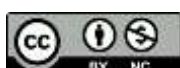




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An Overview Regarding Impact of Globalization on Eco-friendly Craft Practice with Special Reference to Jangalmahal Region

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ABSTRACT

Since ancient past Indian folk craft & art work has covered a glorious journey. In India after agricultural sector, crafts making industries remain in second positions holding twenty millions of craft practitioner. In Indian sub-continent a huge diversity in class, caste, tribe, religion, social practices, beliefs and rituals are found maintaining a proper harmony. This different cultural practices and cultural works have their own imprint in crafts motifs and structures. Most of the cases the craftsman is producing these articles by some naturally available ingredients and follows age old structure and traditionalism. This craftsman community engaged in their craft practices to earn their daily livelihoods and maintain their self-sufficiency. The Jangalmahal region have a wide variety of crafts like Chhau, Terracotta, Dokra, Stone craft and so on. The key challenges and prospects of globalization on these crafts are discussed in this article.

KEYWORDS: Folk art and crafts; Jangalmahal; Globalization; Terracotta; Chhau.

1. INTRODUCTION

Crafts are the integral part of any artisan community. In various part of this study region a wide range of different craftwork develops and majority of the artisans in their concerned field have developed interest and innovative production techniques to build up these types of craftworks as their soul profession. Most of the cases these folk crafts are handmade and very simple in production methods. A traditional, primitive method or techniques are followed in this particular craftwork which is learned from their previous generation. As per the present demand, artisan's own safety and security in terms of financial and non-financial are the major concern of this traditional crafts practice. In this context of evolutionary background, it is required to study the traditional folk craft in context of modernization and globalization, types and natures of artisans and their corresponding craft enterprises, major hindrances of this craftwork

and various welfare scheme to be adopted in sake of development of this craftwork.

In context of temporal span the Indian craft and art becomes much popular throughout the globe for its aesthetic skills, innovation in designs, creative expression, exquisite craftsmanship. The rich heritage and cultural values are transmitted generation after generation, containing a wide range of diversified and customized craft products. It consists Terracotta products (pottery), brass metal (Dokra), stone craft, bamboo craft, chhau mask, patachitra, cane work, shawls, embroidery, soft toys, motifs, sari and traditional clothing, jute work etc. This traditional craft element not only preserves its rich cultural heritage but at the same time it generates potential; employment in various rural sector bin India. It is very convenient, eco-friendly and small sector industry (cottage sector) which may run through semi-skilled and less skilled craftsman. Chattopadhyaya (1975) in his book "Handicrafts of India" said that traditional

craft items always bear its folk tradition, its cultural trait and value precision. This craft sector is now treated to be a potential hub of employment generation in rural area not because it supports the livelihood of million artisans but at the same time it encourages a vast number of new entrants in this sector. Gopalrao (1994) in his book "Marketing of Handicrafts" focused the significance of craft sector for resolving the crisis of rural employment generation and earning of foreign exchange.

The craftsman is generally acquired various types of skills including reasoning skills, entrepreneurial skills, information processing skills and creativity skills to sustain their mode of production and craft work (Kapur, 2014). It will enrich their living conditions and socio-economic lifestyle. In the era of Globalization and modernization, the contemporary socio-cultural life and economic conditions are modified rapidly; in this context still this traditional folk craft and art are able to encounter this speedy dynamism and maintaining its sustainability. This folk craft sector is now well trained about preserving its cultural values, aesthetics and traditionalism. Now a day this craft work in Jangalmahal region can represent the cultural values and ethics through its symbolic identity not within nation but in front of global canvas.

The major objective of the research is to find out the role of globalization of craftsmanship in said region. As it's a theoretical assessment based on review of literature the secondary data is collected from various books, journals and government websites.

