....	38
Figure 16: A ring from Panjaibrda .....	38
Figure 17: Baby Ring .....	40
Figure 18: Key Ring .....	40
Figure 19: Making of <i>Paraanda</i> .....	42
Figure 20: First part of <i>Paraanda</i> .....	42
Figure 21: Baby Frock used as Key Ring .....	44
Figure 22: Pazaib with button .....	44
Figure 23: Key Ring having the name of the owner .....	47
Figure 24: The basis of <i>Paraanda</i> .....	47
Figure 25: Azaar Band.....	49
Figure 26: Kangan/Karda.....	49
Figure 27: The last part of <i>Paraanda/Chirwa Dil Da</i> .....	51
Figure 28: Ladies hair clip in progress .....	51
Figure 29: Baby Frock-Key Chain .....	52

## LIST OF TABLES

Table 1: Stratification of Population .....	11
Table 2: Staff at District Prison Kasur.....	12
Table 3: Dietary Essentials .....	14
Table 4: Dietary.....	14
Table 5: Dietary.....	15
Table 6: Diet on occasions .....	15
Table 7: Artifacts produced by inmates.....	30
Table 8: Comparison of prices .....	46

# 1. INTRODUCTION

*“Art is the process or product of deliberately arranging elements in a way that appeals to the senses or emotions. It encompasses a diverse range of human activities, creations, and modes of expression, including music and literature.”*

The inspiration and power of the arts play a vital role in enabling inmates to enhance their creative talent and develop their artistic skills. By engaging in experiences within the arts, incarcerated people can recognize and represent feelings and emotions of both, their own and those of others. The Prison-Art plays a foremost role in shaping their sense of personal, social and cultural identity. It also plays a significant role in supporting incarcerated people to acknowledge and value the variety and vitality of the folk culture. Engaging in, through and about the art enables the inmates to:

- Be creative and productive by expressing themselves in different ways.
- Experience pleasure and contribute to other people’s enjoyment through creative and expressive performance, production and presentation.
- Develop key skills, which are specific to the Prison-Art and are transferable.
- Cultivate an appreciation of aesthetic and cultural values and identities, especially in terms of colors and designs.

This art is rich, enchanting and stimulating; with the capacity to retain and fascinate learners of all ages, interests and levels by keeping them engaged for hours and hours. In this way Prison-Art is enabling inmates to become:

**Successful learners**, who can express themselves, think creatively, meet challenges positively and find artistic solutions to problems. They also acquire knowledge and skills related to the different arts and wider skills such as the use of raw material.

**Confident individuals**, who have earned progress in self-awareness, self-control, determination, commitment and self-reliance through working on their own designs, experiences and feelings.

**Trustworthy convicts**, who can explore new productive ways, respond to personal

and communal (Cell or Ward level) issues, who have deepened their perception and experiences of cultural identities and also have come to recognize the importance of arts to their incarcerated life.

**Effective contributors**, who can advance and express their creativity and productivity, work cooperatively and communicate with others. In so doing, they become independent; emotionally, economically and socially.

Anthropology of Art, which as a discipline developed in the first part of the twentieth century, claims that it is wrong to focus on the unique art object, and ignore the complex set of human relationships, which contributed to its creation.

## **1.1. Statement of the problem**

Apart from the countless aspects through which Prison-Art can be considered, studied and analyzed: in this ethnographic research, efforts has been made to explore and investigate:

- How, inmates express their sentiments, feelings and ideas?
- What are the artifacts produced by these captives?
- What is the learning and teaching process of Prison-Art?
- What is the utilization of these artifacts?
- What is the social role and significance of these creations?

Besides studying the objects produced by the captives, the research will include: What is the process of making of artifacts? How the raw material is availed? What type of material is used? From where the material is gained? How the making of objects is learnt?

## **1.2. Objectives**

The key objectives of the ethnographic research comprise of the following:

1. To explore; what is being produced as Prison-Art? Who produces this art? What material is used? What is the role of this art in captive's imprisonment?

2. To understand the process of art production under conditioned environment.
3. To understand the social utility, significance and value of these objects.

### **1.3. Significance of the study**

Unfortunately I could not find any anthropological study on prison art, especially in Pakistan where studies related to prison are mainly considered the domain of criminologists. My focus in the perspective of art produced by the inmates may open new doors towards understanding such human conditions as those of captives. It will also be helpful to institutionalize such settings like jails in more effective and productive way.

This study will introduce and promote the neglected area of prison-art and will help the government and prison administration to manage the captives efficiently while making them productive and no-noisence. As far as the art producers are concerned, on proper recognition, the hatred, neglected and rejected captives may have a respect from outsiders instead of disgust.

I hope that my research will motivate and encourage other researchers to investigate this aspect of prison culture from other perspectives as well.

## 2. THE LOCALE

The undertaken institutional research lies under the domain of Anthropology of Art. Research has been carried out using specified methods that are discussed under data collection segment of the thesis. Prison-Art is the most neglected area of not only anthropological but also of social research. Efforts have been made to explore and discuss the artifacts produced by the captives. Visual representation is here, but what aesthetic and beauty aspects are depicted through these artifacts, I leave it to the wisdom and kind sense of understanding of the reader.

### 2.1. The research site...Kasur

میرا سوہنا شہر قصور نہیں

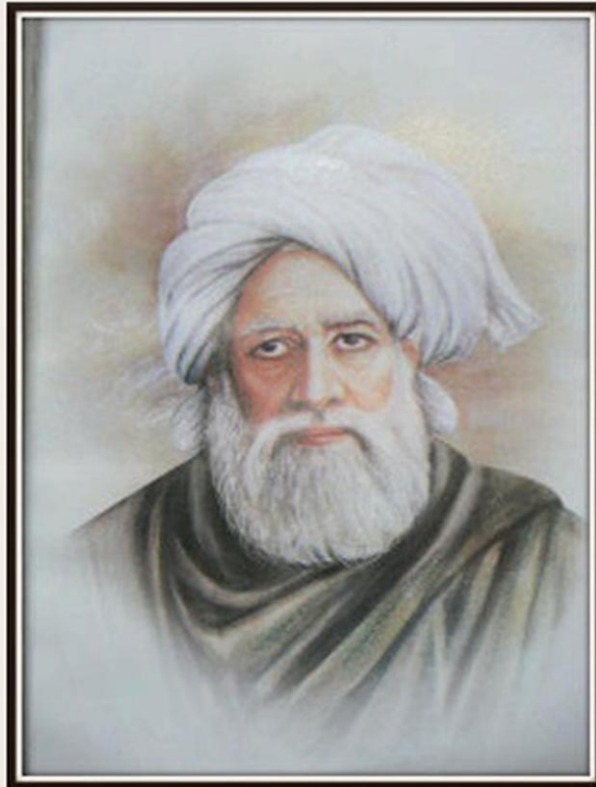
ایندیاں دھماں دورودور نہیں

*Bullah Shah Di Nagri* and *Shah Inayat Da Dera*, Kasur is proud and lucky to host and then to have the tomb of famous Punjabi poet Hazrat Baba Bullah Shah (R.A). Bullah was the pet name in childhood of Abdullah Shah who lived from 1680-1758. His verse is so deeply embedded in Punjabi thought and language that half a century separate and almost exclusive literary progress on both, Indian and Pakistani sides of Punjab has not been able to remove his accent and idiomatic influence on Indo-Pak Punjabi expression. (Puri, 1997, pp. 126-128) Bullah Shah narrated that Kasur is derived from “Qasar” means palace. According to a tradition there were twelve (12) palaces in Kasur that were named after the Afghan Pathans;

بلہیا! قصر نام قصور ہئی اوتھے مونہوں ناں سکن بول

اوتھے سچے گردن ماریا، اوتھے جھوٹے کرن کلول

Figure 1: Hazrat Baba Bullah Shah (R.A)



(Source: Google)

Figure 2: The tomb of Hazrat Baba Bullah Shah



(Source: Researcher)

Located near Ganda-Singh border, Kasur is said to be possibly marked the location where Alexander erected his twelve (12) altars. Dr. Hoey in his note in the Journal of The Royal Asiatic Society of Great Britain and Ireland, published in 1960, has also mentioned and suggested this. The locus of the old city is positioned right to the East of the modern town, can be easily observed by an elevation of the soil extending over about 400 acres. Most visible is a small mud fort of about fifty (50) feet height; the tomb of Hazrat Kamal Chishti is on its top.

Figure 3: Map of District Kasur



(Source: Google)

According to local oral history, the old town was brought into being by a body of Pathans belonging to a conquering Mughal Army on their return from Dehli, for some in the time of Taimur, while for others in that of Babar or Akbar. But the presence of a Copper coin at the Kasur Museum on which date appears to be A.H. 751 is an evidence of the existence of Kasur before Mughal times. To Mr. R.B. Whitehead I.C.S, this coin belongs to Muhammad Tughlaq.



It is a common belief among Hindus that Kasur and Lahore were founded by Rama's sons Kusa and Lava, and named after them Kusapura, from which modern name is supposed to be derived. The introductory pamphlet published by Kasur Museum also validates the Hindu belief of naming Kasur after the name of "Kasso" who was the son of Ramayan's famous hero Chandar.

According to a short introduction of Kasur published by directorate of Old Heritage Government of Punjab; famous Chinese tourist Heon Saand also mentioned Kasur in his writings of 7<sup>th</sup> century. But Kasur got real importance in the reign of Babar or his grandson Akbar when a group of Afghans migrated and settled at Kasur. According to a writing of Dr. Liaqat Ali Khan Niazi Director General Old Heritage Punjab, Kasur has been the core focus of Sikhs too. He mentioned that famous "Amritsar Agreement" was signed here.

