



Socio-Economic Study of the Clay Doll Making Ghurni Artisan Community in West Bengal

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Abstract

Practices of art and craftsmanship are a way of establishing an identity as a community. The Indian artisan community is a diverse and vibrant group of individuals who create handmade goods using traditional techniques passed down through generations. These artisans come from various regions of the country and specialize in different crafts, such as pottery, weaving, embroidery, and metalwork. Since the 19th century, the potter artisan community of Ghurni, Krishna Nagar, West Bengal, has practiced and produced handmade clay idols and gained recognition globally for their quality and uniqueness. Despite their invaluable contribution to Indian culture and heritage, these artists face challenges such as a lack of market access, inadequate financial support, and competition from mass-produced goods. These difficulties often result in low wages and a struggle to sustain their livelihoods. The research paper is conducted by structuring and structuring a questionnaire, conducting surveys, and collecting data from various media. The research analysis is being done to find solutions so that this potter artisan community can cope. The research advocates for instantaneous government intervention in the development of the community.

Keywords: Artisan Community, Pottery, Socio-Economic, Cultural Practices, Ghurni Artist, Traditional, Rural Society.

Introduction

Art has long been recognized as a significant form of human expression, encompassing a wider range of creative practices that reflect cultural, social, and personal narratives (Davies, 2012 ; Zalta et al., 2018). Artisan communities hold a special place within artistic production as custodians of traditional artisanship and cultural heritage (Green, 1997; Kolay, 2016; Pinto, 2020). Artisan communities, comprised of skilled craftspeople, have existed for centuries,

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preserving and transmitting specialized knowledge and techniques from one generation to another (Ritzer, 2011; Merriam-Webster, 2015; Dana, 2022). These communities are deeply connected to cultural traditions, often rooted in specific geographical regions or cultural identities. Their craft traditions encompass diverse art forms, including pottery, weaving, metalwork, woodcarving, etc. The artisan community plays a vital role in society by bridging the past and the present, acting as repositories of cultural memory, and contributing to the continuity of artistic traditions (Dundes, 2022; Bauman, 1971). They create objects of both aesthetic and utilitarian value, infusing them with their unique artistic vision and skill (Pinto, 2020). Often imbued with cultural symbols and narratives, these creations become tangible representations of a community's identity and heritage (Green, 1997). Artisan groups and Pottery are also known as village industries. India is a rich cultural country with many forms of art and heritage. Village industries are very small, where workers are family members and work at home in their villages. Pottery and crafting began in 1915 and became a manufacturing industry (Deb, 2014). As a second primary economic sector, handicraft industries play a vital role in the rural economy (Jana, 2016). These small industries where workers work at home by using their tools are also called village industries. The pottery and craft artisan industries are examples of the village industry. Village industries contribute to improving economic reliability and provide basic instant needs such as food, clothes, residence, etc (Alur, 1947). Craft industries have helped local artisan communities grow their financial systems in the countryside (Chyanraj, 2005).

This sector is highly dispersed and unorganized, but has vast opportunities for sustainable employment in the rural environment. These craft industries are quite small (Akilandeewari & Pitchai, 2016). There are many classifications of the handicraft industry, such as pottery, clay crafts, cottage farms, household crafting, etc. Evidence from the civilization includes cultural experience, innovative pottery practices, creative handicraft traditions, and various kinds of tools and techniques (Mishra, 2016; Hazra & Barman, 2017; Sikdar & Chaudhuri, 2015). Handicraft industries in India are utilized as a tourism appeal (Gartner, 2005; Mukherjee et al., 2016). Handicrafts engage in recreation and familiarize tourists with the attractions of the country, enhancing the country's culture. The old and traditional handicraft production techniques are carried from the ancient generation to the present generation. The artisan community's hold-on tendency and occupation lead to a pivotal role for the tourist.

