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Cultural Heritage, Rural Livelihood and Tourism Development: A Geographical Study of the Chhau Mask Industry in Charida Village, Purulia District, West Bengal, India

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Abstract-- The Chhau mask-making in Charida village also known as Mukhosh Gram in West Bengal is a part of our cultural heritage. It helps people in areas make a living. The Chhau mask-making is really something because it is very closely related to the Purulia Chhau dance. The Chhau masks are very important, for the Chhau dance and the community that does the Chhau dance.

The government has recognized the craft and the Purulia Chhau masks have gotten a status. This has made the Chhau mask-making more well-known. More tourists have been visiting Charida village. However we still need to think about how the Chhau mask artisans are doing and if the Chhau mask-making will survive. We also need to think about how tourism's helping the rural areas.

The goal of this study is to look at the lives of the Chhau mask artisans in Charida village. We want to see what tourists think about the Chhau masks. We used a mix of research methods. We did surveys, interviews and observations. We got information from the Chhau mask artisans, tourists and government reports. We used statistics to understand the data.

What we found out is that making Chhau masks is still the way that many Chhau mask artisans make a living. They still use methods that have been passed down through generations. It is really important to keep our heritage alive.

This helps the economy a lot. We also found out that most of the Chhau mask artisans are men. Women help with decorating and finishing the Chhau masks. The Chhau mask artisans do not make a lot of money. They face challenges. They do not have a market. The costs for materials are high. They do not get help from the government.

With these challenges more people wanting Chhau masks and more tourists visiting have created opportunities for the Chhau mask artisans. They can make money. Preserve their culture. We also asked tourists what they think about the Chhau masks. They really appreciate how authentic and beautiful the Chhau masks are. Social media has helped promote Charida as a tourism destination.

We found out that tourism has helped the Chhau mask artisans make money. It has also helped them sell their Chhau masks to people. It has also made people more aware of the importance of preserving our heritage. The Chhau mask-making tradition, in Charida is an example of how cultural heritage, tourism and rural development can work

To keep the Chhau mask-making alive we need to promote it on media. We need to help the Chhau mask artisans get assistance. We need to improve tourism infrastructure. We need to get young people involved. This research helps us see how things like culture can help areas that're far from cities grow and last longer. It is about using what people already have to make their communities better. Young people can play a role in this. Cultural resources are very important, for making rural areas sustainable.

Keywords-- Artisan Economy, Chhau Mask, Cultural Heritage, Heritage Tourism, Mukhosh gram, Sustainable Development, Rural Livelihood, West Bengal.

I. INTRODUCTION

Due to its unique mix of tribal and folk heritage, Purulia district is significant to maintain and promote India's cultural heritage. This area has many native arts and the globally known Chau dance is one of the major art forms representing Purulia's cultural expression. The Chau dance has received both national and global recognition by UNESCO for being one of the world's most valuable intangible cultural heritages. Chau dance depicts mythological and folk tales using martial art movements and masks, thereby preserving the manner in which these stories were told hundreds of years ago. In addition to Chau dance, Purulia has many other folk dances, such as Jhumur and Pata Naach, as well as traditional music such as Madal and Dhol. (Ma et al., 2017; Dhan, 2024; Kumbhakar, 2019).

The district's festivals, such as Tusu Parab and Bhadu, celebrate local deities and seasonal changes, reflecting the agricultural and natural roots of its communication to folk music, traditional craft and tribal festivals makes it an important center for understanding the continuity of India's cultural legacy, especially among its indigenous peoples.

Artisans (also known as craftsmen) use their hands and simple tools to create articles from a variety of materials, including: wood, fabric, clay, and metal. They use different techniques to both produce and adorn functional products.



The Indian handicraft industry contains an incredible diversity of handicrafts across India, with each state's distinctive culture, traditions, and customs - and the crafts available for purchase. If one were to travel from Kashmir to Kanyakumari and Gujarat to Nagaland (and West Bengal), they would find an endless number of handicrafts available for sale or exhibition. West Bengal is particularly and overwhelmingly recognized as a major producer of handicrafts, producing items ranging from terracotta to hand-loomed fabrics (or textiles) to conch-shell items to jute products and Chhau masks. Handicraft production and Chhau dance are key cultural and economic components for the people of the Purulia District (Saha, 2017; Kumbhakar, 2019).

The Chhau Mask Industry is a significant part of our culture and economy and continues to be a vital source of income for many families. However, this industry has many challenges including changing market demands, increasing production costs, inadequate institutional support, competition from modern products, and ongoing concerns about the long-term viability of traditional skills. The connection between handicraft production and security for rural livelihoods and tourism development has not been well studied from a geographical perspective. Understanding these key interconnections will allow for the development of effective strategies to maintain cultural heritage while simultaneously promoting inclusive rural development.

The aim of this current study is to identify the potential social and economic implications of the Chhau Mask Industry within Charida Village and assess its impact on rural livelihoods and cultural tourism. This will be accomplished through an examination of the production process, occupational structure, marketing practices, income-generating activities, and potential opportunities for tourism-related activities within the craft. By combining cultural, economic, and geographical perspectives, this research will add to the growing knowledge of how traditional handicrafts can be used as tools for sustainable rural development and for the protection of intangible cultural heritage within contemporary society.