2. HISTORICAL BACKGROUND OF TRADITIONAL CRAFTS SECTOR

Since colonial period Indian craft sector is highly admired and appreciated throughout the globe. In various written record these techniques and designs of folk crafts are discussed and preserved during this time. The antique structure and sculpture of this craftwork are the matter of attraction to all the resident individual as well as foreign visitors. This folk craft practice and produced articles are the replica of local history, culture, norms, beliefs, laws & literature, folk languages as well as folklore of the concerned region (Dhar, 2011). The art and craft practice of a particular region largely reflects its traditional cultural life and social practices. In Jangalmahal region the concurrent socio-cultural life is reflected in their wall painting which is often found in specially the household (earthen home) tribal

community. During 15th and 16th century the famous Patola craft of Surat in Gujrat state are exported in middle east cities like Baghdad and Basra (Reddy et al., 2018). Mughal dynasty is the period when this craft items of India remains at an apex of demand. As these crafts are purchased by feudal lord to decorate and adorn their Prasad (Villa) and Durbar. During Mughal period this craft items are achieved optimal appreciation. Later on, with the arrival of British dynasty this craft sector lost its glamour and started its abolition. A special definition given by task force is Handicrafts are those articles which is made by hand with the help of simple home-based traditional techniques, which possess its artistic and utilitarian values. From the mid nineteenth century, this traditional craft practice got significant involvement of redesign and remoulding of its structure and geometry as per the demand modification. Extensive survey, documentation, archiving and presentation are the major part that were significantly enclosed during this particular time phase. So quality control and up gradation, authority, supremacy and plan to preserve of aesthetic values are become the essential criteria for the craft makers. Therefore, it is found that cross over different culture and ideologies have been recognized during this period (Dhar, 2011). In tourism practices various visitors including foreign travellers moves at various culturally enriched region and get touch with this wide range of versatile craft articles. Likewise, they could able to know the heritage and unique sentiments of Indian folk craft and enriched culture. In Post-independence the contribution of folk craft in Indian economy, social, political and cultural sector become strong enough which indicates its rejuvenation and revive in a new pace. Upadhyay (1973) in his book "Economics of handicraft industry" mentioned development of design, technological innovation, quality enhancement is so needful for further propagation of this traditional industry. He also argued that at least up to a certain level mechanization ought to be implemented to finish the objectives and make it more rational. Rao (1978) in his book "Rural industrialization in India" analysed the role of technological advancement in some selected craft and cottage sector in Andhra Pradesh. He like to assemble and coordinate his analysis with the doctrine of "intermediate technology" as invented by E.F. Schumacher in the issue of revival of dying craft sector. Ahmed (1980) in his edited volume entitled "Problem and Management of Small Scale and Cottage Industries" discussed about the role of central and state governments to boost up the

marketing strategies and level of performance of craft sector in India.