## **2.2. District Prison Kasur**

Off to the Feroze Pur road, District Prison Kasur is located behind the district courts and district management offices. Prison's east and north sides are covered with local population named Basti Ghaus Sabri, at its west we find district courts and other government offices while the south side of the prison is covered by lush green fields.

Figure 4: Entrance of the District Prison Kasur



(Source: Researcher)

Rule 2 of Prison Act, 1894 defines prison as:

*“Prison means any jail or place used permanently or temporarily under the general or special orders of the provincial government for the detention of prisoners and includes all lands and buildings appurtenant thereto.” (Ghaffar, 2014, pp. 8-9)*

### **2.3. Historical Background of District Prison Kasur**

The bold black colored numbers at the main white painted entrance of the prison (*Deordhi*) say that it was built in 1929, the period of British Colonization. The prison being an institute of the British Prison System that was used by the colonial as an apparatus of penalizing measures, established to suppress the political opponents and threat to the Crown. Just like other prisons this jail has been serving as a mean to confine freedom fighters and regime rebellious more than criminals.

(Bhutta & Akbar, 2012, p. 171)

As per classification of prisons rule 4 of Prison Act, 1894; the Kasur prison lies under the third classification titled “District Prison” which is defined in clause (V) of rule 3 of the same act as;

*“District Prison means any prison to which prisoners from one or more districts are in the first instance, ordinarily committed, and includes every prison other than a Central or a special prison.”*

(Ghaffar, 2014, pp. 8-9)

Clause (i) of rule 8, Prison Act, 1894 describes that there are three (3) classes of District Prisons, First, Second and Third class. The District Prison Kasur belongs to the last one *“having accommodation ordinarily for less than 300 prisoners with sentences up to 1 year.”*

(Ghaffar, 2014, pp. 8-9)

## 2.4. Separation of Prisoners

Rule 231 of previously mentioned act, guides the prison administration regarding the separation of prisoners. So, prisoners are kept separate as under:

- i. As the prison is containing men as well as women prisoners, the women are imprisoned in a separate part of the same prison in such a manner as to prevent their seeing, conversing or holding any communication with the male prisoners.
- ii. Juveniles are kept separate from convicted prisoners.
- iii. Under trial prisoners are kept separate from the convicted prisoners.
- iv. Civil prisoners are kept separate from criminal prisoners.
- v. Political prisoners (if there is any) are kept separate from all other prisoners.

(Ghaffar, 2014, pp. 122-124)

## 2.5. Access to the locale

Easily approachable location made the district prison Kasur more significant. The building of Kasur Museum is distinctive landmark on Feroze Pur road, the prison is located in front of the museum.

Figure 5: Entry Pass to the locale

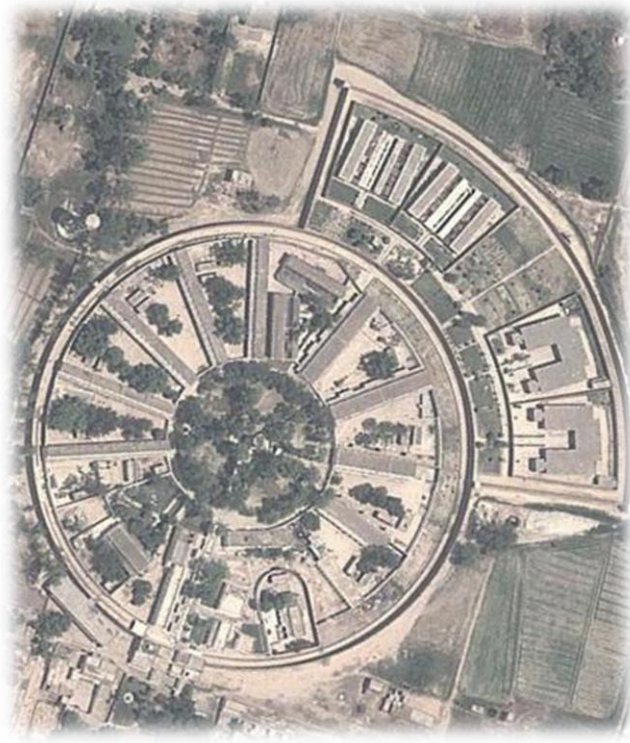


(Source; Researcher)

## 2.6. Layout of the prison

Besides women ward that is at the right side of the entrance and *Munda Khana* (Juvenile Ward) at the left hand in front of the kitchen, there are 8 wards (Called *Baraks*) around the central tower. Ward 1 (also called *Qaidi Barak*) is allocated to the prisoners who have been sentenced to imprisonment by the courts after trial.

Figure 6: Satellite view of District Prison Kasur



(Source; Google earth map)

Ward 2-8 are for the under trial prisoners (called *Hawalaati*). Second, third and fourth wards are for the C or third class prisoners while ward number 5 to 8 are for B or second class prisoners, these wards are called *Daimri Baraks*. There is a ward 9(A) for A or first class prisoners, ward 10 is allocated to degree or family court cases, while the last ward at the end corner of new jail is for lunatics. Besides these wards, there are 2 blocks. Each block contains 4 sub-blocks and there are 4 cells in each sub-block. 193 Unconfirmed Condemned Prisoners (UCCP) whose appeals are pending before the honorable Lahore High Court, Lahore are incarcerated in these blocks.

The most silent, quiet and separate block with highest security is of 16 Condemned Prisoners (CP), whose mercy petitions are pending before the President of Pakistan and 34 Condemned Prisoners whose appeals are pending before the August Supreme Court of Pakistan. The main gate of the block is kept locked and there is no communication even among the prisoners of the same block.

Where ward 9(A) (also called *SpecialBarak*) is the most privileged ward, there ward 9(B) is the most inhuman/insane ward that is used for the worst punishment and persecution purpose. Those inmates who violate any rule or disturb prison's order are imprisoned in this ward.

## 2.7. Population

The Researcherized accomodation capacity of District Prison Kasur is 596, but just like other prisons of the province as well as of other provinces, it is overburdened and overloaded. The statistics shown in the table have been taken on May 27, 2014. The number of prisoners are subject to vary on daily basis as some got released that is called *Rehai*, some are transferred either to other prisons or to policestations and many are admitted or taken in to the prison on daily basis.

**Table 1: Stratification of The Population**

Category	Population
Condemned Prisoners (Mercy petitions pending before The President)	16
Condemned Prisoners (Appeals are pending before the Supreme Court)	34
Unconfirmed Condemned Prisoners	193
Convicted Prisoners	103
Juvenile Convicted Prisoner	01
Civil Convicted Prisoners	22
Under Trial Prisoners (Female)	17
Under Trial Prisoners (Male)	1094
<b>Total Population</b>	<b>1480</b>

(Source: Senior Clerk)

Staff is another important segment of the population at my locale. Despite of the statistics that are given in the table, the District Prison Kasur is facing serious problems due to shortage and lack of staff. Daily wagers and temporary staff are not included in this statistical presentation.

**Table 2: Staff at District Prison Kasur**

<b>No.</b>	<b>Designation</b>	<b>Population</b>
i.	Superintendent (Jail)	01
ii.	Deputy Superintendent (E)	01
iii.	Deputy Superintendent (J)	01
iv.	Medical Officer (M.O)	01
v.	Woman Medical Officer (M.O)	01
vi.	Nursing Assistant	01
vii.	Dispenser	01
viii.	Assistant Superintendent (A.S.J)	06
ix.	Chief Warder	02
x.	Head Warder	20
xi.	Warder	178
xii.	Lady Warder	04
xiii.	Head Clerk (H.C)	01
xiv.	Senior Clerk (S.C)	01
xv.	Junior Clerk (J.C)	03
	<b>Total Staff</b>	<b>222</b>

(Source: Senior Clerk)

## **2.8. Language**

The official language of the prison is English while Urdu is used for internal communication among staff and office through circulars, orders and reminders. The rules and regulations, precautionary measures and duty charts for the staff, the ward numbers, rules and code of conduct for the captives are printed and painted in Urdu. Quotes of wisdom, narations, Names of Allah and verses from holy Quran are beautifully written with different colors in Arabic language along with their

translation in Urdu. The prisoner ticket is also printed in Urdu and all the record registers at central tower and entry registers at the main gate of each ward are written and maintained in Urdu.

As far as verbal communication is concerned, Punjabi is the medium of communication at all levels. From Superintendent, Deputy Superintendents to Assistant Superintendents and from Chief-Chakkar to Head Warders, Guards and prisoners, Punjabi is spoken and understood. Since there are many captives called *Mewati* or *Meo*, they speak *Mewati* language within their group, whereas Urdu or Punjabi in typical *Mewati* accent while talking to others.

A part from the English, Urdu, Punjabi and Mewati languages, there is another language that can be called *Jail Boli*, Prison's language. This is the symbolic and secret language used by the captives when communicating with each other, either when they need to communicate some information in the presence of some official person or when they are locked up in their cells at night or noon and they need to ask or lend something.

## **2.9. Food**

As per rules, there are two types of diet provided to the inmates, labouring and non-labouring diet. Labouring diet is provided to the male convicted prisoners over 16 years of age sentenced to rigorous imprisonment, male convicted prisoners who labour voluntarily, prisoners under sentence of death. The non-labouring meal is provided to those male convicted prisoners who are sentenced to simple imprisonment, women prisoners, civil prisoners maintained at government expenses. Male convicted prisoners under 16 years of age and to the under trial prisoners.

(Ghaffar, 2014, p. 217)

### **2.9.1. Morning Meal**

Morning Meal is ought to be provided as per following scales to all prisoners. On Monday, Wednesday, Friday and Saturday.