II. OBJECTIVES OF THE STUDY

The current study is trying to figure out how important the Chhau mask industry is to Charida Village, Purulia District, West Bengal. We want to know how making Chhau masks affects peoples lives and the local tourism industry.

The study has goals these are:

A. We want to see how Chhau masks have been made in Charida Village over the years and how they are made traditionally.

B. We are looking at who makes Chhau masks what they do how money they make and who they work with.

C. We need to find out if making Chhau masks helps people earn a living and supports the community financially.

D. We are checking how Chhau masks are sold now if they can be sold online easily and what new opportunities the internet offers.

E. We are investigating how tourism affects the Chhau mask industry and its growth.

F. We want to know what tourists think of Chhau masks how they travel and if they know about the importance of Charida Village.

G. We are trying to identify the problems that the Chhau mask industry faces and how it can be sustained in the future.

H. We are suggesting ways to preserve craftsmanship help the artisans and promote tourism that is good for the culture and environment.

These goals will help us understand how heritage peoples livelihoods and tourism development are connected. This can contribute to the development of areas and help the local economy grow based on heritage. Chhau masks and Charida Village are very important to understanding this connection. The study is focusing on Chhau masks. Why they are significant. Chhau masks are key, to this study. We are looking at how they impact the people of Charida Village.

III. STUDY AREA

Charida Village, also known as Mukhosh Gram or Mask Village is in the Purulia District of West Bengal. It is in the westernmost part of India. Comes under the Baghmundi Development Block. Charida Village is at the foot of the Ayodhya Hills. These hills are part of the Chota Nagpur Plateau extension. The villagers have been making Chhau masks for a time. Charida Village is now a place for making masks in eastern India. Chhau masks are what Charida Village is known for. People make Chhau masks in Charida Village. The Purulia District has different types of landscapes. The soil in this area is lateritic. Plants do not grow much here. The weather in Purulia District is hot and rainy at times of the year. You can easily tell when it is summer, winter or the rainy season in Purulia District. The seasons, in Purulia District are very clear. The Purulia District has a lot of variation. It has types of landscapes. The soil is lateritic and plants do not grow much. The weather is hot and rainy. Purulia District has rainy weather during times of the year.



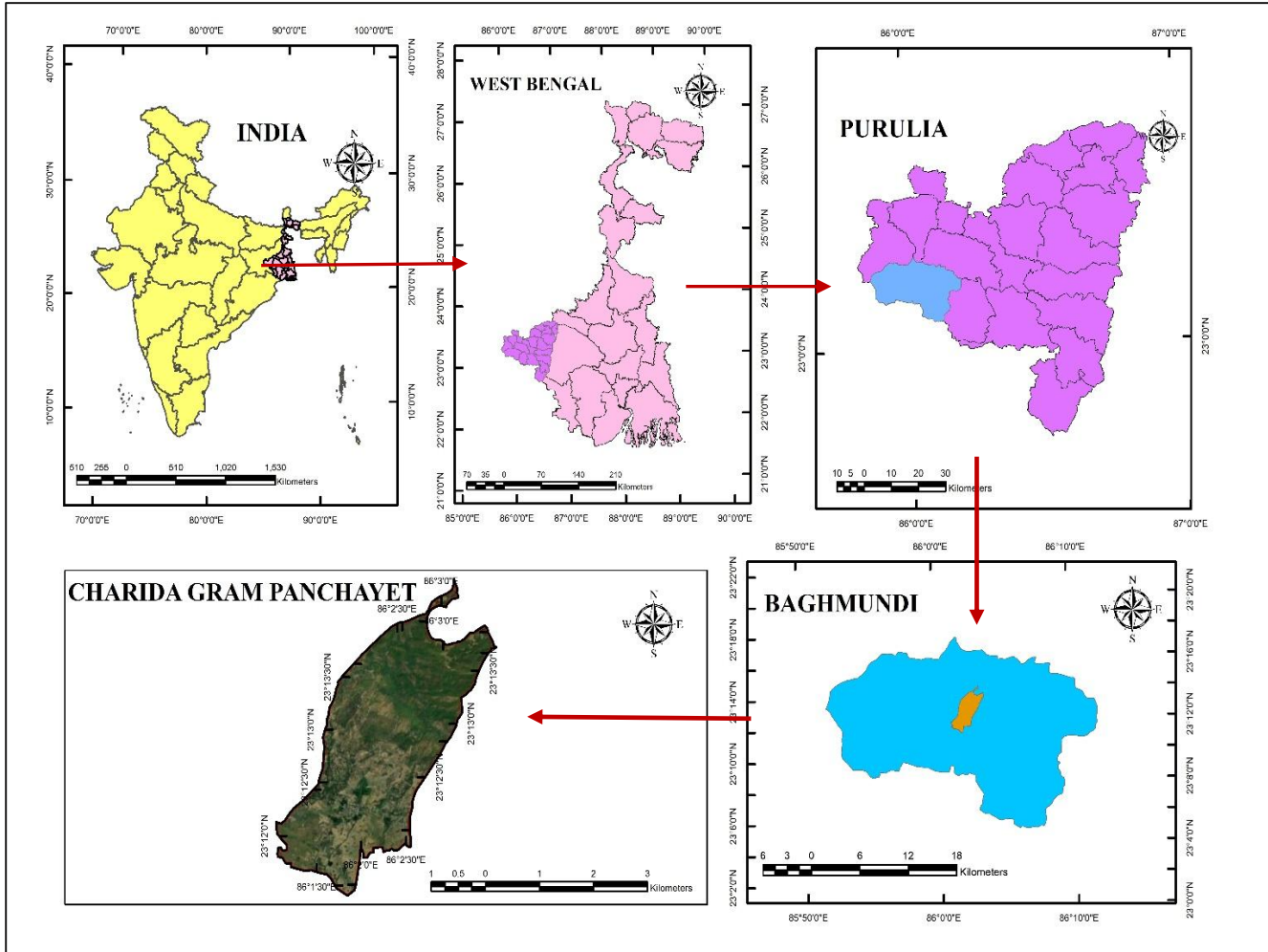
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Charida Village is on a route that tourists like to visit. Both the Ayodhya Hills and Purulias Cultural Landscape can be found along this route. In addition, Chhau masks made by artisans in this township are commonly used to perform Purulia Chhau dance. It has costumes, expressions and themes.