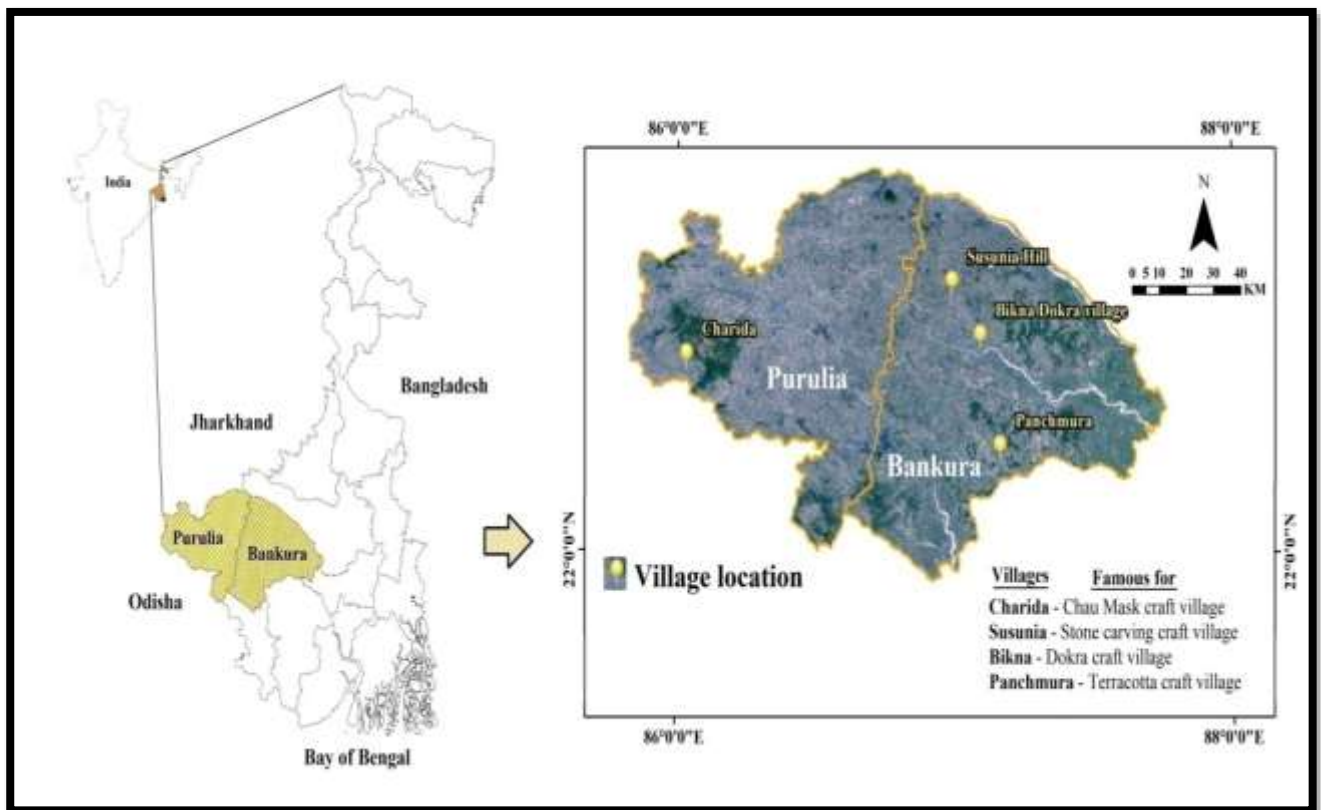


Fig. 1. Distribution of Some Craft Villages in Jangalmahal Region

3. ROLE OF GLOBALIZATION AND MODERNIZATION ON THIS FOLK CRAFT SECTOR

The term globalization it simply refers to enhancing the interconnectivity and integrity as well as interdependence of socio-economic, cultural, political spheres of the globe. The globe comes to be a common and uniform roof of economy through this Globalization. It has a vast objective to increasing economic liberalization and independence, a close global network and connections, cultural assimilations, advancement of eco-friendly technology, good governance and healthy international affairs which bond the global people within common cultural system and world turned to be a global village (Jena, 2007). The modern definition of Globalization as mentioned in 'The Stanford Encyclopedia of Philosophy' (2002), that it is globalized assimilation and coordination that supports one or more processed or phenomenal incidents, economic liberalization, westernization or Americanization, internet revolution and global integration. Watson (2002) define Globalization as an advancement of technology, market and finance which make the whole world to be smaller and known world where

geographical distance doesn't hindrance and make it more cheaper and ease of accession than before. Likewise, Albrow & King (1990) analyzed that Globalization is a process by which the people of different province of the world are now living in a common, more uniform single world society which is termed as global society.

From the early nineties India started its journey for economic progression and dynamism. The drastic changes that are followed during liberalization and globalization policy incorporated industrial licensing regime, decline in the volume of public sector enterprises, mobility in monopolies and acts related to trade commercial practices, minimization of tariff rates etc. At the very initial stage of 90's India experienced numerous areas that may contributed significantly in various economic sector in India. This influence of Globalization and marketization has been greatly deals with contemporary socio-economic situation in India. The semi-skilled and poor section of rural citizens, marginalized community, deprived tribal sector of societies got various scope to experience newer arena of livelihood earning through this folk craft sector (Jena, 2007).

In India traditional handicrafts had a sky rocketing growth rate from Rs. 10 crores in mid-

50's to Rs 1220 crores in 1990-91. In another statistics Ministry of Textiles data report shows that the revenue earning from this textile sector increased from Rs. 4517.52 crore to Rs. 7206.79 crore in the year span of 1994-95 and 2000-01 respectively. Now Indian crafts are sold in various foreign markets and it is able to establish its various exposures in a satisfactory way. Therefore, this handicraft and folk crafts are the sector which acts as a potential sector of economy, providing a large number of employment opportunity specially among rural artisans, tribal and marginalized community, women artisans etc. these various communities are remained engage to manufacture various craft article worth rupees thousands of crores per year (Jena, 2007).