**Table 3: Dietary Essentials**

<b>Commodity</b>	<b>Weight</b>
Loaf (Roti)	58 Grams Wheat Flour (Aata)
Sugar	15 Grams
Milk	58 Grams
Tea	2 Grams

(Source: Jail Manual)

While on Sunday, Tuesday and Thursday the commodities are substituted as given below in the table;

**Table 4: Dietary**

<b>Commodity</b>	<b>Weight</b>
Wheat Porridge (wheat Dalya)	58 Grams
Milk	29 Grams
Sugar	29 Grams
Tea	2 Grams

(Source: Jail Manual)

### **2.9.2. Midday and Evening Meal**

The given scale is prescribed for each of the midday and evening meals per inmate for all labouring prisoners.

**Table 5: Dietary**

<b>Commodity</b>	<b>Weight</b>
Wheat Flour	291 Grams
Daal	36 Grams
Vegetables	58 Grams
Salt	7 Grams
Vegetable Ghee (Banaspati)	9 Grams



Chillies	1.16 Grams
Turmeric	0.58 Grams
Garlic or Onion	1.16 Grams

(Source: Jail Manual)

Non-labouring prisoners also get the above mentioned scale except the wheat flour that is 232 Grams for under-trial prisoners.

### 2.9.3. Special Diet on Eids

Special meal is ought to be provided to all the prisoners on the occasions of Eid-ul-Fitar and Eid-ul-Azha.

**Table 6: Diet on occasions**

<b>Eid-ul-Fitar</b>	
<b>Time</b>	<b>Dishes</b>
Morning	Vermicelli (Sawaiyan) with Milk and Sugar
Mid-day	Beef with vegetable and loaf (roti)
Evening	Pulao and Beef with Vegetable
<b>Eid-ul-Azha</b>	
<b>Time</b>	<b>Dishes</b>
Morning	Halva
Mid-day	Beef with vegetable and loaf (roti)
Evening	Pulao and Beef with Vegetable

(Source: Jail Manual)

Every prisoner is entitled to receive the prescribed edibles at the appointed meal hours according to the scale prescribed for the class to which he belongs, unless he is permitted to receive or arrange food from private sources.

## 2.10. Dress

The uniform for the male prison staff is black shirt and ash colored pant (*Khaaki* pant) with navy blue cap and black shoes, whereas for female staff, navy blue *Shalwar Kamiz* and light blue *Dopatta* and black shoes. Officers can wear brown shoes and belt called *Paiti* but lower staff is bound to wear black shoes.

All the *Qaidis*, Unconfirmed Condemned Prisoners (UCP) and Condemned Prisoners (CP) are provided with a uniform called *Qaidi-Wardi* made up of brown thick Khaddar. This fabric is manufactured at central prisons by the *Mushaqqatis*. All the above mentioned prisoners are ought to wear this uniform but only *Qaidis* are observed to follow the rule, others wear the prisoner uniform only at the time of the visit of the superintendent, Session Judge or some other officer. Local terminology for such visit is *Doara*.

The dress of Under trial prisoners consist of *Shalwar Kamiz* generally, whereas *Kurta* and *Lungi* or *Tehband* (Cloth Sheet around legs) is also used by some aged captives. A long sheet of cloth *Romal*, *Purna*, *Safa*, *Patkka* or *Chadar* according to season is spread over the shoulders or wrapped on the head. Few inmates also wear Sindhi cap while some are observed to wear *Namaz-Topi* all the time. Some young inmates are observed to wear trouser and half sleeve T-shirts in the summer. *Calza*(a specific brand of Bata shoes) is the all time favourite shoes of the inmates while prison administration is thinking of banning this specific shoe due to its negative usage.

Special properly ironed or dry cleaned *Latha*, *Cotton* or *Boski* dresses and polished shoes are worn at the day of *Paishi*, appearance before the court and on *Mulaqat* day, when someone from the family or friends visits them. Special preparations are made for these days, since such days are not less than an *Eid* day for them.

## 2.11. Economy

Just like other prisons, District Prison Kasur has its own economic system. There is a borrow system of edible and daily routine's items such as cigarettes, juices, biscuits, soap etc. A bank has been established in the prison that deals and manages the finance

of the inmates. The bank issue a receipt called *Parchi* after receiving a specific amount and this *Parchi* can be used as money while buying something from the canteen, paying loan or *Phateek*; a wage paid to the *Mushaqqati* for his services such as cleaning and sweeping the ward or cell etc. The bank charges heavy percentage in terms of service charges.

This *Parchi* is very significant as it is also used to pay bribery to the officials. The *Parchi* holder can convert it into cash when needed, inspite of the bann on keeping money inside the prison it has been found and observed circulating openly, the interesting fact is that the money is paid to keep the money.

The well off and financially strong captives are provided with needed items regularly by their family at their *Mulaqaat* day, they are also given the money through the iron holes in the *Mulaqaat Shedd* at that day. The captives having no supporter or provider can join some affording inmate and may get some money for the services he provides to the rich inmates.

## **2.12. Politics**

When it comes to power and Researcherity among the inmates, one has to understand that power is directly linked with the financial status and spending on other captives as well as on officials. There are certain groups on the basis of their caste. For instance *Mewatis* have been observed to live in a group and ultimately supporting each other, they have created a strength and influence among others.

The inmate who helped the prison administration in installing the water cooler having his name as donator on each cooler, is the most influential person in the prison, he can influence the transfer of even head warders. He sponsored all the expenditures of the *Punjab Festival* held at District Prison Kasur and as a result of all this generosity, he is enjoying certain priviledges. Small conflicts among inmates and officials are dealt by him and his decision holds a worth even before the superintendent.

Another player in to the arena of power and politics is Sardar Waqas Amjad Dogar, an advocate, who is even respected by the most influential person I referred to earlier. He

is sent to the chief and superintendent when needed and he acts like an arbitrator. Inmates bring the files of their cases to him and he provides them with free legal aid and as a result of all these services, he is respected and honored by the captives and officials.

### **2.13. Religious Activities**

Except blocks and wards 9 (A, B), all the wards are having mosques to perform religious duties and to offer prayers. I have attended *Mehfil-e-Milad* twice that were arranged by the under trial prisoners a day before the date of the decision of their cases. The *Mehfil* got started with recitation of holy Quran and then few people recited *Naat-Shareef* that was followed by a long *Dua* in which special help and forgiveness of sins was the core focus. While seeking forgiveness, the loud voices of crying and weeping added more sadness to the environment. The *Dua* was followed by delicious and spicy chicken biryani. *Quran-Khwani* and *Aayat-Kareema* are other mercy prayers that are offered occasionally or when needed.

Different sects perform their religious activities as per their rules and beliefs. While I was interviewing a respondent in ward number 6, a young man came in, he was having a black cloth in his hand that he uses to keep the money donated by the prisoners. He was collecting the money so that he can arrange a ceremony to memorize Hazrat Ali that he has been arranging since last seven (7) years. He shared his position as;

*“Saeen! Faqeer Mola de Malang te Nokar ne.”*

There is a church in the *Qaidi Barak* for the Christian prisoners to perform their religious duties. The church has been decorated with colored shining tapes and paper made flowers. According to a prisoner Kashi, who is responsible for cleanliness around the central tower, a priest visits the Church occasionally and on the day of his visit, all the Christian prisoners participate in the prayer.

## **2.14. Modern Amenities**

Despite of the lack of development funds allocated and provided by the concerned ministry or department and worse situation of prisons, the prison administration always look forward to opt for modern amenities to provide the inmates with.

### **2.14.1. Education**

Education is not only arranged and provided but it is also promoted and inmates are encouraged to get involved in productive activities. The religious education has been made compulsory and is part of daily routine of the prisoners. Attending these classes is mandatory for all.

School, college and university education is also promoted and encouraged. I have met the examiner taking bachelor's exams from four inmates, Zulfiqar is one of them. He has passed his matriculation and intermediate during his incarceration. Afterwards was his Journalism's paper and he aims to do L.L.B after passing his bacheors.

Certain concessions, priviledges and remissions are being offered in educational remission system to promote education among inmates.

### **2.14.2. Health**

A beautiful, clean and dirt-free hospital is there to provide the medical services to the inmates. General diagnosis and treatment is arranged there in case of serious or emergency, the patient is reffered to the District Head Quarter Hospital Kasur. At a corner of the hospital, a free dispensary has been established that is donated and sponsored by Qarshi Pakistan. Those inmates who are reluctant towards Alopathic medicines can have Homeopathic and Indigenous (Desi) medicines from there.

Each prisoner is periodically examined to ensure his physical fitness and soundness. Patient inmates with serious illness are admitted in the hospital ward and are offered with proper treatment.

### **2.14.3. Electricity**

The inmates are provided with electric fans and electric bulbs. When the whole province and the country is facing severe electricity short fall, the District Prison Kasur is provided with special electricity supply line and there was no breakdown of the electricity in past, but then someone from the outside made a complaint against Wapda and a periodic break down of electricity started here too.

### **2.14.4. Television**

There is a television in each cell and room of each ward and blocks. This television is the core and major source of enjoyment for almost all prisoners. They do watch episodic drama serials, musical programs, cricket matches, news and other presentations.

Previously they were allowed to keep USBs to be connected to these televisions and watch movies but now a days it is prohibited. Inmates keep on discussing different characters of dramas and movies.

### **2.14.5. Clean Water**

Locally made chillers that are donated by an inmate of superior class I have referred to somewhere else, has been installed around the central tower. Clean and chilled water's availability is not less than a blessing for the inmates who can not afford to purchase ice daily.

Superintendent Jail Chaudhary Asghar Ali is struggling for the installation of a big water treatment and filtration plant that can purify the water for the inmates. He is hopeful that the installation of a water filtration plant will ensure an increase in hygienic conditions and will decrease the risk of severe diseases like hepatitis etc.

### **3. THE RESEARCH METHODOLOGY**

#### **3.1. The respondents**

My intended respondents were ought to be the art producing prisoners but during the research process, I realized and also my supervisor advised that the officials should be interviewed, so that a more clear picture of the situation can be drawn. Thus, the respondents list includes: art producing inmates, concerned officials and the users, the people who buy the artefacts.