Culturally, the Krishnanagar clay dolls embody Bengal's rich narrative traditions and mythologies. Each Doll manifests the region's folklore, religious stories, and social life, making them cultural artifacts that preserve and propagate local heritage. The craftsmanship in crafting these dolls is a testament to the community's artistic excellence and commitment to maintaining a cultural community. Workshops and training sessions aimed at the younger generation are crucial in preserving these skills and ensuring the survival of this art form. Furthermore, the cultural structure of this industry is closely tied to the social identity of the artisans. Making clay dolls is not just a means of livelihood but also a cultural expression that fosters community bonds and social cohesion. Festivals and fairs featuring these dolls significantly sustain this craft's cultural relevance and visibility.

In West Bengal, handicraft industries have had a sole characteristic since ancient times due to its art culture and artistic formation. It had a wide range of demands in the European market during the British period (Prakash, 1985). Household industries focused on rural areas with meager income and basic requirements. The use of low technology and low levels of production characterizes these industries. These industries depend on the artisan self-investment and their capital. Due to the lack of knowledge of technology, illiteracy, and poverty, the standard of the product and production of handicrafts is average in quality (Kasemi, 2013). On the other hand, the specific system of clay material usage, traditional

manufacturing techniques, skills, and knowledge of coordinating ways keep this cottage industry renowned.

Previous studies on different artisan community groups at the international to national level have revealed the different aspects of their traditional concepts, the unique qualities of pottery style, their social structure, and economic base, and highlighted the issues that supported the discussion and this Ghurni art community topic for the present study. Since civilization, pottery has been made for functional purposes, such as decorative things for houses and everyday uses, e.g., cooking using vessels, jugs, pots, etc (Martin et al., 2016). Shah and Patel (2016) have brought to the attention e-commerce activities in developing rural artisans in India. Das (2019) studied the local artisan community in the Dibrugarh district of Assam State and investigated the problems and prospects of the community, which plays a vital economic support for rural livelihood (Das, 2019), and studied the quality of artisan craft in developing countries, which is not at an acceptable level for exporting to international markets. However, it can be preserved for the local or domestic markets. As per the report of the development commissioner (Handicrafts), lack of capital access and minimal governmental support are the main reasons for the underdevelopment of the rural community (Figure 1).



Figure 1: Art doll making process at Ghurni (captured by author)

The clay combines the five essential elements of Air, Fire, Earth, Water, and Ether; it is stated that Indian clay workmanship is magical (Pramanik, 2021); several clay objects have been discovered in numerous structures and dolls in Mohenjo-Daro and Harappa, according to diverse discoveries. These time-honored crafts have been handed down for generations and are the most affordable form of expression for the arts that have survived a great deal of change while still holding a special place in our hearts. The Krishnanagar region of the West Bengal state has been given more importance in studying the artisan community and their livelihood in the present context. The Ghurni region is quite famous for terracotta clay doll making, and sundried clay dolls have been used since Krishna Chandra, the king of Krishnanagar. This handicraft community began 250 years ago, got support from the majestic, and became popular in the national and international markets (Mukherjee et al., 2016). These realistic clay dolls and models are used in the social sense in garden houses, children's parks, pandit sabha, and different fair festivals. Some popular clay models of the artisan community are 'Baul couple,' 'Farmer,' 'Blacksmith,' 'Tribal couple,' 'Jhulan Doll,' etc. The Ghurni, Krishnanagar clay doll

artisan Community is acknowledged as having a unique cultural heritage, but it is currently losing its distinctiveness, which should be preserved and sustained. The community's traditional craftsmanship and artistic practices are gradually diminishing, and its cultural identity is at risk of being diluted or forgotten. This situation calls for an in-depth examination of the factors contributing to the loss of distinctiveness and the development of strategies to preserve and sustain the Ghurni, Krishna Nagar clay doll artisan community's cultural heritage. This research aims to investigate the factors leading to the decline of the distinctiveness of the Ghurni, Krishnanagar clay artisan community's cultural heritage and propose measures to preserve and sustain their unique artistic practices. The research will delve into historical, socio-cultural, economic, and environmental aspects that have contributed to the erosion of their cultural identity. Present Research also wants to know what kind of artistic techniques, design, and material changes they have gone through. These questions are pertinent given the changing nature of market demand for artisan products that seems to have resulted from the change in culture and aesthetic sense of the people. Our second goal has also been to develop some actual suggestions for reviving these sectors while considering the best-qualified artisans' opinions, strategies, and ideas to advocate for their skills' continued practice and success.