Indian craft items are famous and popular by its exotic design and structure, its utility, proficiency and expertise of the craftsman which make this craft items distinct and unique. As this craft items are enriched and preserved by the traditional values, culture, ethics of its concurrent locality, it always remains its central position in exporting the craft items since long years. The crafts practice and workmanship in India was so popular throughout the eighteenth and nineteenth centuries, India was renowned to other countries for its trade route on the basis of craft items, traditional folk arts and religious philosophy to other various section of the Earth (Jena, 2007).

4. THE CONTRIBUTION OF FOLK CRAFTS AND ARTS IN INDIAN ECONOMY

In Indian economy this folk arts and crafts holds a significant role for employment opportunity and generation of sustainable livelihood. It has its pivotal role in economic development of the country as well as nation by generating a prosperous economy and foreign earning. In the very beginning the term Crafts or handicrafts are indicates only cottage industrial sector. Now there are innumerable crafts found in India which is treated by socio-economic and cultural parameter. Now a days this wide range of traditional crafts flourishes not only in India but in the global market for its durability, and exotic appeal. India is enriched by its craft item starting from a range of clothing and apparel, Terracotta, Dokra, Bamboo craft, Stone craft, Chhau mask, Wooden Toys, Pots, Patachitra, coir items etc. most of them uses in interior decoration, home art painting, wall hangings etc. Majority of craft items are produced in a small scale and as a home-based cottage sector. In some cases, other crafts are become a large-scale industries like textile and sari

weaving, gems and jewellery, leather items and jute products etc which are able to run their production in a satisfactory rate. Most of the cases at present situation crafts are produced to support the modern lifestyle and enhancing retail business of India. So, this marketing of crafts can easily be assessed in terms of marketing of lifestyle products. In earlier time up to 90's craft producers and exporters were engaged to supply their craft item only in retail market of India (Reddy et al., 2018). As the buying capability of normal people in India is increasing a rapid pace so they become able to purchase this craft item for household decoration, domestic utility and lifestyle enhancement. It is the optimal time to enhance the popularity and stability of this craft sector by supplying more craft article in domestic market through shops, outlets, craft stores, departmental stores, organized retailers and malls.

If the craft article wise divide of revenue is analyzed it can be found that maximum amount of revenue is generated from embroidery, clothing and apparel section followed by art and metal craft, hand printed fancy clothes, unique jewellery and shawls etc. An extensive survey was conducted by Export Promotion Council for Handicrafts (EPCH) through Frost & Sullivan which shows the report that the global handicraft market is estimated around US\$ 235 billion and the expected average annual growth rate of world market in craft sector is 5% approximately. The reason of its marketing backwardness is consisting several factor-like traditional techniques and primitive designs, handmade and costly, poor infrastructure, insufficient marketing and promotional strategies, high charges on transaction etc. EPCH and Govt. of India are working on these crucial issues and it will minimize all kind of hindrances of Indian folk craft and arts in the way to achieve the optimum success.

During the financial year of 2017-18 Indian folk craft exports reached the peak of 3555 US Million Dollar. The scenario of export of folk and indigenous craft article in break-up data is like shawls growth value at US\$ 0.66 million, Handmade printed textile, and Embroidery at US\$ 598.8 million, Atar and Agarbati at US\$ 149.82 million, Crocheted crafts at US\$ 506.17 million, during same financial year. The bulk of the exported craft article of India are exported in top ten countries around the globe like USA, United Kingdom, United Arab Emirates, Germany, France, Countries of Latin America. Netherland, Canada and Australia. The Govt. of India took various initiatives to boost up the marketing and sustainability of this craft article like increasing in

incentive rate holds under MEIS (Merchandise Export from India scheme) from 5 % to 7% for this traditional craft items so that it will conveniently recover the input cost during its production and fix an ideal competitive pricing for a healthy completion and stable export.

5. CHARACTERISTICS OF TRADITIONAL FOLK CRAFTS AND ARTISANS IN INDIA

Characteristics of traditional folk crafts and artisans are as follows:

- i. As a decorative or functional art form, folk craft applies hand-made traditional techniques, and necessitates specialized work.
- ii. Instead of synthetic or artificial materials, artisans use natural materials to create craft articles like Terracotta, Stone craft, and Chhau mask (mukhosh) items.
- iii. As craftsmanship passed down through generations, with children learn techniques from their parents.
- iv. Folk craft production often involves a collective effort to create artefacts.
- v. To display their ability in making truly original pieces folk artisans create a diverse range of artworks.
- vi. Folk craftsmanship reflects in a significant way the culture, values, traditions, and modes of existence of people.