#### **3.2. The research process**

The research process started with the finalization of the research topic, submission of the research proposal, few sessions by the research supervisor and issuance of a reference letter by the department. February 10, 2014 was the day when I met the Jail Superintendent (JS) for the first time. Sitting in the lawn outside the main entrance and accompanied by two Deputy Superintendents (DS), the superintendent referred me to one of them after giving me some advises. The deputy superintendent introduced me to an Assistant Superintendent (ASJ) who took me to the central tower called *Chakkar*. He went back after advising the Chief to help me out. The Chief called the Constable Zafar and assigned the duty to him. He, while suggesting me to avoid close interaction with prisoners, said: “*Ae Qaidi Supp Hunday Nay.*” That the prisoners are just like snakes, meanwhile he sent a messenger (*Mushaqqati*) to bring out the required people. Right after his shouting and abusing for the second time, few respondents were sitting in a queue, looking at me with questioning eyes; this created the first problem for me that lasted for the next entire week.

I had been given access to the prisoners but I was restricted by the Deputy Superintendent to be around the central tower, visible to the guards on duty. I conducted my first three interviews while sitting and walking around the central tower and during this I developed a list of art producing inmates. Next, I met each person individually and spent around a week in becoming familiar to them and to the environment.

Changing weather conditions changed the routine and timings of the inmates and they started to spend most of their time staying inside their cells due to hot weather. I kept on doing my work and exploring new respondents and opportunities. While doing all this, I didn't notice how and when I started feeling for the inmates. I realized it at the last day of my stay at locale when the last waving to an UCCP prisoner Abdul Sattar brought tears into my eyes.

### **3.3. Data collection**

Data has been collected using various techniques. Where in-depth interviews, Focus group discussions made me able to have a diverse and handsome amount of information, there Participant observation validated and discarded many of those information. My participation and involvement in the routine activities e.g. playing games, eating, chatting with the incarcerated people added more value to the collected data while making me aware of what was hidden and secret.

Interviewing the officials opened new ways for me to think and write upon. Their expert opinion and professional reservations brought me to the other aspect of the art and art production. Thanks to the computer operator Ali from Chunian and the Assistant Superintendent who provided me the statistical data regarding the locale.



## **4. REVIEW OF THE LITERATURE**

The oldest art found so far has been found from caves in South Africa. Pieces and parts of red ochre were engraved there more than 77,000 years back. In Australia, people painted on walls of rock protections and on cliff faces between 70,000 and 60,000 years ago. While in southern Africa, Spain and France, people painted slabs of rock 28,000 years ago. Some definitions of art put emphasis on its evocative, suggestive or expressive quality and feature. From the viewpoint of the person who creates it, art expresses feelings and ideas; from the viewpoint of observer, viewer or participant, it evokes or stimulates feelings and ideas. The feelings and ideas on each side may or may not be exactly the same. These feelings and ideas may be expressed in a variety of ways; drawing, painting, carving, weaving, music, dance, and story.

(Ember, Ember, & Peregrine, *Anthropology*, 2011, p. 477)

According to Levi Strauss, during studying any object on the observational level, all the specifics and facts must be sensibly and carefully observed, defined and explained, without permitting any theoretical and hypothetical insights to decide whether some are more important than others. This rule implies, in turn, those facts should be studied in relation to themselves that how they come into being and in relation to the whole. Keeping in view Levi Strauss's point of view, it will be more effective and efficient to study the creative expressions of the inmates as a whole by undertaking their process of making and their relation to the outer world.

(Nodelman, 1966, pp. 89-103)

What does some artifact or creation mean, depends mainly on the investigation of the artist's intent and the response of fellow members of his community of other prisoners in case of prison art, which are of utmost importance if we want to know and understand the emic views related to that very object. But it is impossible to know someone else's feelings, thoughts and intentions directly. These intentions can be understood only via the means he uses to communicate them, and importantly our understanding of such messages is based on our own experiences, rather than the artist's experiences.

(Layton, 1981, pp. 10-12)

Another important point ethnologists took into account is that the semantic and aesthetic properties and values of many artifacts or objects depend to a great extent on the type of the material in which they are made; it has also been observed that invoked/unworked stuffs per se may have a significant and considerable aesthetic value. Taking under consideration the important point arisen by the ethnologists, it is sometimes more important to study the material, the artifact is made of or from in order to have a clear understanding of aesthetic values attached to the artifact.

(Baudez, 2002, pp. 139-141)

Gresham Sykes published *The Society of Captives*, a classic ethnography of prison culture. Sykes in 1958, based his research on data collected from a New Jersey man's custodial over a three-year period. One of the most projecting themes of his study is its conclusion that prevalent features of prison culture result from the conditions of preventive and restrictive prison environments. For example, he identified a number of deprivations and scarcities that prisoners regularly face, including a lack of heterosexual relations and limited autonomy and security. Sykes further explains that prisoners compensate for these deprivations by developing status systems whose norms and values comprise/constitute/compose the prison culture.

(Sutton, 2011, p. 48)

In last decade Lorna Rhodes (2004) conducted research in maximum-security incarcerations in Washington State, while Ben Crewe (2007-2009) studied a medium security prison in England. Each of these highly valued prison scholars wrapped up themselves in their relevant prison environments to examine the mechanisms, forms, and expressions of power and control exercised by prison over prisoners.

(Sutton, 2011, pp. 46-49)

Shelton in her study in Northern New Ireland explains the meaning of a *malangan* (funerary) sculpture as a gift object rather than as a commemorative monument lie not in the image within the object but in a dynamic relation between a particular design

and the exchange of the sculpture. That means an art object's significance and meanings are also dependent on how, where, to whom and by whom the object is presented, exchanged or gifted. In my study to undertake the social utility of art objects produce by the inmates, I enhanced the understanding of the meanings of the objects.

(Coote & Shelton, 1993, pp. 505-508)

Beyond issues of access and timing, there are categorization problems with the concept of prison art. In the insignificant literature that does exist on prison art, emphasis is given to its most customary, traditional, mysterious and exotic forms, such as autobiographical drawings and paintings, tattoos, matchstick modeling, paper weaving, and soap, bread, and toilet- paper sculptures in this vein, prison art tends to be classified as a distinct form of "outsider art," a category that continues to be debated but is typically characterized as expressive culture created by socially marginal individuals who have received no formal training or who cannot have an access to skill acquisition.

(Schrift, 2006, pp. 257-259)

In his emphasis that, anthropology must reproduce *"The capacity of the aesthetic approach to illuminate the specific objective characteristics of the art object as an object, rather than a vehicle for extraneous social and symbolic messages."* Gell puts stress to raise and investigate the fundamental questions that are more often ignored that what is the specific power of art entities as objects? In what way do they do their work? Why use objects as vehicles of meaning? How do they produce meaning? Why does an object take a particular form?

(Coote & Shelton, 1993, p. 507)

Art has been considered and treated as a pictorial representation, therefore Plato as per his views in *Republic* (Translated by Grube in 1974) had a very poor opinion of the arts, may be because they deal with images and pictures rather than the real objects, articles and artifacts that/which craftsmen manufactured, and where consequently degrees from the ideals studied by philosophers like himself; 'He (the artist) make his

replications and imitations, however he does not know whether a particular subject is good or bad, what does it mean? What does it represent? And he seems likely to imitate and replicate what appears beautiful to the ignorant majority.’

(Layton, 1981, pp. 4-5)

As far as poetry and poetic expressions are concerned, the poetic expressions in prisoner’s poetry are very much relative to their surroundings, deprivations, disappointment and frustration. According to his work *Poetics*, Aristotle was not happy with the definition of poetry that focuses only on its beautiful form. For him, the greatest thing so far in poetry of a poet is to be the master of the metaphors. Aristotle further explains that the art of metaphor is something that cannot be learned from others.

(Layton, 1981, pp. 5-6)

Benefitting from the read and mentioned literature review, prison-art can be described as a genre that is able to go beyond the confines of an art room, taking on numerous forms including prison walls and is capable of encapsulating some of the most basic desire of the human experience. Prison-art is a reflection and a representation of a culture. Even though it may be a subculture or a counter-culture, the art can be symbolic of common values, behavioral practices and knowledge, whilst remaining connected to the theme of outside. The common themes that are conveyed through art produced by prisoners include connection to the outside world, identity, escapism, engagement with imagination, freedom, family, lover, reflection of life; past, present, future and transcend their reality.

## **5. PRISON ART**

### **5.1. Work during captivity**

All the work related to the prison from *Choona-Gaachi* (Painting the walls etc.) to *Poacha* (Dusting, cleaning) and from gardening, water provision to cooking and distribution of food, from wood cutter to ironsmith and from general record keeping to electric work is done by the inmates who have been sentenced to imprisonment along with laboring. Such prisoners are called *Mushaqqati* (Laboring inmates).