Artisan Community in Ghurni, Krishnanagar- Profile

Ghurni is situated in the neighborhood of Krishnanagar in the Nadia district of West Bengal. Krishnanagar was once known by its old name, Rewe, and was situated on the bank of the Jalangi River. Krishnanagar is named after Raja Krishna Chandra Ray, who expanded the patronage of the arts in his kingdom. Many potters' families from Bangladesh were brought by Raja Krishna Chandra and settled here in Krishnanagar. Ghurni is a famous place known for its clay dolls and terracotta. The latitude and longitude of this location are 23°24'N – 54°92'N and 88°30'E -30°24'N. The climate of this location is primarily humid and subtropical monsoon. Alluvial soil is composed in most areas because this is an agricultural distribution center with fertile soil. The place is a very good source for producing clay dolls and clay idols. This community spreads over the area (colonies) of Pal Para, Halder Para, Sandhya Para, Kalipur, Bhatjangla, Rathtala, and the surrounding Krishnanagar suburban villages. The primary water source comes from the Jalangi River, and local ponds, tube wells, and wells are available nearby. Organic materials like alluvial soil are available from the riverside of the Jalangi River. According to the 2011 census, the total population and household numbers were 1,694 and 396, with 52% of the male population and 47.81% of the female population residing here. Economical workers such as cultivators, agricultural laborers, and household industry workers (Census, 2011). Among the artisan communities of West Bengal, Ghurni is one of the groups of clay doll makers that actively produces traditional, unique clay products. Its popularity reaches national the international markets. But at the same time, experiences present opportunities and threats. Clay dolls tell and narrate the story of Krishnanagar's daily life and portraits of famous personalities, God and Goddess, etc.