Over time people have started to like Chhau masks a lot. They buy them not in the region but also all over the country and even in other countries. The economy of Charida Village is closely tied to making Chhau masks. This industry provides jobs for artisans, traders, shop owners and workers. In years more and more people have been visiting the village. They come because of tourism, which has helped the economy. As a result Charida Village is an example of how cultural heritage, generating income and promoting tourism can work together. I think Charida Village was chosen for this study because it has an identity. It has artisans and its economy depends on handicraft production. The village is also becoming a destination for tourism. These characteristics make it a suitable place to study the relationship between craft industries, socio-economic development and heritage-based tourism in India.

The Chhau masks made in Charida Village are used in Chhau dance, which's a performance with costumes. Charida Village Chhau masks are very popular. The artisans of Charida Village make these Chhau masks which're a part of the village culture. Charida Village is an example of development through tourism and handicraft production. The people of Charida Village are artisans who make Chhau masks.

These masks are sold in markets and the economy of the village depends on selling them. The cultural heritage of Charida Village is preserved through Chhau dance and Chhau masks. The Chhau dance is performed using these masks and the artisans are experts in making them. Charida Village has an identity as an area with a tradition of handicraft production. The handicrafts of Charida Village, Chhau masks are famous. The people of Charida Village are proud of their heritage. Studying Charida Village will help us understand the relationship between craft industries and socio-economic development well as the impact of tourism on development. Charida Village is a tourism destination that attracts tourists who come to see the artisans and handicrafts. They also come to experience the village culture. The economy of Charida Village has improved a lot to tourism. The people of the village are happy and proud of their heritage. They are working hard to preserve it. Charida Village is an example of development with an economy that depends on handicraft production and cultural tourism. Studying Charida Village will help us understand the relationship, between craft industries, socio-economic development and heritage-based tourism. Location: Charida Village, Bagmundi Block, Purulia District, West Bengal, India. Geographical Coordinates: Approximately 23°11' N Latitude and 86°04' E Longitude. Administrative Unit: Bagmundi Community Development Block, Purulia District, West Bengal. Major Cultural Significance: Principal centre of Chhau mask production and an important cultural tourism destination associated with the Purulia Chhau dance tradition.



Map 1. Location Map of The Study Area

IV. DATABASE AND METHODOLOGY

A. Database

This study uses both secondary information to understand the Chhau mask industry and its impact on Charida Village, Purulia District, West Bengal. We collected data by visiting the study area and talking to artisan households, mask producers, shop owners, traders and tourists. We used questionnaires and interview schedules to gather information. We also observed how masks are produced, marketed and sold to tourists. We had discussions with local residents, artisans and community leaders to learn more about the history and challenges of the industry. Secondary data came from books, research papers, government reports and websites. We reviewed information and background literature to understand the industry.

B. Sampling Design

We chose respondents who work with Chhau masks and tourism. Our survey included households, shopkeepers and tourists in Charida Village. We selected respondents from socio-economic and occupational groups to get a diverse dataset.

C. Methods Of Data Collection

We used a mix of qualitative techniques to collect data. The main methods were:

- a) Household survey of families who make masks.
- b) interviews with artisans, traders and shop owners to learn about production, income and market links.
- c) tourist survey to know visitor characteristics, travel behaviour and perceptions, about Chhau masks and cultural tourism.

d) field observation to record production techniques, workshop conditions and tourism infrastructure.

e) photographic documentation to visually represent production processes, masks and tourism features.



Map 2. Location Of Sample site

D. Data Processing And Analysis

We coded, tabulated and analysed the data using statistics. We used frequency distribution, percentage analysis and comparative assessment to examine socio- characteristics,

production patterns, marketing systems and tourism variables. We presented the analysed data in tables, bar diagrams, pie charts, flow diagrams and thematic maps to help interpret and visualize the findings.