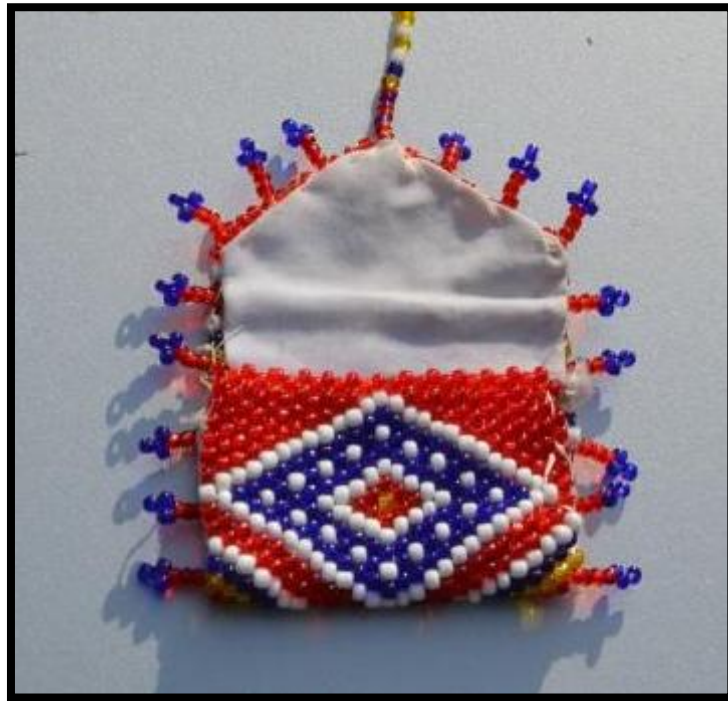
### **5.2. Art-producing inmates**

I have earlier discussed the classification of the prisoners. As per my findings art production has been found in long term under trial male prisoners and unconfirmed condemned prisoners (UCCP). When asked from a condemned prisoner Nawaz, who is imprisoned from last 14 years, that why don't you produce anything? He replied that he don't even find any time to think positive and productive. He further shared that he spends his day either thinking about death (execution) or seeking forgiveness from the Lord.

A young educated under trail prisoner, Sardar Waqas Doger (Advocate) shared a noteworthy point that now the population of the prisons mostly comprises of the youth and young prisoners show more heed, attention and enthusiasm towards games like Volley Ball, *Luddo*, Cards, *Khaddi-Khadda*, *Pithoogarm* etc., than to produce some art or artifact. He was right at his opinion as when under Punjab Youth Festival a Volley Ball was arranged at District Jail Kasur, the spirit, enthusiasm and participation of the prisoners was noteworthy and was praised by the chief guest District Session Judge Kasur. They spent about a week in preparations while the celebrations were being made throughout the week.

As per my findings, most of the art-producing prisoners belong to the age group of 30 plus, whereas the majority of the prisoners are of age between 20-30 years.

Figure 7: Small Jewel Box



(Source: Researcher)

Figure 8: Bracelet



(Source: Researcher)

### 5.3. Creations of Prison Art

Prison-art that is being produced at district prison Kasur includes following artifacts,

**Table 7: Artifacts produced by inmates**

<b>Artifact</b>	<b>Description</b>
Ladies Hair Clip	A clip to hold the hair.
Pencil	Ball point used to write.
Gaani	An ornament worn around the neck.
Karda/Kangan	A bracer of heavy weight and bigger size.
Ladies Gloves	Bead made gloves to be worn on hands.
Frocks	Small frocks as key ring and wearable sizes too.
Azaarband	A string used to tie the trouser around the Waist.
Challa	A small sized simple ring for hand fingers.
Jhumkay	An ornament that is worn in ears.
Mobile Cover	A cover to protect and decorate the cellular phone.
Gun's shoulder strap	A belt like strap to hold the gun around the shoulder.
Bracelet	An ornament to be worn around wrist.
Paraanda	A beautiful string like thing used to tie the hairs in braid style.
Chirwa Dil Da	A decorated heart shaped structure used for hair.
Ladies Clutch	Small purse to keep the money etc.
Hair Claw (Catcher)	That is used to hold the hairs back.
Khussa	A traditional shoe.
Ladies Brassiere	A ladies undergarment.
Waistcoat	Men's traditional sleeveless, collarless garment worn over shirt.
Ear Rings	To be worn in ears.
Radio Cover	Used to carry and hold the radio.
Key Rings	To hold and carry the keys.
Pazaib (Anklets)	An ornament that is worn around ankles.

Pajaibrda	A collection of 5 rings worn in hand or feet fingers.
Dori	A string made up of threads, worn around wrist.
Ladies Purse	To keep personal usage and daily routine items.
Sindhi Cap	Traditional styled cap to be worn on head.
Dola	An amulet like thing to be tied around the arm.
Guldaan (Vase)	Made up of plastic bottles, used as decoration pieces.
Tasbeeh (Counter/prayer beads))	A religious thing that is used to recite and count religious prayers

(Source: Researcher)

and wall painting, poetry, singing, diary designing etc. Most of the creations under Prison art are related to female gender and this is the interesting part of the findings that most of the artistic work revolves around artifacts and ornaments related to opposite sex/gender. This may be because of the fact that it is the biggest deprivation of the prisoners.

Besides this, it is notable that all the artifacts are cultural and has their social as well as functional significance, so from here it can be assumed that prison art varies from prison to prison depending upon the local culture and traditions.



Figure 9: Ladies Hair Clip



(Source: Researcher)

Figure 10: Pazaib



(Source: Researcher)

## 6. THE MATERIAL USED IN OBJECTS MAKING

Almost all the creations or artistic work made at prison are made up of two types of material. Firstly, raw material like empty packs of tetra pack milk and juices, empty packets of cigarette, empty boxes of tea empty plastic bottles, tins, empty paint buckets, empty oil and banaspati ghee buckets, shopping bags etc. From such material, many artifacts, ornaments, gift items and daily usage things are being produced.

Secondly and mainly, the prison's artistic work largely consists of beads work. From ladies hair clip and bracelet and from keychain and *Pazaib* to ladies earrings, almost 29 artifacts are found to be produced using such material that includes:

- *Sheesha* (mirror) of two types
- *Moti* (Beads) mostly of white, black, orange, yellow, blue, red, green colors
- *Sitari* (Small, Big) also called *Dubai Sitari*
- Plastic wire (Size 0/40)
- *Chorsi* footballs of different sizes and colors
- *Ghungriaan* of multicolor
- *Raishmi Nalkiaan* (Silk Thread)
- *Dil Button* (A multi-color heart shaped button)
- Crystal *Moti*
- *Tilla* (Shining thread of white and golden color)
- *Paraanda Tassel* (A black color thread)
- Parachute thread
- *Pasham*
- Plastic ladies clip
- Biscuit wrappers (Shining Paper)
- Aluminum foil (from cigarette and tea packs)

To use some other material to produce some innovative or new thing, is very much rare and hard to consider and imagine because inmates don't have access and knowledge of variety of material. If you show them a new material, they will try to

make something out of it. One of the UCC prisoner demanded two blank white paper sheets, I gave the sheets to him and after some time he came to me having a beautiful white flower in his hand made up of those sheets, if he is provided the raw paper sheets, he can produce outstanding and remarkable paper art as he used to show me his expertise almost every time whenever I went to UCCP block. Seeing him taking sheets from me, another UCCP who is called by his nickname *Haathi*(Elephant) as he is obese and bulky, called me to his *Pahra* (division of UCCP block) and showed me an airplane and a rocket made up of empty packets of cigarette. The silver colored aluminum foil was used to make the front of both airplane and the rocket. The notable point was that both of the creations were made without using any gum or stapling.

An example of daily usable items can be quoted either of *Guldaan* (a receptacle for tobacco ash and cigarette butts, called ashtray) that is made by making a hole in the top center of empty paint tin or by inserting a plastic bottle's upper side into that tin that makes like a funnel (*Kuppi*).

Figure 11: Ashtray



(Source: Researcher)

The most interesting utilization of raw material is the making of coal stove called *Angeethi*. Shoe polish's empty pack, banaspatee ghee's empty bucket, it's holder and mud are used to make the *Angeethi*, that is used for cooking and isn't less than any other good stove. This *Angeethi* can keep the coal burning for hours.

Figure 12: The Coal Stove called *Angeethi*



(Source: Researcher)

As far as painting is concerned, paints and brushes used for painting doors and windows are used to paint different religious sceneries, holy places and words on the walls especially in Mosque. A white powder called *Kalee* is used to make flower, different designs, wordings and signs, at the time of *Malahza* (A formal visitation of the Superintendent Jail) or at the visitation of special guests. For the inmates, these visits aren't less than hell, as at the time of such visitation, also called *Dora*, they are kept locked for hours even in unlocking timings. According to an under trial inmate Sardar Waqas Dogar, when the officers, their families and people from NGOs visit the prison, they feel like they are the animals in a cage of Zoo and the visitors are enjoying the view. I myself have been kept locked for four hours at the day of fortnightly visit of District Session Judge Kasur. That was the duration when the feelings and inner expressions of the inmates were revealed to me, I felt myself like being an under trial prisoner and despite of the fact that I was given the permission to enter and exit, an unknown fear of imprisonment was knocking my consciousness.

Figure 13: A torch light



(Source: Researcher)

Figure 14: Baby Frock



(Source: Researcher)

## 6.1. Bringing the Material in the prison

Indigenously practiced material intake criteria are very much dependent on the prison administration system. As the inmates are not allowed to receive such art related material formally and officially like other commodities of daily usage at the time of visitation of someone from family or friends on a prescribed day called *Mulaqaat* day at *Mulaqaat Shedd*. So, when inmates aren't left with any legal and official option to intake the material, then they have to adopt some other means to fulfill the purpose. One of those means is to request a warder or Prison policeman along with a suitable amount of bribery to purchase and provide the material. According to Haji Islam, owner of Bilal Islam Lace House, Daalgiraan Bazaar Kasur, sometimes *Sarkari Mulaazim* come to bring such material.

Another most practiced way is to bring material when a prisoner is on his *Paishi* (Regular or on date appearance before the court) at Kasur, Chunian, Pattoki or Lahore courts. He is requested by needy prisoners to ask his family persons to purchase and provide the required material by providing them a list and samples of all the required items, either for himself or for some other art producer. The family persons provide the material on next *Paishi* and he brings it in. But bringing the material in isn't an easy task. There are many checks, hurdles and searches that are crossed by paying proper amount of bribery as per the quantity of the material. These hurdles can be list down as steps:

- i. At the time of receiving the material either in *Dishhan* (Prison Van) or when on the way back to *Dishhan* after appearing at the court.
- ii. At the entrance of *Bakhshi Khana* (Waiting Room where inmates are kept before and after appearing at the court hearing) during search.
- iii. At the main entrance of the prison while leaving the *Dishhan* after returning from the *Bakshi Khana*.
- iv. *Deordhi* (The place between the fifth main gate and the final main gate of the prison) *Talashi* (Search) where proper search is done and entry is recorded.
- v. Search point outside the *Ahata-e-Adalat* (A ward used to enter and exit of court going and *Mulaqaat Shedd* going prisoners).