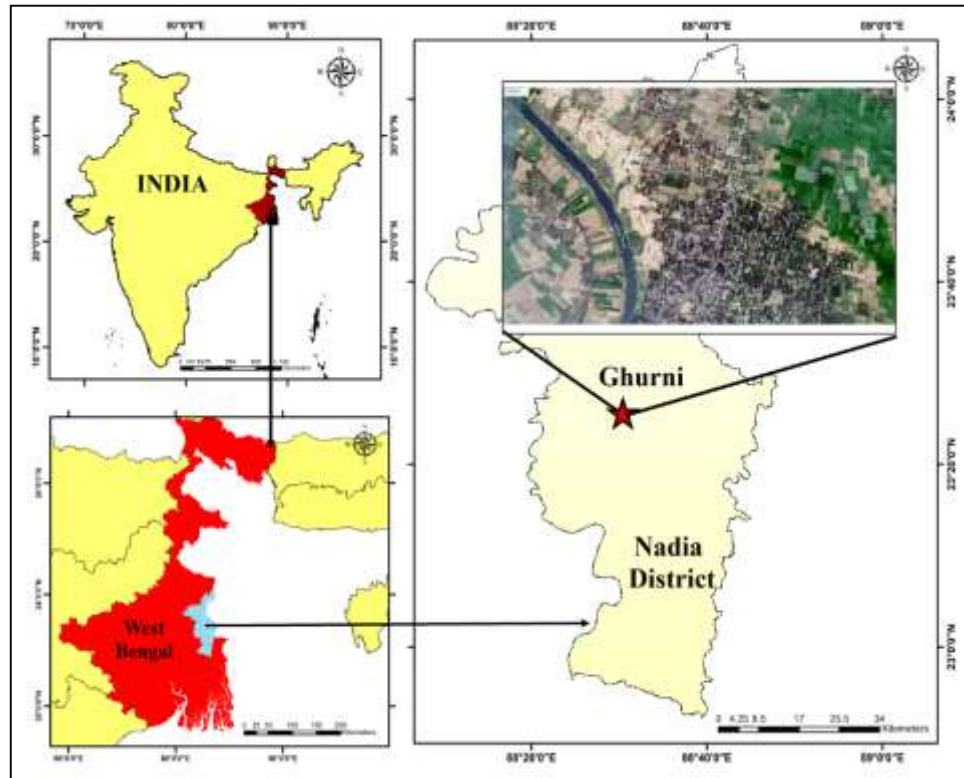


Figure 2: Location of the study area (made by the author) Methodology

The efficiency of the cottage industry of Krishnanagar Ghuri locality depends on several factors, e.g., the traditional mechanism of crafting, the structure of clay, the working participation of artisan communities, the amount of investment, and its marketing zones. A structured interview schedule method was adopted to collect information about the group and to conduct a detailed study of the Ghurni artisan community. A questionnaire was prepared to get the answers from the selected respondents. The sampling structure was random. The source of data is primarily collected from artisan household surveys. The other pieces of information were collected from different governmental sources, e.g., official websites, statistical handbooks, Census of India reports, Govt gazetteers, magazines, previous literature, journals, etc (Figure 3).

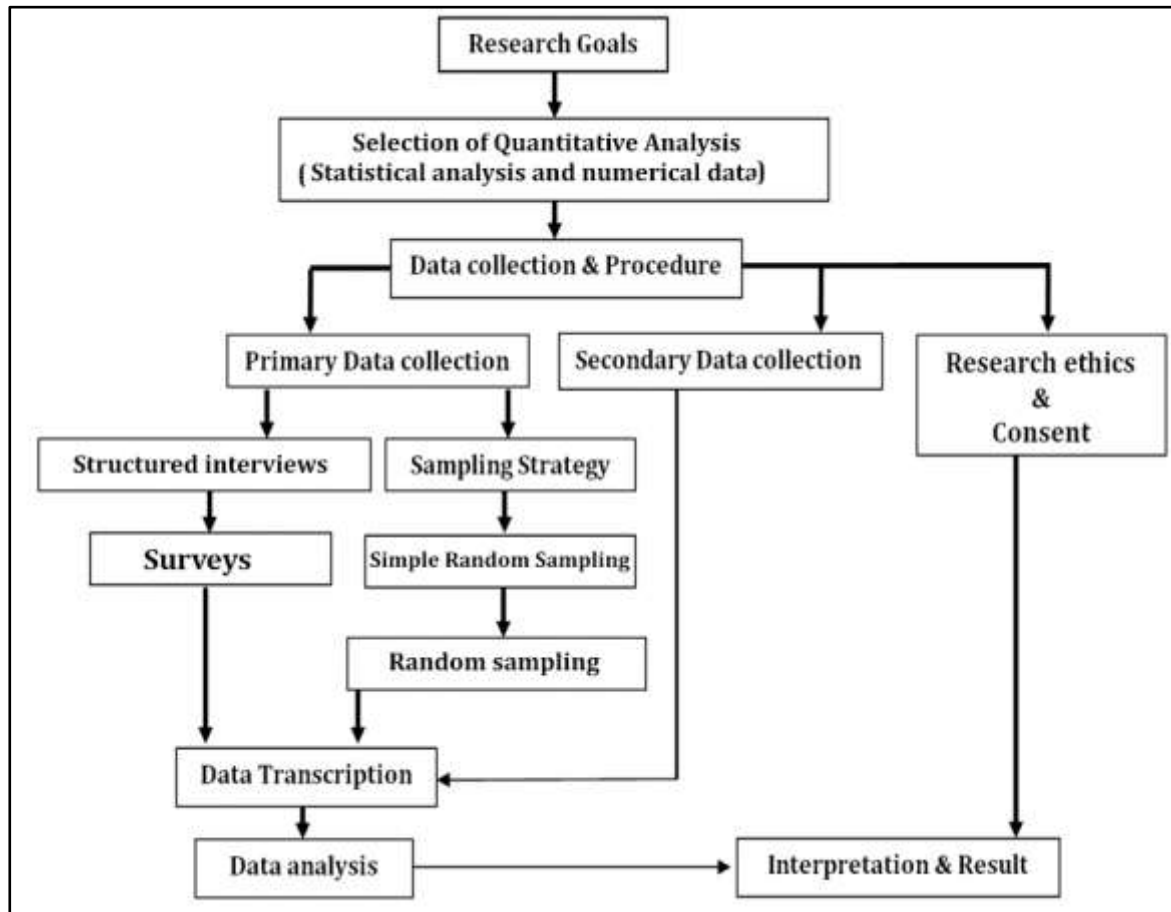


Figure 3: Flowchart of Research Methodology (made by the author)