Photographic Figure 1. Photos Are Taken from Study Area (Evidence of Face-To-Face Interview)

E. Methodological Framework

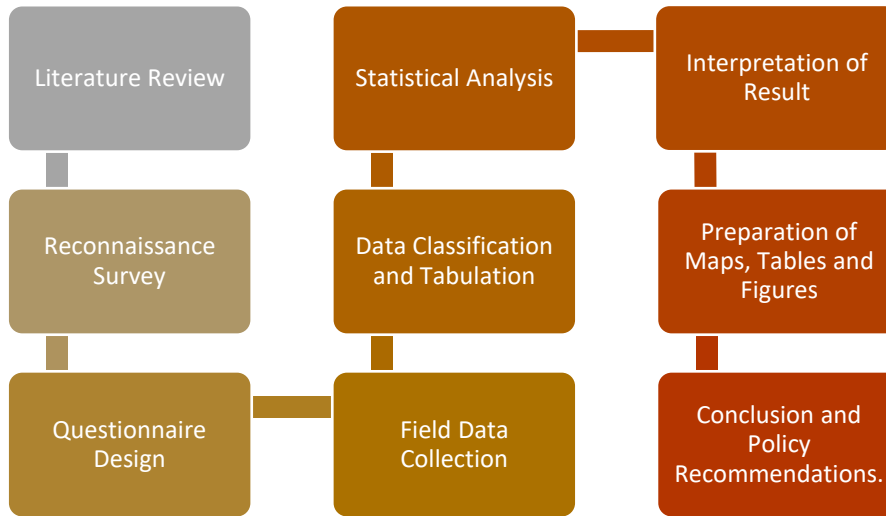


Figure 1. Methodological Framework

V. HISTORICAL BACKGROUND OF CHHAU MASKS

The Chhau mask tradition is a unique thing about eastern India and it is very closely associated with the famous Purulia Chhau dance. The Chhau mask tradition started from a mix of practices and folk traditions and religious performances and local cultural customs that developed over several centuries in the areas that are now West Bengal and Jharkhand and Odisha.

Among the three types of Chhau. Purulia Chhau and Seraikella Chhau and Mayurbhanj Chhau. The Purulia Chhau tradition is particularly well known for its fancy and brightly decorated Chhau masks which are a very important part of the performance.

The development of mask making in Purulia was helped by rulers and wealthy people who liked folk performances during religious festivals and special occasions.

Over time special groups of artisans got involved in making Chhau masks. Charida Village in the Baghmundi area of Purulia District became the place for making Chhau masks because it had a lot of skilled craftsmen and they passed on their traditional techniques to their children.

Historically Chhau masks were made to show characters from Hindu stories like the Ramayana and the Mahabharata and from the Puranas and local folklore. Characters like Durga and Mahishasura and Rama and Ravana and Arjuna and Ganesha and Shiva and other gods were shown with stylized Chhau masks. The Chhau masks made the performances look better. They helped the audience know who the characters were and what the story was about. The way Chhau masks were made was developed over years by artisans who tried new things and got better at it. They developed techniques like shaping clay and layering paper and using cloth to make the Chhau masks strong and then they coloured and decorated them. Even though things have changed a lot many of these methods are still used in Charida which keeps the craft authentic. In the few decades Chhau masks have become more than just something used in rituals and performances. More people are interested in folk art and cultural heritage and handicrafts and tourism which has made Chhau masks into something people want to buy. Chhau masks are now on display at exhibitions, museums, handicraft fairs, cultural festivals, and tourism centers throughout India and around the world. The fact that Chhau has been recognised as an integral part of India's cultural heritage means that the Chhau mask tradition now has a larger audience, and it is more valued than before.

Today the Chhau mask industry in Charida is an example of how traditional knowledge can continue even when things, around it are changing. The Chhau mask tradition is still going strong. It is still a big part of the culture of eastern India and the Chhau mask tradition is still closely associated with the Purulia Chhau dance. The craft includes unique artful creation, cultural identity and livelihood creation; thus it has a significant place in the cultural landscape of Purulia District as well as serving as a valuable cultural heritage resource for modern-day society.

VI. PROCESS OF CHHAU MASK PRODUCTION

Making Chhau Masks is really delightful and creative. People in Charida Village show their creativity while making these Masks with a lot of passion and dedication. Here are the steps to make and decorate the masks:

A. Preparation of Clay Model: First they make a shape of an object using mud and dry it in the sunlight. This is also called mati gara.

B. Paper Layering: Then they attach pieces of newspapers to the mud shape using glue. This is kagoj chitano.

C. Application of Kabij Paste: Next they put a layer of mud on the ash structure. This is lepa.

D. Cotton Layering: After the kabij is dry they cover it with a cotton cloth. This is kapor sentano.

E. Beating and Smoothing: They use a wooden tool called thapi to smooth out the mask. It is also known as matha-mathi or chikon. Then they let it dry in the sunlight and remove it from the structure.