There are several socio-cultural and economic factors which is favourable for craft concentration in this western province of west Bengal known as Jangalmahal region. These are as follows:

- i. Less corpus (capital) investment is needed.
- ii. Imparting cultural and aesthetic values in craft items.
- iii. Very less (ignorable) amount of import materials is needed.
- iv. Ease of accession in labour availability.
- v. Availability of Eco-friendly raw-materials in a very minimal input cost.
- vi. High potentiality of export in national and international market in respect of demand.
- vii. Huge employment in rural area round the year.
- viii. Traditional skills that are transmitted generation after generation easily and rationally.
- ix. Eco-friendly production system enhances awareness about green economy and conservational attitude.

- x. Innovative and customize designs accelerates the popularity and craze about the folk craft items.

6. MAJOR HINDRANCES THAT ARE FOLLOWED DURING EVOLUTION OF FOLK CRAFTS

In present context we are enjoying the superiority of globalization and modernization. In each and every sphere of life the machine-based products are used rapidly which is durable at the same time cost effective. The major problems of artisans in Jangalmahal region during its evolution are given below (Jena, 2007).

In context of globalizations, direct artisans and buyers' relationship got modified and previously Jajmani relationship are abolished completely. Although in present economy traditional folk crafts become one of the significant emerging economic sectors. Although the artisans need to depends upon petty merchant capitalists and middleman who only pays wages to the artisan on per piece basis. Although Govt. took initiatives in this region by forming self-help group and other cooperatives in which ample investment are sponsored by them.

The artisans in this Jangalmahal region having a poor literacy rate and inadequate technical skills. A vast portion of craftsman population especially the old aged having a low literacy level and they have a problem to understand the recent trend of market, solving simple mathematics and business issue. In India around 25 lakhs artisans have poor literacy skills mostly live-in rural area (Kapur, 2014). So, they don't possess the adequate skills and knowledge to safeguard their own business interest and enhance their productivity due to their low level of literacy skills.

The artisans in this Jangalmahal region are well apprehensive about the introduction of free trade and business, globalized productions, assemble techniques will make blunt and out price the hard effort and labour of the artisans. So, advent of modern mechanization and cheap prices will undermine the popularity and craze of traditional folk crafts in this region.

In most of the cases in this Jangalmahal region the artisans can't able to control the production system by their own effort. Due to their lack of consciousness and financial assistance they obliged to depends blindly upon the middleman and trade entrepreneurs. These petty merchants occupy the apex off production ladder. So, maximum earning is washed off by this merchant capitalists. So, the artisans of this Jangalmahal region become poor in the vicinity of poverty cycle although this craft items have a huge demand in national and

international market. As the employment opportunity and livelihood earning from this craft sector is not remaining in a satisfactory level so tendency of shifting the occupation from craftsman to other daily based wage services are found in this study region.

Most of the cases as per the customer satisfaction review it is found that machine made products with its lustrous color, resistance power, durability and customary appearance make it more demand oriented. So, in contrary of traditional home-made craft products, this machine made, innovative crafts are largely occupied in market. As in present market economy the consumption pattern by individuals is a principal matter of concern. In this point of view this community based handmade crafts remain undermined.

Artisans in this Jangalmahal region sustain and preserve their authenticity and originality in their ethnic expression. They can't adopt the changes of present morphology of craft article as per the global demand. So, less innovation, less adaptability, primitive traditionalism makes this craft work to be a backbencher in front of machine made and readymade craft articles.

7. IMPRINT OF GLOBALIZATION ON FOLK CRAFTS IN JANGALMAHAL REGION

Assessment of present craft market showing a cut-throat competition among the craftsman who are being engaged in this craft practice. This Globalization process acts as a blessing to craftsman in some selected domain like Globalization helps to earn foreign exchange through export of craft items in abroad, on the other hand it has an imprecation role in some selected issue like reduces demands in few traditional craft items as the growing popularity of machine-made global product in an affordable prices.

7.1. Positive Impacts of Globalization on Folk Crafts

Some enlightened part of globalization in this study area are given below:

- i. With the help of Globalization traditional and obsolete conception regarding *trade barriers of world economy* are become abolished. Now craft items of this economically backward region can participate world wise trade practice without any hindrances to sustain economic growth.