In knowledge, pottery and artisan activities are quite traditional and contribute to the household economic sector, making them profitable. However, on the ground level, the scenario shows that this labor-intensive activity is inefficient in sustaining livelihoods. Economic burdens like lack of governmental support, inadequate government investment, product marketing problems, and lack of credit facilities reduce economic empowerment and doll production.

The Social Structure of the Community

Table 1 shows the sex distributions of this artisan group. Among the total samples, the number of male producers is 87.5%, and females are 12.5% only. This artisan community has been taken over by the male majority. The age distributions of the community reveal that the 25 to 45 age groups are actively engaged (Table 2). As per the respondents' interview, 35% of working artisans are under the age group 25-35, 22.5 % of producers are under 35-45, and the remaining 40% are included in the 45-65 age group. Table 3 shows that the respondent producer dominantly belongs to the Scheduled caste, with 52.5%, followed by the 'general' caste (42.5%) and other backward classes (OBC) (5%) of people. The level of education of respondent producers is shallow. Around 75% of the community's population is under the primary level of education (Table 4). The situation indicates that the social conditions, especially the schooling stage, near the ground, affect their economic circumstances directly or indirectly. Only 2.5% of producers have a graduate level of education (Table 4). It is also observable that the higher education of the new generation of this community is not willing to be involved in clay doll-making services. Therefore, 10% of producers want to change their line of work (Table 5). However, 90% of the producers stated they were unwilling to change their profession. There is a positive relationship between the level of education and the change of profession. The higher stage of schooling leads to changes in the producers' household industry and joining other secondary work sources for their livelihood (Table 5). Table 6 shows

that 82.5 % of the producers of the Krishnanagar Ghurni artisan community originated in this place by birth, and the remaining 17.5% of the respondents have migrated from other places. The community's monthly income status is deficient, affecting their occupation, activities, and livelihoods. Only 15% of the producers earn above 5000 rupees monthly, whereas 42.5% earn less than 3000 rupees (Table 7). Table 8 shows that the community's family types are merely two types from the social perspective, i.e., joint and nuclear. This artisan group has its own house (97%) (Table 9).

Table 1: Percentage share of producers based on gender

SL No.	Gender	Number of Producers	Percentage
1	Male	35	87.5
2	Female	5	12.5
	Total	40	100

Table 2: Percentage share of producers based on age criteria

SL No.	Age	Number of Producers	Percentage
1	25-35	14	35
2	35-45	9	22.5
3	45-55	8	20
4	55-65	8	20
5	65-75	1	2.5
	Total	40	100

Table 3: Percentage share of producers based on caste

SL No.	Caste	Number of Producers	Percentage
1	General	17	42.5
2	SC	21	52.5
3	OBC	2	5
	Total	40	100

Table 4: Percentage share of producers based on the education level

SL No.	Education level	Number of Producers	Percentage
1	Uneducated	2	5
2	Primary school	30	75
3	Secondary	7	17.5
4	Graduation	1	2.5
Total		40	100

Table 5: Percentage share of producers based on choices of occupation

SL No.	Want to change the profession	Number of Producers	Percentage
1	Yes	4	10
2	No	36	90
Total		40	100

Table 6: Percentage share of producers based on place of origin

SL No.	Place Origination	Number of Producers	Percentage
1	Migrate from other places	7	17.5
2	Born in this place	33	82.5
Total		40	100

Table 7: Percentage share of producers based on monthly income

SL No.	Monthly Income (in thousands)	Number of Producers	Percentage
1	2000-3000	17	42.5
2	3000-4000	11	27.5

