

The Reality of Commercialization of Different Cottage Industries in Bangladesh

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ABSTRACT

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This article talks about the commercial production framework, crisis and potential of a few of the cottage industries predominant in Bangladesh. At the same time, the traditional legends appeal to the rustic cottage industries which are on the verge of making a big appearance as financial and commercial sectors and the later picture of the current commercial impact has been highlighted. This article or segment needs sources or references that appear in valid, third-party distributions. This article examines the recent commercial expansion of cottage industries and the traditional legends of circumstance through participatory observations and interviews utilized in field studies.

1. Introduction

The rural cottage industries of Bangladesh have continuously been made to meet the wants of the nation and to promote the nearby culture outside Bengal. Even though the nearby cottage industries were once proliferated overseas to a constrained extent by the hands of foreign merchants. The impact of globalization on the design of Bangladeshi 'Shakher Hari' or 'Nakshikantha' is acknowledged all over the world nowadays. It pulls in different domestic and foreign non-governmental organizations and commercial production companies. As a result, the production of cottage industries, pottery, woodwork, etc. of this nation increased manifold within the last few decades. However, patronage has driven a change in the financial condition of numerous cottage industry-dependent societies which is obvious. However, the current picture of Bengal's abhorrent folk appeal in this recent commercial production-based cottage industry needs to be discussed. This article discusses whether the cottage industries of this country are being made commercially while maintaining the originality of their products as a citizen.

2. The Concept of Commercial Cottage Industries

Commercialization is a suffix that is well-known in the context of entire international and domestic economics. So in order to understand commercialization, it is necessary to know its nature. Everything in the world has started to come under the control of commercialization nowadays, so this suffix is being discussed on a large scale. The University of Cambridge defines commercialization as, 'The organization of something in a way intended to make a profit.'

That is the organization of something for 'profit' in some way. In this case, the whole process of collecting dividends from any economic content by organizing certain processes and applying certain strategies can be called commercialization.

The commercialization of cottage industries is defined as an 'economic organization' ranging from the collection of raw materials to the manufacture, industrialization, application of institutionally recognized methods in the manufacture of those products, marketing of industrial products, purchase and sale, dividends earned from them and finally new uses. Creator refers to the overall cycle of investment. Also, the commercialization suffix does not mean cottage industry organization and profit from it. It also discusses the future of sustainable and potential trade-in cottage industries based on market-based production, marketing and products and investors, beneficiaries and beneficiaries involved in market-based activities. Discussions on commercialization also include the living standards and socio-economic status of the people in the professional community involved in folk art. This is because there are some differences between the modern trade-based production system of folklore and the traditional and traditional creations. There are some psychological stimuli in the creation of traditional folk art that usually do not carry as much importance in the commercial cottage industry production system as they are careful about the financial profit of the product. Status of commercial and traditional production of various Bangladeshi cottage industries.

The Interior of the house, lavish wooden columns, Nakshikantha, cane chairs, etc. have been made within the villages for a long time. However, the homemade things within the village are not stuck in the rustic regions, they have spread as an item of luxury and beautification of advanced urban life. They are those advanced thoughts for this reason that have come into the entire process of collecting, preparing, manufacturing and promoting the natural ingredients of each surviving cottage industry in Bangladesh. In the period of free-market economics, a few trade establishments of Bangladesh are taking beneficial and appealing initiatives with the products of cottage industries of Bangladesh.

3. Various Cottage Industries of Coconut

As of late, in the southern district of Bangladesh, Bagerhat, the image of commercialization of a few commonly made cottage industries came up through field work. In this field work, a study is conducted on the nearby cottage industries such as coconut cottage industry, pottery industry, cottage industry made of 'Shola', timber industry, etc. included in commercial production and promotion. Attempts have also been made to find out the socio-economic status of the mainstream artisans of these commercially produced cottage industries and the degree to which the presence of traditional folk appeal in these cottage businesses has survived as a result of commercial production.

The history of making various coconut items in Bagerhat is exceptionally ancient. In several houses of Sadar Upazila and Rampal zone of Bagerhat, earrings of young ladies are still made of coconut garlands, musical instruments like 'Ektara', the canopy of the house is made of dried coconut fiber. However, at present Bangladesh Small and Cottage Industries Corporation (BSCIC) has its own manufacturing plant in Bagerhat producing different coconut items commercially. Showpieces, buttons, designed vases, children's toys, etc. of different sizes are being mechanically made in that production line with the scraps of coconut. According to the director of BSCIC in Bagerhat, the mechanical production of these coconut items is exceptionally productive there. They can make from one thousand pieces of coconut garland to two lakh pieces of buttons They offer distinctive sorts of

coconut items to retailers at Tk 300 to Tk 3,000. Whereas Sadar or Rampal artisans can offer hand-made coconut items at Tk 50 to Tk 500, the low-cost commercially produced items made by BSCIC laborers are effortlessly coming to elite buyers with brand tags.¹ In this case, the impression of conventional aesthetics is absent in these notable coconut items. Although created in a manufacturing plant, an artisan's imaginative consciousness and traditional folk sense of excellence are not reflected in these items.