F. Sun Drying: Using a tool called batali they create details like eyes and nose on the mask. This is khushni khoncha.

G. Application of Chalk Coating: They cover the mask with white chalk and let it dry in the sunlight again.

H. Colour: Depending on the mask character they use colours to decorate it.

I. Decoration: The final stage is decoration, also known as Shirabhusan or Mukut. They use materials like small pieces of wood, feathers, tinfoil and pearls to decorate the mask. These materials are bought from markets, like Burabazar, Kumartuli and Bagri. There's a type of decorative mask called 'Pancha Khillan'. Making Chhau Masks requires a lot of creativity and hard work. The people of Charida Village take pride in their work. Chhau Masks are a part of their culture.

Shops, trade shows, fairs, cultural festivals, public sector programs, and online retailers are all places where masks can be purchased. Masks can be found at craft fairs or cultural events as well. Traditional performing masks remain very popular. There has also been a growth in the popularity of decorative or souvenir-style masks among travelers and individuals who like to collect. The continual growth of the industry has helped the mask production industry continue to thrive. Creating a mask requires a combination of cultural significance and artistic design, as well as skill. A great deal of skill is required to create a mask. There are many traditional methods still used today when making a mask. The mask maker continues to play a significant role in preserving an important part of Indian culture through mask production. They have created job opportunities through applying their skills to mask-making. The opportunity and ability to work in the area of mask-making, continue to benefit from using traditional methods. Mask production processes are a vital part of preserving the cultural heritage of India.

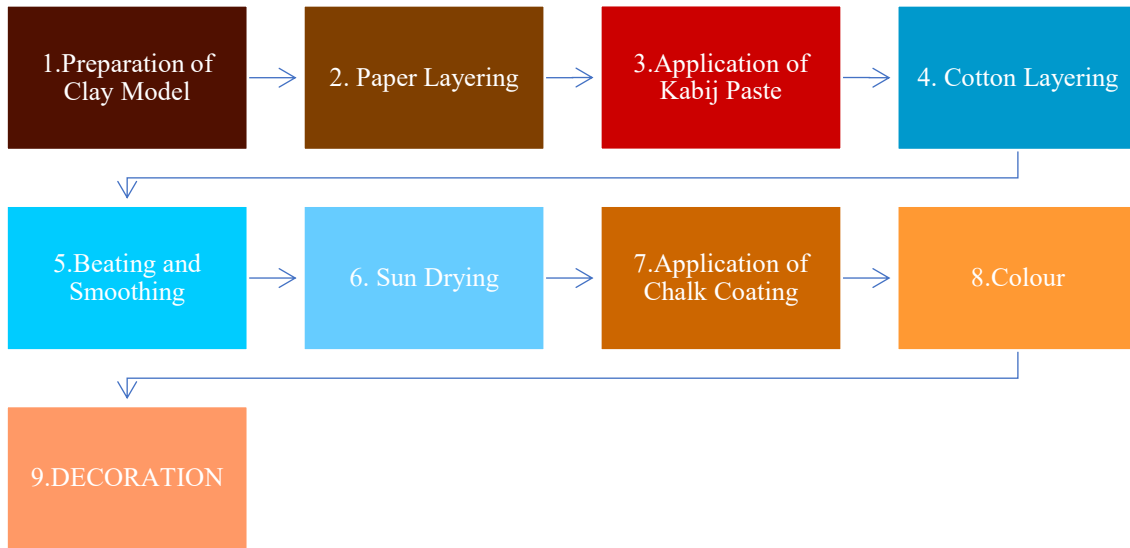
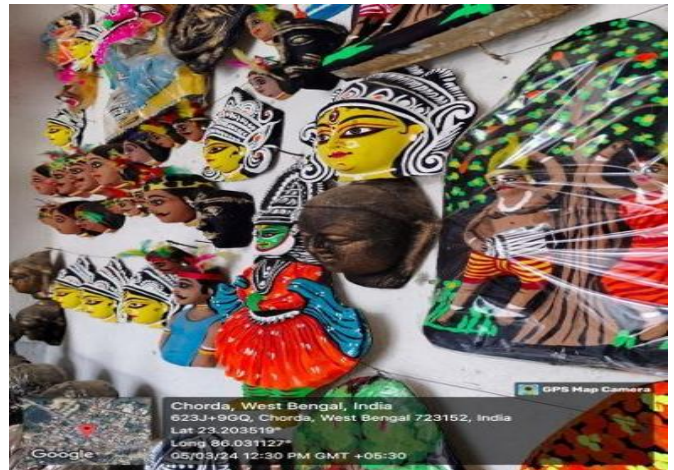


Figure 2. Process Of Chhau Mask Making

VII. RESEARCH GAP

Chhau dance has been studied more than its accompaniment, namely, the livelihood of Chhau artists. There have been few interdisciplinary studies that have combined a social and economic analysis of the craft with an analysis of how tourists perceive these crafts.

Little is known about how tourism affects the sustainable development of traditional crafts in rural areas of India. This study aims to address this gap in knowledge by combining a study of artisan livelihoods with a study of tourists' perceptions of these arts/crafts.