3	4000-5000	6	15
4	5000 and Above	6	15
Total		40	100

Table 8: Percentage share of producers based on the types of family

SL No.	Type of Family	Number of Producers	Percentage
1	Joint Family	22	55
2	Nuclear Family	18	45
Total		40	100

Table 9: Percentage share of producers based on types of residence

SL No.	Type of Residence	Number of Producers	Percentage
1	Own House	39	97.5
2	Rented House	1	2.5
Total		40	100

An interview with the respondents revealed that male and female members of each family aged 20-50 are actively engaged in this artwork. Each labor involved 9 to 14 hours of artwork in one day to produce the clay dolls, whereas 2 to 6 laborers or workers are employed per family (Table 11). The laborers of the communities are mainly locally based. Laborers are staying in the nearby areas. The salary of each laborer varies from 1500-6000 rupees monthly. In Figure 3, as per the respondent, expenditures of raw materials for artwork per clay doll differ from 50 rupees to 200 rupees. The economic condition reveals that the families of the artisan community lie below the poverty line. The minimum production rate per doll includes labor, rent, fuel, tax, and others, which are 20, 1.5, 1.5, 0.5, and 2 rupees, where the amount of raw materials per doll needs clay, color, gum, G.I wire, cotton is 300 gram, 10 gram, 5 gram, 10gram, and 5 gram (table 10). 52.5% of the producers say that the cost of sale and distribution has increased, whereas, at the same time, 47.5% of producers answered 'no.' The profit level of the community has also decreased (Table 12). 97.5% of the producers have answered 'yes.' In parallel, information and knowledge are the primary sources to bring people from poverty to empowerment (Table 13). The present decades are the era of web networking and information technology hubs. Information and communication expertise developments brought the whole world into a single village (Table 14). Artisan communities or cottage industries are handicraft industries where employees are generally drawn from the weaker sections of rural and urban society (Akilandeewari & Pitchai, 2016). Economically, bunch productions are given priority by the artisans. Nevertheless, middlemen like vendors, dealers, and merchants handle the marketing of produce products. Effective marketing is needed to spread this creative production in local and international markets. Information networking has to play a vital role in advertising the crafts to the doorsteps of households.



Figure 4 Different raw materials used by the artisan (made by the author)

Table 10: Raw materials used to produce materials

SL No.	Cost of raw materials per dollar	Rupees	Amount of raw materials per doll	In gram
1	Labor	20	Clay	300
2	Rent	1.5	Color	10
3	Fuel	1.5	Gum (Fevicol)	5
4	Tax	0.5	G.I. wire	10
5	Other	2	Cotton	5

Table 11: Percentage share of producers based on types of residence

SL No.	Has the cost of advertising been increased?	Number of Producers	Percentage
1	Yes	22	55
2	No	18	45
	Total	40	100

Table 12: Percentage share of producers based on types of sale and distribution

SL No.	Has the cost of sale and distribution been increased?	Number of Producers	Percentage

1	Yes	21	52.5
2	No	19	47.5
	Total	40	

Table 13: Percentage share of producers based on profit level

SL No.	Has the profit level decreased?	Number of Producers	Percentage
1	Yes	39	97.5
2	No	1	2.5
	Total	40	

Table 14: Percentage share of producers based on the effectiveness of business

SL No.	A variety of attractive products are available in the markets; does it affect your business?	Number of Producers	Percentage
1	Yes	40	100
2	No	0	0
	Total	40	0