4. The Current State of Pottery

The overview also looks at the economic picture of the potters of Bagerhat and Ahmedabad, a border village in the Khulna area. The most wage of these families of the 'Pal' community is to create various pottery items and sell them. However, the 'Pals' are battling to form they possess pottery items due to the high cost of the required soil, the additional cost of transportation, and the commercial expansion of pottery at the initiative of private companies. The demand for 'Malsa' is most noteworthy among pottery in this locale. Whereas it takes up to 40 minutes to create a single 'Malsa' by hand, it takes only 8 to 9 minutes to shape it on an automatic machine. As a result, the potters' benefit in the competitive market is less than that of the pottery production line set up by the NGO.² The truth of the words of the 'Pals' of Ahmedabad was found after seeing the project of making pottery through electric wheels introduced in the 'Chandramahal Eco Park' of Bagerhat. The artisans there said that although they were not potters within the heredity, they had learned from the NGO in 15 days of preparing how to form distinctive clay pots. Although made on automatic machines, these pots can be sold for up to Tk. 200 more than handmade pottery.³ After Nakshikantha in Bengal, most images can be seen in pottery. Where the rotation of the wooden wheel was blended with the recollections of the cherish and suffering from the potter. Nowadays, to maintain themselves economically, the potters need to make a few of the necessities of life. The support of different NGOs may have played a part in keeping the potters financially viable but they have not been able to bring back the ancient appeal of pottery demolished by artificial colors or the craftsmanship of fine motifs to the present folk art. So in light of this study, it is being revealed that where potters utilized to focus not on cash but the aesthetics of the industry, they don't have that opportunity in the current market framework. Present-day Bengali pottery has survived as it was as a livelihood.

5. The Modern Rival of 'Shola' Handicrafts

Similarly, the Shola-centric works of the 'Malakar' community of Bashkhali Union in Rampal Upazila of Bagerhat are on the verge of extinction in the face of commercial aggression. Colorful crowns, children's toys and other magnificence things made from 'Shola' extricated from the water body are a reflection of the ancient tradition of Bengali people's craftsmanship. However, at present, the utilization of Shola artifacts by Hindus, apart from different pujas or festivals, is being wiped out not as it was in this locale but the entire of Bangladesh. Dipali Pal, a shola artist from Bashkhali village, said that at present, a type of thermocol

¹ Director, Bangladesh Small and Cottage Industries Corporation (BSCIC), Bagerhat.

² Pal, S.P., and Student, Ahmdabad, Khulna.

³ Kingkar Saha, NGO trained Potter, Chandramahal Eco Park, Khulna.

called 'One Time Accessory' is the biggest competitor in the shola industry, and these thermocol plastic accessories are gaining acceptance in modern society faster than handmade shola art as they are cheap and commercially profitable.⁴ This conventional cottage industry of Bengal is battling to survive within the market with 'thermocol' plastics despite being high quality, despite being characteristic and fluid design.⁵

6. Positive Impact of Commercialization of Cottage Industries

The commercialization of the cottage industry is fundamentally creating a kind of blended response. This is often since, as this commercial production threatens the existence of the hand-made cottage industry, it has moreover created a few openings to work with the cottage industry in a new way. This fieldwork moreover illuminates us that,

- Incentives for investment in domestic handicrafts and cottage businesses are expanding within the commercialization of cottage industries.
- New ideas are being made on ways to diminish the wastage of raw materials in this industry and make them usable for afterward use.
- The path of cutting-edge research and observation with the motif of cottage industry is becoming easier. The intervention of private companies have given driving force to folk industries, import and export of their raw materials.
- Public and private support has created many new jobs in the cottage industry where job creation for young people has provided an opportunity for new generations to participate in the cottage industry.
- The handicraft and cottage industries are playing a special role in the total domestic production mainly due to this commercialization.
- The traditional Bengali cottage industries are getting the opportunity to attract domestic and foreign buyers as international trade products.

7. Negative Impact of Commercialization of Cottage Industries

On the other hand, on the reverse side of the coin, a dark future of folk craftsmanship is approaching in front of us.

- The traditional direction of folk craftsmanship is under threat due to the commercial production of programmed machines.
- Although certain folk arts have moved forward, most of them have been neglected and misplaced.
- Commercial cottage and handicraft production systems are getting to be huge competitors within the way of income of the artisans who are for the most part included in various cottage businesses for generations.

⁴ Dipali Pal, craftsman of 'Shola', Palpara, Bashtali, Rampal, Bagerhat.

⁵ 'Sholashipa' (Crafts of Shola). (2nd January, 2020). Dhaka: The Daily Nayadiganta.

- The shifting of raw materials to different institutions has increased the labor and cost of general artisans in obtaining raw materials.
- The commercial expansion of folk art in certain regions has begun to diminish the importance of industry in key specific regions which is causing problems in the region's production, market, and economics.
- As well as being dependent on glamor, it is often difficult to find sustainable products. Some cottage industries are on the verge of extinction due to the inability to keep pace with the intense market competition.
- In many cases, due to the manufacturer's brand tag, buyers have to buy these cottage products at higher prices than usual which is a kind of waste.
- Commercial production of cottage industries has already taken away the jobs of many communities as a result of the occupation of the local market of regional folk art.
- This is increasing the reluctance of the next generation of the community towards hereditary industries and interest in choosing new professions which could be a major factor in the extinction of those industries in the days to come.
- Besides, even though they know half of their own culture, the whole history, tradition, and activities remain unknown to the civil society.
- In various cases, vague and misinterpreted folk motifs of folk art are also displayed, in which case the fear of losing the traditional value of folk art remains.

After all, the commercial cottage industry often confuses the expression of accurate, aesthetic, and esoteric meanings of social elements which are not conducive to our cottage industry.

8. Conclusion

Everything has its ups and downs. One thing that must be made clear within the recent presentation of the craftsmanship and cottage industries is that on the off chance that we need to present our assets to the world in a fair and self-glorious way, we have to show the industries possess folk features and appeal. Again, in order to keep pace with the modern age, we have to be careful in using epoch-making instruments so that it does not obscure the mark of our heritage. All in all, this is the expectation that our cottage industry will present the Bengali culture to the world in great harmony by combining the millennial trend of Bengali culture and the phenomena of modern commercialization. As well as being an excellent example for the commercial ideals of folk art in other countries.

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