- vi. Inside the *Ahata-e-Adalat* where the detailed and proper search is done of the prisoner and the commodities he has brought along him.
- vii. This step depends upon the Warder if he is observing the entrance gate of the ward, then he may check and search whatever is in the inmate's hands. Usually Warders observe the entrances of their respective ward entering prisoners only at that time.

Notable point is, art-producing inmates are unaware of the names as well as of the prices of the material. So, they have given random names to the items. That's why one cannot purchase the items just by having a demand list. A sample of each required item is necessary to bring along each time of procurement.

As the artist inmates are unaware of the material's market prices, so they don't ask for the quantity rather they will demand and require things like this:

- White beads of Rupees 100
- *Bardi Sitari* of Rupees 300
- Wire 0/40 of Rupees 200
- Thread of Rupees 150

## **6.2. Forecasting of material**

Art producing inmates work on daily bases as a routine to produce the art objects. So they need to keep proper amount of material. In order to keep a proper inventory of the material, they have to forecast the required material at least 15 days before it ends, as the regular appearance of a prisoner before the court is after each fifteen-days or 2 weeks normally.

In case, someone lacks something, he can borrow the material from someone else, as all the art-producing inmates are well known to each other.

Figure 15: Ladies Hair Clip



(Source: Researcher)

Figure 16: A ring from Panjaibrda



(Source: Researcher)



### **6.3. Legal aspects of the material**

Rule 75 (i) of Prison Act, 1894 describes the detail of certain articles that are allowed to the prisoners to keep for use in the prison. Despite of the fact that many amendments have been made, the rule doesn't permit the prisoners to keep anything extra than described and allowed in the above said rule. So in this way, keeping art related material is technically illegal and illegitimate. Yet the material as well as the handiwork has been kept and found behind the bars since decades.

When asked from Assistant Superintendent Jail Mr. Iftikhar Naeem that why the art producers aren't allowed to keep the material and the articles and why the material and artifacts are taken into possession at the time of weekly search or at monthly change of cells called *Badli*? He shared that there are many reasons including illegal use of the articles for escapes and outbreaks or to harm someone. Especially China Wire 0/40 can be used to cut the neck of someone. So, in order to ensure a safe and secure prison environment, such articles are prohibited. He responding to a question proposed that, the required items/material can be provided to the art-producing inmates at morning and can be acquired back at the time of lockup in the evening. He stated that art producers are provided with the required material and are permitted to work at Central Prisons where there are proper workshops to work as per the expertise.

### **6.4. Special Permission for the art producing inmates**

In order to provide easement in art producing and to encourage such activities, I requested the SJ Chaudry Asghar Ali through an application to permit the prisoners to keep art related material. He promised to permit them after investigating their career and character during imprisonment. At the second day of submitting application, the respective Assistant Superintendents were called to the SJ office to submit their views and reservations regarding the permission. All of three Assistant Superintendents were positive and optimistic towards the matter.

Figure 17: Baby Ring



(Source: Researcher)

Figure 18: Key Ring



(Source: Researcher)

## 6.5. Making of artefacts ... the process

The very process varies from artifact to artifact and product to product but there are some unexceptional and common grounds and steps for all the artifacts. Specially when beads work is considered, it is seemed and perceived to be a complex composition but it's not like that. Almost all the beads made products are made through different steps and phases, each phase is covering a part of the product. For instance, if we undertake the example of *Paraanda*, its base called *Atta* is the first step and second step involves tying up the knots by dividing the *Atta* into three big and one small part with which the *Chabbaas* that are made in third step are tied. Each *Chabba* (A complete decorated part of the *Paranda* with beads work that hangs down) is completed in certain specific steps.

It has been observed that some of the art-producing inmates Abdul Sattar Bola, Abdul Ghafoor and Muhammad ManshaOdh from new jail who are famous for their work, have already made some parts of different products and when someone needs a product they just join the parts and hands over the product to the purchaser. When I provided the required material to Abdul Sattar to make a *Paraanda* for me, he asked for Mansha's help and they together made the *Paraanda* for me, cooperation is also observed between the art-producing inmates. Even manufactured parts can be borrowed from other such inmates if someone needs to deliver a product immediately. So, the process of manufacturing a product or artifact depends upon the producer that which part will be made first and which one afterwards, it entirely depends upon him but when fixing the parts he will follow a sequence. A glimpse of an inmate is shown in the picture making the base of *Paraanda*.

Cigarette lighter's fire is used to fix the different parts of the product. This is done so well that the viewer cannot identify the joint and the product appears to be exceptionally fine. Impressive point is that no formal tool, instrument or apparatus is used in the process of making these artifacts.

Figure 19: Making of *Paraanda*



(Source: Researcher)

Figure 20: First part of *Paraanda*



(Source: Researcher)

## 6.6. Learning and teaching of the Prison Art

Learning itself is an art and everyone isn't an artist. In order to understand the learning process of Prison Art, we must need to understand the living pattern of prisoners that plays a major and key role in learning and teaching of the Prison Art. As per the classification, the inmates are ought to live at their specified and particularized place, ward and cell or room either. Now according to the adept system of living together, one cannot cook his meal single handed or on his own, he must have to join or build a group of 3 to 8,9 and in some cases 10 inmates. This group is called *Haandiwali* and each member of the group is called *Haandiwali*. This very relation of *Haandiwali* has its own social, economical and political significance inside as well outside the prison.

Many examples are known to me in which an inmate has murdered the *Mudae* of another inmate after getting released, just because they were *Haandiwali* and he feels for his *Haandiwali* mate. In this way, the friendship of prison is used as example in crime related people. When a prisoner in a group (*Haandiwali*) knows and manufactures the art, the rest of the group members stay around most of the time, As they are ought to. Seeing the artist working on some product ignites, sparks and kindles the urge of other *Haandiwali* to make something either for his personal use or for gifting to someone else. That's how most of the artists learn the art as per their sharing and as per my observation, a person who is willing to learn the art can even go daily to another ward or cell where a famous artist is captive. So, generally skill acquisition and art learning bank on *Haandiwali* and specifically on the learner's relation to the teacher.

During teaching phase, the learner work for the teacher and all his creations belong to the teacher. In return, the learner may get the lunch, tea and cigarette during the work hours. Teacher is highly regarded and respected by the student (learner). An inmate from room 2 of ward 3 named Bashir Ahmad who belongs to Burewala, shared his views that:

*“Ustaad Hath cut k dainda a”*

Figure 21: Baby Frock used as Key Ring



(Source: Researcher)

Figure 22: Pazaib with button



(Source: Researcher)

And for another inmate having long white beard named Muhammad Mansha S/O Subhan from UCCP block:

*“Ustaad Peovaan baja hunda a te men apnay Ustaad di peo ton vadd k izzat karda vaan”.*

Another important note is that, students (learners) either can come up with his own material to learn or he can work on teacher’s material. In first case, mostly the creations belong to the learner, while in the later case, to the teacher. It has been observed that teachers are reluctant and unenthusiastic towards teaching to the students who will get hold of his creations. So, mostly the famous artists are observed to keep 2-3 learners at a time and working for him that makes more income for the teacher.

## **6.7. Pricing the Prison Art**

No one among the inmates knows who settled the price for the prison made products. One thing that is common is:

*“Aeh di koi qeemat te nai na, bus mehnat de paisay nay”*

Price for the most part is reliant on the cost, cost of the material but still negotiable. Usually starters and new learners sell their product at a low cost to make their place and space. While the expert and Well known artist don’t compromise over the price. They can make a product for a known person for free but will not compromise the demanded price. Price has been found to vary even within jail, the new prison and old prison have differently priced the products depending upon the design and quantity of material.

Customization of the product will result into rise in price, for instance, if an inmate want his name to be appeared on key chain or bracelet, he has to pay extra for it. There is no money allowed inside the prison. There is a *Parchi* system just like chequeor Prize bond. Buyer will pay a *Parchi* of equivalent amount to the manufacturer that can be used to buy daily routine commodities from canteen etc.

**Table 8: Comparison of prices**

<b>Artifact</b>	<b>Old Prison</b>	<b>New Prison</b>
Ladies clip	500-600	600-800
Key ring	100-150	100-200
Bracelet	50-100	150-200
Paranda	1200-1500	1500-3500
Pazaib	250-300	250-350

(Source: Researcher)

## **6.8. Marketing of the Prison Art**

Being in finite and limited market, the prison art is being marketed by two ways. The first tactic can be called word of mouth in which a verbal praise, introduction and information is passed from inmate to inmate, either to have a look or to get a product from him. This is more common and frequent in under trail prisoners. Customarily, an artist's work is well known and marketed through the above said tactic within a ward but the work, creations, artifacts of some famous artist are known, acknowledged, praised and marketed across the prison.

Another way of marketing includes the prison artist exhibition, demonstration and presentation of the artifacts in which a final product is put on show inside the cell or room and the inmates visiting the cell or room or walking around have a look upon the product and the attractiveness and grace of the product appeal to their buying behavior. A display of ladies clip in the cell of UCCP block is given in the picture. Although the target production includes all the inmates/ prisoners of the jail, but it is observed that the potential buyers are mostly under trail and UCCP prisoners.