Industry and Its Contemporary Problems

Handicrafts and traditional artisan small industries of India made by rural culture have their unique fascination, which has national acknowledgment and international appreciation. As per the survey, it has been found that an average foreign tourist spent about 12000 INR on purchasing Indian handicrafts. It was estimated that foreign tourists spent Rs. 29851.54 million to purchase handicrafts in 2001. The state of West Bengal, India, has flourished with handicraft and artisan communities since pre-independence times. Bengal Basin is well-known for its culture and art form. During British rule, including in East India, there was a massive demand for Bengal handicrafts in European markets due to the low manufacturing cost and substantial trading profits. Some famous Bengal handicrafts are terracotta, clay dolls, and pottery from the Bankura and Ghurni regions of the Nadia district. Brass and bell metal handicrafts originated from the Bishnupur, Bankura, and Murshidabad districts. Dokra craft or tribal craftsmen are from Bengal, Orissa, Madhya Pradesh, and Andhra Pradesh. Furthermore, this is used to decorate homes, jewelry, idols, and many other ornaments. The craft is based on a metal-based cast. Bamboo is one of the most famous handicrafts in the northern part of West Bengal, i.e.,

the Cooch-Bihar and Alipurduar districts. Some popular crafts made with bamboo are chairs, flower vases, bags, umbrella sticks, etc. Mats' handicraft is a more sustainable and fashionable household craft in Bengal villages. This type of craft is found in the district of Midnapur. Rather than other handicraft industries, these artisan groups are wood carving, Kantha, horn-bone craft, sitalpati, stone carving, jute craft, leathercraft, etc.

The study focused on the Ghurni artisan community of the state, where clay dolls and crafts are famed for their quality of craftsmanship and uniqueness. Unfortunately, this artisan group is under threat. The declining situation of the community leads to a struggle for the survival of the community. Traditionally, the primary raw material used to make idols is soil, which the artist collects near the Jalangi River. The quality of river soil is being reduced due to human interference. The properties of silt are inferior when crafting idols, which leads to the quality of the products. In the modernized generation, the availability of raw plastic, nylon, and metal products has been used to manufacture non-breakable and long-lasting craft items, and demand for those crafts among the community has been increasing. On top of that, the new plastic and attractive product industry in the market is harming their traditional crafting. Those plastic or fiber casting products are permanent and long-lasting, which could destroy this traditional artisan business market. That has led to a reduction in the requirement for traditional clay dolls and potteries. The declining demand for clay items hurt the socioeconomic conditions of the artisan community (27). Krishnanagar Ghurni cottage industry is one of the traditional communities facing the same problems. Workers of the artisan group were exposed to a lack of labor, which was one of the problems. Fewer profits from this sector mean less involvement from people in their occupation. Due to the transformation of the profession, the workers' skills have decreased. Factors like lack of expertise, skills, patience, and time create a generation-wise reduction in production and attractiveness. Workers also said that the daily wages of other professions are much higher than those of this occupation. As per a survey study and information given by the artist, the cost of raw materials per doll is increasing; on the other hand, the selling price will reduce. Therefore, the group's profit levels have been down over the last few decades, hampering their business. The transportation rate has increased to transport these breakable clay dolls and idols over near and far distances. This is the reason for the loss of the artist. One of the reasons for the decline in business conditions is the adoption of technology and advancement. Buyers demanded machine-made products, whereas terracotta-made items are much more costly than fiber products. Another problem is the decrease in the number of expert artists. The older generation of the group had many specialist craftsmen. However, present generations of artisan groups tend to go towards higher education, leading to jobs in the service sector. That is why the expert skills are decreasing here. As per the survey interview, the community needs the government's financial support because their living standard is below the poverty line (BPL). There are a few policies and yojanas to reduce their poverty conditions, but few have been implemented yet. The financial support and benefits could allow the government to sustain its art and artisans.

Recommendation and future scope of study

Art and craftsmanship have long served as crucial elements in establishing and preserving the identity of communities. In India, the artisan community is notably diverse and vibrant, producing many handmade goods through traditional techniques handed down across generations. This study focuses on the potter artisan community of Ghurni, Krishnanagar, West Bengal, Renowned for its handcrafted clay idols since the 19th century. Despite their significant contributions to Indian culture, these artisans face numerous challenges, including market access issues, financial constraints, and competition from mass-produced goods. Given these challenges, future research could explore several avenues to support and revitalize the potter artisan community in Ghurni. One key area is technology integration; research could investigate how digital tools and e-commerce platforms can be leveraged to enhance market

access for artisans. This includes developing training programs to educate artisans on using these technologies and creating user-friendly platforms tailored to their needs.