- ii. Competition between various craft items of this region will boost up the local economy. So, the healthy trade practice enhances the product quality and standards.
- iii. Globalization makes the whole world within a hand. Geographical barrier is completely valueless at present day context. So, artisans of this region can coordinate and assemble their designs and thoughts with artisans of other country.
- iv. Through the increasing connectivity of Globalization, artisans of Jangalmahal region get well accession with various supportive machine and tools that enhance the production frequency and durability of craft items.
- v. Through globalization the Indian craft items are exported to USA and earn capital goods which is expected sign of every growing economy.
- vi. With the increasing competition in market economy the craftsman and associated craft organization create more value-oriented craft articles to fight over this stiff situation.

7.2. Negative Impacts of Globalization on Folk Crafts

It has some antithetical impact on craft propagation. These are given below:

- i. Although this Terracotta, Dokra, Stone-carving, Chhau-mask have a high demand in craft market both in national and international level and it optimize its export in a satisfactory level, but the Globalization process accelerate the import of Chinese craft items in a high quantity in Indian market. Because of its cheap prices and plastic attraction, it occupies the whole Indian market and traditional Indian folk crafts are eliminated in this stiff market competition.
- ii. The Globalization widen the gap between rich and poor. As per the review of economist this Globalization only enriched the middle man and large entrepreneur by wealth whereas the poor remains still in poverty cycle and they don't have the access to healthy life practices.
- iii. Due to Globalization a wide range of career opportunity and its dimension is now open up to all. So present generation of craftsman community of this region are leaving this potential craft practices to engage other various service sector in

- Urban economy. As for example the Pottery craft has been suffering from acute crisis of young generation craftsman and skilled manpower. Chinese crafts utilize this weakness of regional craft and expand their business in Indian market.
- iv. Globalized world makes a close kinship to every people belongs different cultural and racial group of worlds. Due to cross cultural assimilation some traditional and primitive craft articles just loss its traditional values and moves in the way of extinction.

8. CONCLUSION

This folk craft sector of this Jangalmahal region is separable in terms of production techniques, manufacturing types, labour and capital investment and marketing policy and other parameter by which a large-scale industry is defined. Folk craft is generally incorporated in unorganized, small scale, cottage sector often produced by hand with minimal support of tools and machines. On the other hand, large industries are categorized as manufacturing and highly organized by its production scale and other economic parameter. These folk crafts having a wide range of opportunities as well as some problems in India due to globalization impact. Among the advantage it creates employment potential and capital accumulation that enrich the regional and national economy on the other hand it doesn't earn proper wages in terms of standard quality of living for the artisans at present situation. It can also be concluded that although it faces stiff competition in global market economy but in near future it arises its export potential and economic turn over from this craft production in Globalized economy. Although this craft items confronts some challenges but it will overcome by its technical up gradation, capital investment and modernization effect. Government of India and State government simultaneously take some effective strategies in Globalized economy to provide a strong financial back up to resist this traditional craft practice from extinction and took some action plans so that craftsman and their handmade products can sustain strongly in the stiff competitive market of globalized era.

In this Jangalmahal region there is numerous ethnic and artistic folk crafts which reflects local culture and traditional life pattern. Most of the cases these artistic substances are made by hand with traditional home-made technology. The uses of machine or mechanized modern tools are very infrequent and ignorable in this unorganized

sector. But this leads a poor volume of production and costing of craft items are rises very high which goes beyond normal purchase capacity of the buyers. In this context with arrival of globalization and modernization present techniques, production technology, sustainable fuel utilization is the need of the hour. Govt. and other agency should implement various developmental scheme through which a proper training, skill development workshop by which the local artisans will benefitted and able to generate productivity within a marginal and nominal production costs.

So, it is the need of the hour to adapt and adjust with present innovations and technology. Ministry of commerce and Ministry of Tourism will work simultaneously to provide all financial assistance and other business support so that this craft article can reach the global platform with its commercial; potentiality and trustworthiness. With this kind of favourable strategies local artisans can get all financial and organizational support also able to generate business awareness and prudence about globalized designs, forms and shape of craftworks that are accredited nationally and internationally.

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