Figure 23: Key Ring having the name of the owner



(Source: Researcher)

Figure 24: The basis of Paraanda



(Source: Researcher)

## 7. SOCIAL USE OF PRISON-ART

As I have shared earlier that all the creations and artifacts do have their social, cultural and familiar value, worthiness and eminence. Prison art in the main has two usages. The first is for the personal use, that is buying of some product by an inmate for his personal use, keychain, Bracelet, *Dola*, *chirwadilda*, *dori*, *Azaarband*, *Challa*, Ring, *Tasbee*, Radio cover, Fetter handler are the products that are purchased by the inmates for their personal use. The other and major utilization of the prison made object is gifting, either inside or outside the prison. Inside the prison, gifts and gifting ensure strengthened comradeship and long lasting relation that cares, shares and protects the giver as well as the receiver. Gifting of products containing the name of the both, giver and receiver, has been observed to create a powerful connection and sense of followership, brotherliness and fraternity.

Gifting outside the prison is a major and paramount utilization of this art. The receivers may include family person, a friend or a *Mashooq* (lover). When asked from an inmate wearing green cap that why does he gift a ladies clip to his wife and *Kangan* to his daughter? He shared that the gift will keep on recalling them that they are still cared and missed and will also keep on reminding them of me. Responding to the question, an artist Gulfam shared that he makes the things for his wife with whom he had love marriage, and for his son who was born after his imprisonment. These gifts will represent my love and carefulness for newly wed wife and yet unseen baby boy.

Another inmate Zameer who is having severe kidney pain, makes unmatched manifestation of his third girlfriend, a nurse at general hospital Lahore, who often visit him at the day of his *Paishi* or *Mulaqaat*.

I myself am must oblige to Abdul Sattar Bola, a UCCP prisoner, for gifting me a beautiful white colored key ring having my first name at one side and his surname at the other. Whoever from my friend, mates got a glimpse of any product, he or she wished and desired to have it, that's how the product marketing goes on.

Figure 25: *Azaar Band*



(Source: Researcher)

Figure 26: *Kangan/Karda*



(Source: Researcher)

## **7.1. Purpose/Motive of prison art**

Contrary to my proposed and submitted hypothesis, the purpose and aim behind the formation of artifacts under the umbrella of prison art is neither for self expression nor for the sake of contentment, fulfillment of self satisfaction, rather the prison art and artifacts are the outcome of biological needs, yes none other than bread and butter to make an existence, sustenance and survival. The artists produce the artifacts to make a living and provide themselves with edible foodstuff.

Uncovering the reality, my findings disclosed that prison art is common among the inmates who are not having anyone outside to support them and to pay the living expenses that can be between five thousand to fifteen thousand per month. It sounds bitter that a detainee has to pay even for his captivity and imprisonment, yes they have to pay a considerable amount as bribery to avoid physical, mental, emotional, psychological and sexual abuse and to fulfill their needs of nourishment.

The amount includes the monthly bribery to warder, head warder, chief warder, *Chakkar Munshi*, *Chakki Phateek*, *Khadda Phateek*, bench fees, etc. The more privileges an inmate enjoys, the more he has to pay. Even if one does not claim any privileges, concession and exemption, he has to pay a specified amount. During my visit of the jail, I myself observed many warders collecting monthly bribe at the start of each month.

Figure 27: The last part of Paraanda/Chirwa Dil Da



(Source: Researcher)

Figure 28: Ladies hair clip in progress



(Source: Researcher)

Art producers are often those people who are either boycotted, avoided and rejected by the family and society or they themselves are the family heads of their family and they are left with no one to provide them money. Thus, they are left with no other option than earning to burn their coal stove (*Angeethi*) and to pay *Haandiwali*. Now the question arises, when the rule 468 to rule 507 of prison act 1894 ensures the provision of proper diet and nourishment as per the need of the inmates and there is an accepted and appropriate kitchen for the above said purpose, then why do they need to cook their own food? I got answer when having lunch with UCCP prisoners, when I had to eat inhuman bread provided to them by the kitchen called *Langar*.

When living becomes hard and questionable, then expression of sentiments lies nowhere and when expression are wrapped in a burnt bread, one cannot claim the art to be the representative of sentiments and feelings, rather art could be and should be claimed for subsistence, sustenance, survival and existence. So, Prison Art is the Art for Subsistence.

Figure 29: Baby Frock-Key Chain



(Source: Researcher)

## 7.2. Poetic Expression

Nine people are sitting in 3rd cell of 7th ward after offering their Jumma prayer. Its 28th February, 2014, my 18th day at locale. This is a pre-planned and decided gathering in which inmates from the old prison are invited. We are waiting for Kashi, a Christian inmate to come. Kashi enters and he is receiving few abuses from the host. The *Mushaira* starts and I am reciting few couplets of poetry written by Baba Bullah Shah.

رائیں جاگیں تے شیخ سداویں

رات نوں جاگن کتے

تیتھوں اتے

Translation; waking of nights would attain Spiritual Shaikh-hood for you. But remember that dogs that wake of nights surpass you. Kashi was asked to sing some Kalam, he while tightening a piece of fabric over his head started singing;

چرخہ میرا رنگ رنگیلا، بن گھی بتویاد وسیلا

چرخے دے ہر ہر گیڑے، ماہی میں نیتونیاد کراں

An inmate has started beating an empty Baalti of Baspati Ghee that sounds like *Dholak*. Then, he is singing a Noha, he is a Christian and he sings Muslim religious poetry. He claims himself a Malang of Mola Ali. After the tea, biscuits and Nimko have been served, the *Mushaira* has begun. Sadaam Hussain, a young man with short moustaches who has been punished with Bairdi, is singing his own poetry in a traditional way;

ڈبا بھریا اے بیواں را

لوکیں اینوں چیل اکھن

اے پنجر اے شیراں دا

Translation: There is a pack full of *Bairs*. People call this very place prison but actually it's the cage of tigers. Sadam is singing and Kashi is acting like *Tabla-Nawaz*.

کوئی بیوی تل گئی اے

نکا نکا تاپ رہندا

ماھیا بیوی ادرینویں دا

Translation: there is an oil of *Vardaivaan*; I keep on burning in a light fever of your *Udaasi*.

کوئی تاراں ہلہاں نے

روزی سانوں رب دینی

اساں سڑکاں ملہاں رہیں

Translation; Somewhere wires move. Allah is the provider of bread and butter but for this we block the roads and opt for *Dakaiti* and looting. Here the reader must remember and recall that there are more than ten (10) cases as charge on Sadaam Hussain and he is proud of it. That is depicted from his poetry too.

کوئی بیوی تل گئی اے

تیرے صدام حسین دی

جندڑی چپلاں اچ رل گئی اے

Translation; somewhere the tree of *Bair* has been weighted. The life of your lover, Sadaam Hussain is ruined in prisons. Looking towards the roof, making his voice sad he added;

دیسی روں ماھیا

تیرے نال پھدے ساں

ساڈا دریا تے تو ماھیا

Translation; My love! There is traditionally grown cotton; my decoration lies in your companionship because in this world there is no one of mine except you, my love. He adds more to the sitting;

کوئی طوطے نوں پا چوری

جیل دے قیدیوں دی



کدوں بونی اے سزا پوری

Translation; Serve a parrot with *Choori*, who knows when my imprisonment will end?

گل عشقے دی گازی اے

نالے میرا معشوق لگے

نالے دل دا جازی اے

Translation; I have worn the locket of your love around my neck. You are my lover as well as very close to my heart.

There is raining outside, Sadaam who is having some problem with his vocals, he mumbles, wearing black leather's jacket is becoming romantic now;

بارشاں دے موسماں اچ پیندے نے وچھوڑے

شالا رب خیر دیاں سنگتیاں ناں توڑے

Translation; mostly the break-ups happen in rainy season. May God do not break our companionship of goodness.

The house is open for Kashi now. He has been punished with life imprisonment and he voluntarily works for the superior class prisoners and get cigarettes and pocket money in return. Without any doubt, Kashi is the beauty of old prison. My first encounter with him was in the lawn around the central tower where he was singing for a superior class prisoner. So, Kashi sings;

کہیا دکھیاں جا کے دکھیاں نوں

غمخوار آگئے بن خیر اے

بویاں خوشیاں حاکم نبیاں نوں

سردار آگئے بن خیر اس

بر دل چوں یار اے صدا نک

دلدار آگئے بن خیر اے

اگے مرن توں ڈر پیا لگدا ہا

سرکار آگئے بن خیر اے

Translation; Saddened and frustrated went to other saddened and told them that don't worry our *Maseehas* has come. So what, if there aren't much chances of happiness? Our leaders have arrived. This was the voice of every heart that don't worry the companions of the heart have arrived. I feared from early death before but now, I am not worried at all as my inspiration is there in front of me.

Kashi while covering himself with a brown colour shawl and beating the *dholak* himself, is further adding;

تھالی بھری ہوئی پھلیاں دی

دس کیہ قدر کیتی

ساڈے در در رلیاں دی

Translation; there is a dish full of pop corns, answer me how much you valued us? We who keep on being insulted door to door in search of you and your love. Then he takes a turn and has now started to sing;

کوئی ملتان دا باز ہووے

سجناں نوں کنڈ کریے

اللہ پاک ناراض ہووے

Translation; there is an eagle of Multan; Allah will get angry with me if I ever get angry with my friend, with my love. And Kashi sung his last poetry while earning a lot of praise;

تینوں کسے نجومی نے غلط آکھیا اے

اسیں بیوے بارے کجھ کیا ای نہیں

بس بیوی گلیاں اچ سجدے کردا ہے

کسے ہور جوگا کاشری ریا ای نہیں

Translation; some palmist has misinformed you; I didn't talk anything about you. I bow and lower myself just in your streets; I am unable to bow before anyone else.