Photographic Figure 2. Varieties Of Culture Represents Through Mask

VIII. RESULTS AND DISCUSSION

A. Socio-Economic Characteristics of Artisan Households

The survey shows that the Chhau mask industry is a way that a lot of families in Charida Village make a living. Many families in the village make masks for a living.

They have been making masks for a long time. The people who make masks learned how to do it from their parents and grandparents. Making Chhau masks does not just bring in money for the families it also helps the people remember the Chhau mask culture and the traditional crafts of the Chhau mask industry.

When we look at the people who make Chhau masks we see that most of them are old enough to work and make a living. This means that making Chhau masks is still a job that people can have. Though the majority of creators of Chhau masks are men, woman do make meaningful contributions to the production of Chhau masks as well.

Woman play a role in making the final touches, adding colour and decorating the masks.. This shows that making Chhau masks is something that whole families do together to make a living. The Chhau mask industry is very important to the families, in Charida Village and many people work together to make the Chhau masks.

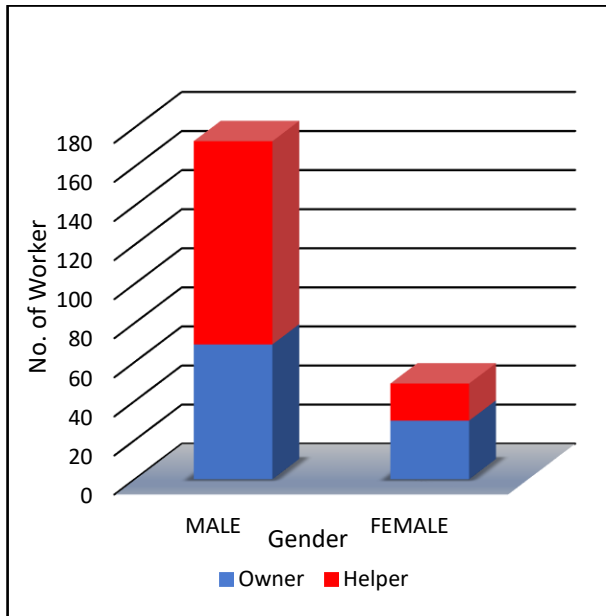


Figure 3. Gender Distribution of Chhau Mask Artisans

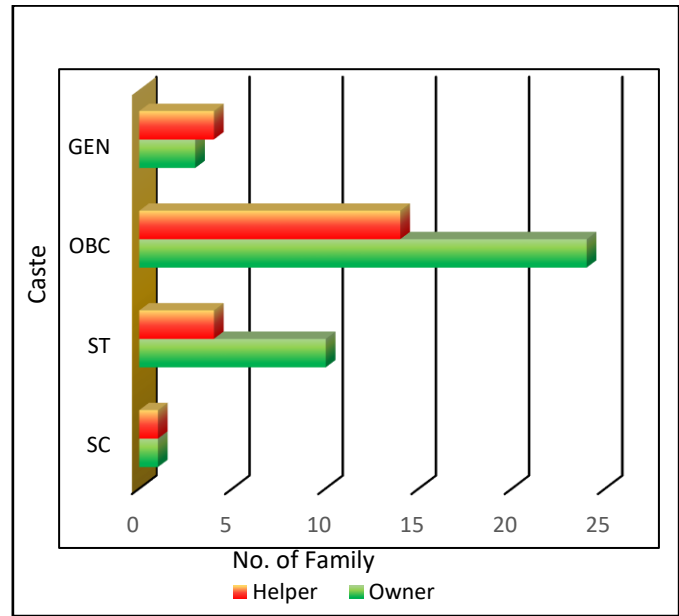


Figure 4. Caste Distribution of Artisans

B. The Education People Have and The Jobs They Do

Most of the people who make things have been to school for a while they have been to primary school or secondary school or higher secondary school. Not many people have been to school, for a long time and got special degrees. Even though more people are getting educated now making things is still what a lot of families do.

People keep doing this because it's a big part of who they are and it helps them have money to live in their community.

The kinds of jobs people have show that making masks is how some people make money it is either their job or a job they do on the side. Some families also do things like grow food or sell things in small shops or work for other people or help tourists to have money coming in from different places.

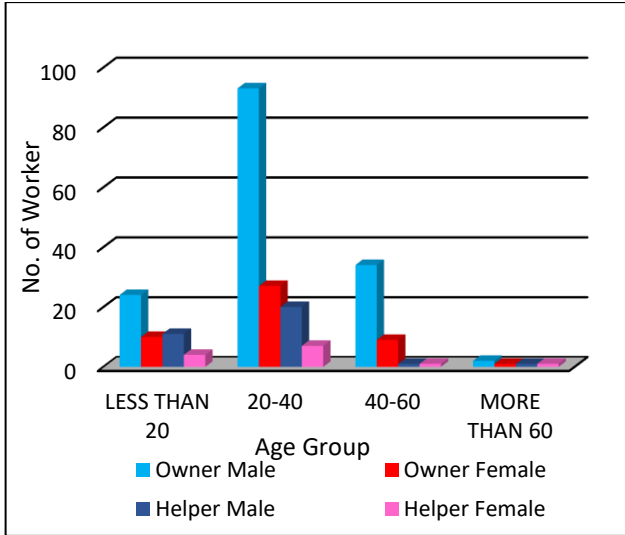


Figure 5. Age Group Distribution of Artisans



Figure 6. Educational Qualification of Artisans

C. Income Generation and Economic Significance

Income analysis shows that the Chhau mask industry helps a lot in supporting household economies in the study area. The income levels go up and down based on how much's produced market demand and seasonal changes..