Another critical focus is educational interventions; future studies could develop programs that provide basic literacy skills and offer training in business management, financial literacy, and digital marketing. Such programs could empower artisans to become more self-sufficient and competitive in the marketplace and on other platforms. Policy and advocacy efforts are also crucial; research could examine the impact of governmental policies on artisan communities and propose interventions for better financial support, legal protections, and market opportunities. Advocacy could also raise awareness about the cultural and economic value of handmade goods, fostering greater consumer support. Finally, understanding the sociocultural impact of declining traditional crafts on community identity and cohesion is vital. Further studies could explore these dynamics and inform strategies to preserve and promote cultural heritage through targeted community development initiatives. Addressing these issues requires a multifaceted approach that includes technological integration, educational interventions, and supportive policy measures. Future research should provide comprehensive solutions that enhance the livelihoods of these artisans and preserve and promote their invaluable contributions to India's cultural heritage. Immediate government intervention and sustained support from various stakeholders are crucial to ensuring the survival and prosperity of this artisan community.

Conclusion

West Bengal, India's cultural and economic fabric, is closely linked to the Krishnanagar clay doll potter business. It strongly argues how socioeconomic systems and traditional handicrafts are entwined. For many local craftsmen, this Indigenous craft is a significant source of income and symbolizes the area's creative legacy and cultural character. The socioeconomic structure of the clay doll industry in Krishnanagar is primarily made up of small, family-run firms. These businesses frequently work within the constraints of inherited knowledge passed down through the centuries. Many families in Krishnanagar rely on his craft for their financial survival, and the creation of these finely crafted dolls serves as their primary source of income.

The clay doll industry has demonstrated resiliency in the face of modernization and competition from mass-produced alternatives. By incorporating modern ideas into classic designs, artisans have adjusted and are drawing on a broader clientele, including tourists and art collectors. From an economic standpoint, the Krishnanagar clay doll industry supports the local economy by creating jobs and supporting related businesses, including local markets and raw material suppliers. However, these craftsmen's financial security is frequently jeopardized because their earnings are seasonal and based on market demands, festivals, and tourists. Limited access to official financial resources, which forces many craftspeople to rely on formal credit institutions, is another characteristic of the economic structure. Although the scope and effects of these initiatives continue to vary, the introduction of government programs and non-governmental initiatives to offer financial assistance and market exposure has been beneficial.

By generating jobs and assisting auxiliary businesses like local markets and raw material suppliers, the clay doll industry in Krishnanagar boosts the local economy. However, the seasonality of their income and their dependence on events like festivals, tourists, and market demand frequently make the financial stability of these artists unpredictable. Limited access to formal financial resources is another feature of the economy, as many craftspeople depend on formal credit institutions. Although these approaches differ in extent and impact, the introduction of government programs and citizen initiatives targeted at giving financial support and market exposure has been beneficial.

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Bio-note

Sangita Das is currently working as an Assistant Professor at Department of Fine Arts, School of Liberal Arts and Humanities, and pursuing a Ph.D. in Cultural Studies at Alliance University, Bengaluru. She holds a Bachelor of Fine Arts (BFA) in Sculpture from the Government College of Art & Craft, Kolkata, and a Master of Fine Arts (MFA) in Sculpture from Kala Bhavana, Visva-Bharati University, Santiniketan. She was awarded the National Scholarship by the Ministry of Culture, Government of India, in 2014 and qualified for the UGC-NET examination in 2019.

With over five years of teaching experience in higher education institutions across India, Sangita has actively engaged in interdisciplinary art education and research. Her creative practice encompasses sculpture, painting, installation, and photography, with a particular focus on sustainable art, land art, public art, contemporary art, urban architecture, and Indian temple architecture. She has participated in numerous national and international art exhibitions and workshops and has received several awards and recognitions for her artistic contributions. Her research interests are transdisciplinary in nature and include art and design theory, craft and design studies, sustainable artistic practices, cultural heritage, Indian art history, and architectural traditions. Through her scholarly and creative endeavours, she seeks to bridge the fields of art, culture, heritage, and education.

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