Inmates do recite poetry to make the officers happy. For instance, a seventy years old man with white big moustaches and long beard, who wears a pony tail to tie his long

hairs, named Habib Ali S/O Sardar had written poetry to praise the ex-superintendent Chaudhry Muhammad Munir Tiana;

ج چیل قصور دا وڈا صاحب چنگا

تے جندا نام مرہر تیانہ جی

Translation; the superintendent of district prison Kasur is a great and nice person whose name is Munir Tiana.

Where such poetry is the proof and acknowledgement of the good governance and kindness of the officer, there it is a source of earning some favours too. Baba Habib who has been punished with 124 years' imprisonment and 18 lakhs fine, is adding some more couplets presently;

ق، قصور دی کیہ میں صفت کراں، ایتھے رہندیاں بہت چوہدرانہاں جی

صبح شام اٹھ کے سریر کرن، کجھ ویاپیاں تے کجھ کنواریاں جی

ویاپیاں سونے دے نال بھرپور تے کنواریاں چاندی دے نال سنگاریاں جی

حبیبیار نے شعر بتار کیتا، تے مینوں لگدیاں بہت پھاریاں جی

Translation; Kaaf, how should I praise the Kasur? Where there are many *Chaudranees*. They go on walk in morning and evening, some of them are married and some are still unmarried. Those who are married wear a lot of gold and unmarried are decorated with silver. Habib made this poetry, to whom (Habib himself) these females seem much more beautiful

Baba Habib who is respected by everyone as he is the most senior prisoner here, is keep on sharing his poetry while having his tea that is no more hot now.

آ مرشدی کرم کما صدقے اک ٹھوکر لا دے ٹر جائے

مدتاں دیاں آساں رکھیاں نے اج نظر ملا دے ٹر جائے

تیرے بین آلے مئے خانے وچ لکھ، ہزار، کروڑی اے

یا درشن دے یا جام پلا، نتیوے مستان نوں ایہی لوڑی اے

جو حصے آئی ہی لہا اے، چل کیہ ہویا جے تھوڑی اے  
رل فیو کسے دن ہی لان گے، اج جھگڑا مکا دے ٹر جائے  
کیوں روز تاریکاں پاناں این، اج حکم سنا دے ٹر جائے  
آ مرشدی کرم کما صدقے اک ٹھوکر لا دے ٹر جائے

Translation; Come my *Murshad*, bless me with a bliss of your goodness and I will leave. I have been waiting for a long time, see into my eyes and I will leave. There are thousands and millions who are waiting for you to bless them. Either bless me with a look or give me the wine and I will leave. I have drunk of my part although it wasn't enough; no problem, we will drink together some other day, now let me leave. Why do you keep on pending by giving new dates, announce your decision and I will leave. Come my *Murshad* bless me with a bliss of your goodness and I will leave.

For Robert Frost, Poetry is the situation when an emotion has found its thought and the thought has found proper words. Mirza Shabbir Baig S/O Rasheed Baig expresses his emotions through poetic expression. He is under-trial prisoner in a murder case. For him, thoughts keep on disturbing the consciousness, thoughts that can't be shared with family to avoid them of worries. So, they are left with no option except to write and convey their sentiments, emotions, feelings and deprivations to the pages of the diary. It will not be out of context to indicate that diary writing is the favourite hobby and leisure pursuit of almost all literate inmates, or at least those who can afford to keep a diary.

## 8. CONCLUSION

*“The degree of civilization in a society can be judged by entering its prison.” Fyodor Dostoyevsky (1821-1881)*

Physical suffering, emotional exploitation, sexual abuse, custodial torture, rampant problems, delaying culture, vulnerable conditions, history tickets, handcuffs, puffers, small cells and detention are the words that click the mind quickly when we see, listen, read and think of a prison. Prisons where all these evils are part and parcel of life are considered as breeding grounds for antisocial elements.

Apart from this dismal picture of prisons and prisoners, I got interested in looking for something optimistic, something encouraging, inspiring and hopeful, and I find myself compelled to work on prison-art. I got introduced to it when I was gifted a beautiful multicolored cap and jacket made up of tetra pack milk's empty packs in my childhood. Now when it came to do an ethnographic research for the fulfillment of the requirements of the degree, I got interested in finding out how, when, where and why the captives produce such beautiful artifacts? From where do they get the training? What material is used and how do they get and manage it? What is the utilization and significance of these creations?

All these questions brought me to the District Prison Kasur. Where, answers were very much shocking and deplorable. The art wasn't the matter of expression of sentiments or feelings, rather it was a need, a must, for the deprived and underprivileged captives, who do not have any supporter outside to support them financially or with edible stuff. These poor inmates are left with three options to earn in order to pay their fortnightly expenses called *Haandiwali*, first, to become volunteer labor, second, to become servant of a superior class prisoner and third, to produce and sell something, they did choose the last one.

Looking at the artifacts made by these captives, one may feel that their efforts are complex in their colors, patterns, design and construction. But he/she must keep in mind that these artifacts are being produced without any formal training and under unsupportive conditions. The intense focus these artifacts require is all the more

exceptional because of the extent to which prison conditions, the constant noise, the cellmates, restrictive tools and materials intrude upon the process of making of these creations. A professional, an artist, an expert may think these artifacts to be of least value in artistic terms but as it is said that *the song should not be separated from the singer*, similarly the creation should not be separated from the producer, the manufacturer. One must recall that these artifacts are produced out of the blue by individuals with no art training, education or background.

Bringing my effort to an end, I stand as a campaigner, supporter and promoter of prison-art. Prison-art has always played an integral role in prison culture, it can be a source of altered attitudes and appreciative behaviors of inmates as attitudes and appreciations are more nearly caught than taught. Here I must quickly add with equal firmness that something will result into nothing if not properly managed. Prison management is not about hard working, rather it's about smart working. So, here are some practical and useful recommendations for managing, promoting, utilizing and supporting the art in the prison that will result not only in revenue generation but also an improved and value-added prison culture.

Firstly, just like central prisons, there should be proper arrangements and facilities where inmates can work and perform art activities. If not possible due to lack of funds or space, they should be allowed, encouraged and facilitated to work in their wards and cells freely. The good words of officials I referred to earlier, also strengthen my viewpoint. For this there will be a need of provision of material. There are two options in this regard, firstly to make arrangements via jail canteen, secondly to give contract to local vendors to provide the material on monthly basis. Bilal Islam Lace House Kasur is willing to supply the required material at prison. This will cut down the cost of goods manufactured and ultimately the price of the artifact.

Secondly, when there is a handsome amount of artifact production, the question arises where to utilize them? Where to sell? How to sale them out? The solution is easy and simpler. Either these artifacts can be sold via the supplier of the raw material or an outlet can be established and for this purpose the office of District Social Welfare Department at the main entrance of each prison is the best suitable place. This very office has been established and staff has been allocated so that they can work for the

welfare and betterment of the inmates. Involving social welfare department will make it more institutional, well-organized and proficient.

Thirdly and lastly, since studies reveal that art appears to improve inmate behavior, both in prison and outside. National Academy for Prison Administration (NAPA) and Punjab Government should establish reformatory art programs in collaboration with local, national, international NGOs and development agencies. Each year an exhibition should be arranged at each prison to encourage, promote and support the prison art. Print and electronic media will make the world aware of the productivity and innovative creations of the captives, this will also increase the consumer base resulting in to an increased demand upturning the revenue generated.

With this I finale my thesis and for this I would like to rest on a quote of Pablo Picasso;

*“We artists are indestructible; even in a prison, or in a concentration camp, I would be almighty in my own world of art, even if I had to paint my pictures with my wet tongue on the dusty floor of my cell.”*

## BIBLIOGRAPHY

- Baudez, C.-F. (2002). History of Art and Anthropology of Art. *Anthropology and Aesthetics*, 139-141.
- Bhutta, M. H., & Akbar, M. S. (2012). Situation of prisons in India and Pakistan: Shared Legacy Same Challenges. *A Research Journal of South Asian Studies*, 171-181.
- Coote, J., & Shelton, A. (1993). Anthropology, Art, and Aesthetics. *Chicago Journal*, 506-507.
- Ember, C. R. (kein Datum). *Anthropology*. New Delhi, India: Dorling Kindersley (India) Pvt. Ltd.
- Ember, C. R., Ember, M., & Peregrine, P. N. (2011). *Anthropology*. New Delhi, India: Dorling Kindersley (India) Pvt. Ltd.
- Ghaffar, R. A. (2014). *Pakistan Prisons Code (Jail Manual)*. Lahore: Nayyer's.
- Layton, R. (1981). *The Anthropology of Art*. London, Toronto, Sydney, New York: Granada Publishing.
- Nodelman, S. (1966). Structural Analysis in Art and Anthropology. *Yale French Studies*, 89-103.
- Puri, R. (1997). Bullah Shah in Punjabi Poetic Tradition. *India International Centre Quarterly* , 125-138.
- Schrift, M. (2006). Angola Prison Art: Captivity, Creativity, and Consumerism. *The Journal of American Folklore*, 257-274.
- Sutton, J. (2011). An Ethnographic Account of Doing Survey Research in Prison: Descriptions, Reflections, and Suggestions from the Field. *Qualitative Sociology Review* , 1-19.



## GLOSSARY

Local Term Used	Meanings/Description
Hawalati	Under-trial inmate
Daimri	Higher ranked/Superior
Munda Khana	Juvenile ward
Barak	Ward
Chakkar	Central Tower
Deorhi	The main entrance of the prison
Qaidi Wardi	Prisoner Uniform
Rehai	Release of an inmate
Mushaqqati	Laboring prisoner
Doara	Official visit
Phateek	Any payable expense
Parchi	An surety bond used as money
Mulaqat	Weekly meeting with family or friends
Mulaqat Shedd	The meeting place
Choona Gaachi	Painting the wall
Dishhan	The prisoner's van
Jumma	Friday
Bakhshi Khana	The place near courts where inmates are kept before and after appearing before the court.
Qaidi	Prisoner who has been punished with imprisonment.