Still the industry is very important for local economic development. Households that can sell to markets and make different types of products usually earn more than those that only sell locally.

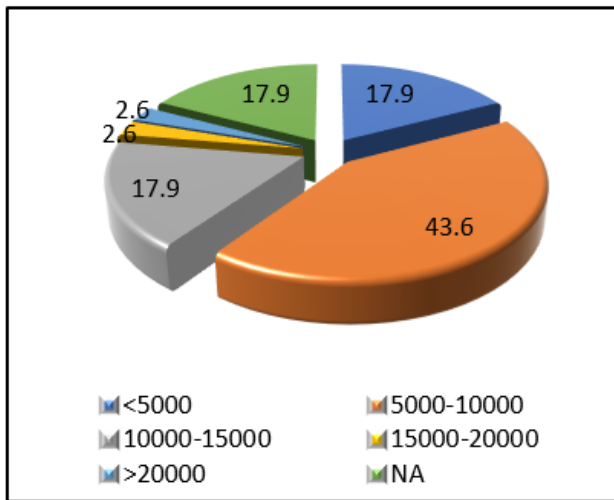


Figure 7. Monthly Income Level of Male Owners

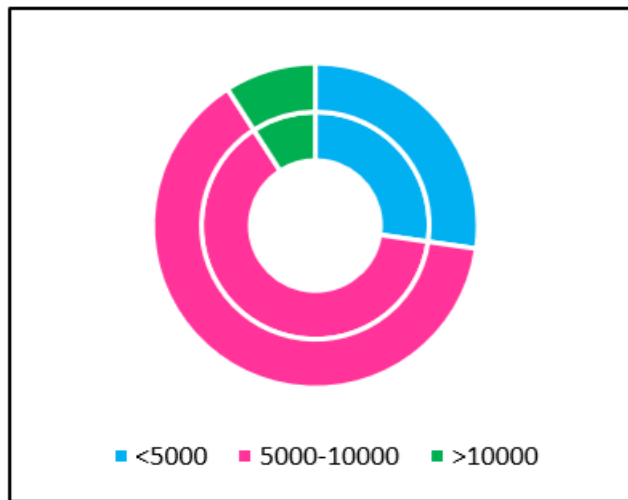


Figure 8. Monthly Income Level of Female Owners

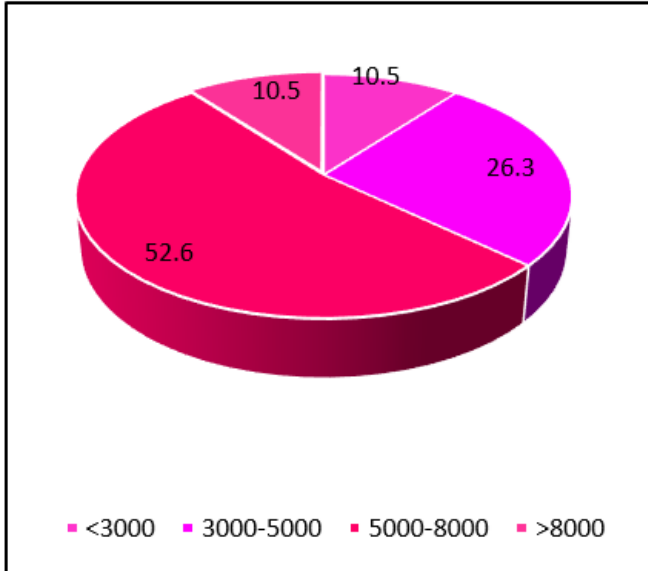


Figure 9. Monthly Income Level of Female Helpers

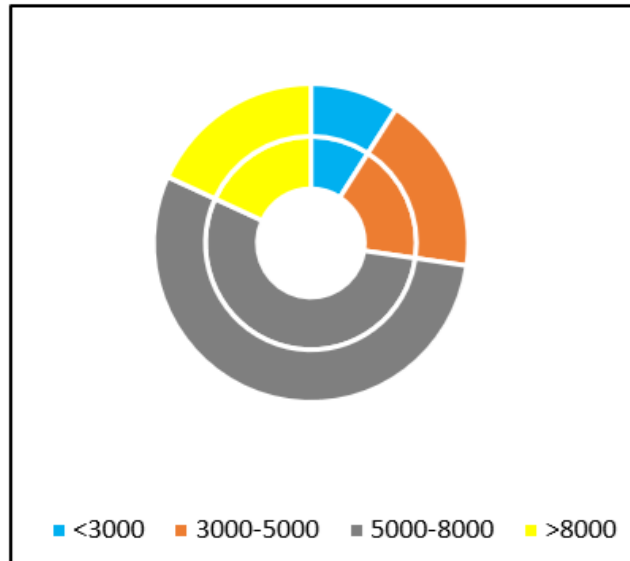


Figure 10. Monthly Income Level of Male Helpers

The study also finds that the economic benefits of the industry do not just help the artisans. People like traders, shop owners, transport operators and those who provide services for tourists also benefit indirectly because more people are interested, in Chhau masks and related cultural activities. This means the industry creates jobs, both directly and indirectly in the economy.

D. Production Characteristics and Product Preference

The way things are made has not changed much. Still needs people to do things by hand. People who make things

still use ways of doing things like getting clay ready putting layers of paper on making it stronger with cloth making it look nice with colors and adding decorations. Doing things this way helps keep the masks real and special to the culture.

There are kinds of masks made in the village but the ones that people like the most are the ones that show characters from old stories and gods. Some masks are of Mahishasur Mardini, Durga, Ganesha, Kiratarjun and people, from the Ramayana and Mahabharata. These masks are really popular. That is because the Chhau performance traditions are closely related to the old Hindu stories.

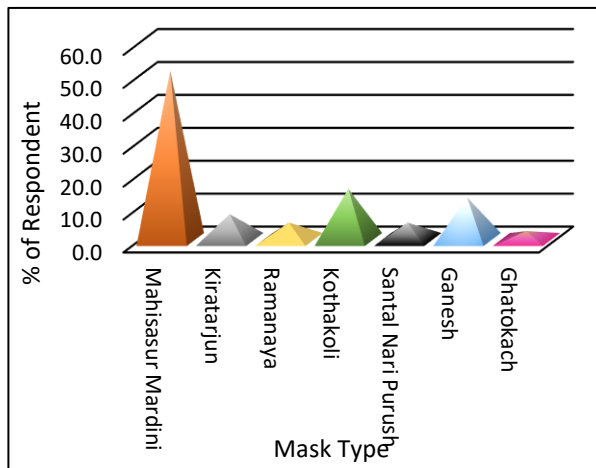


Figure 11. Monthly Product Demand by Mask Type

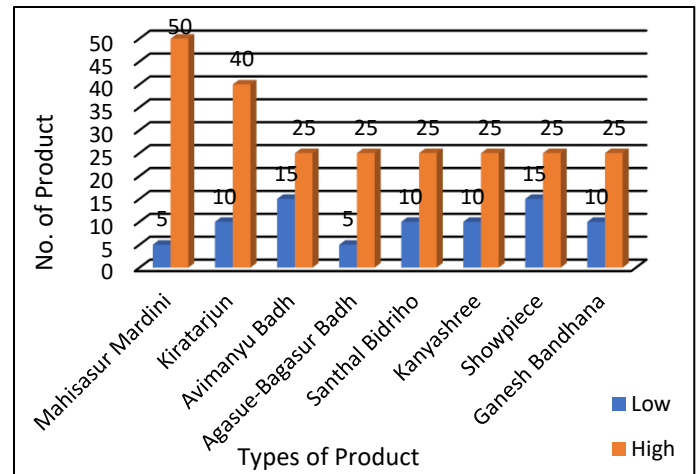


Figure12. Most Famous Chhau Mask Types

E. Marketing System and Commercialization

The Chhau mask industry has changed a lot in the few years. For a time people who made Chhau masks only sold them in their local areas at cultural events and during festivals.. Now because more people are traveling and it is easier to communicate Chhau masks can be sold in many more places.

People still buy most of their Chhau masks from shops.. Now the people who make Chhau masks also sell them at

handicraft exhibitions fairs that the government helps to organize and cultural festivals. They even sell them online. This is because the internet and social media have made it easier, for the people who make Chhau masks to reach customers, which means they can sell more masks and more people know about them. The Chhau mask industry is using technologies and social media a lot more, which is helping the artisans and traders who make Chhau masks to sell them to more people and make them more well known.

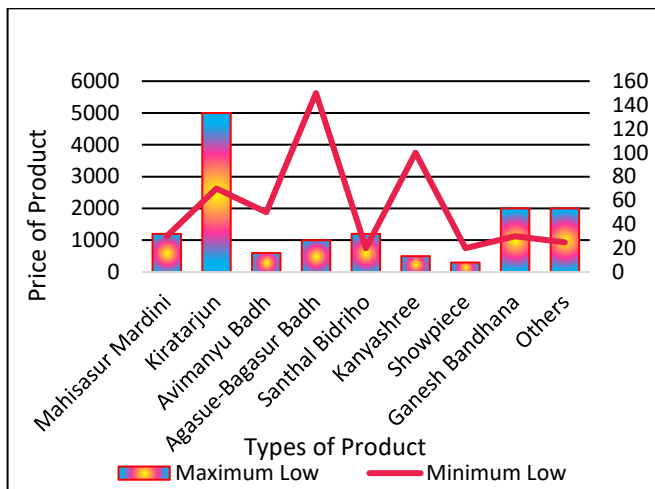


Figure 13. Price Range of Chhau Masks (Low Range)

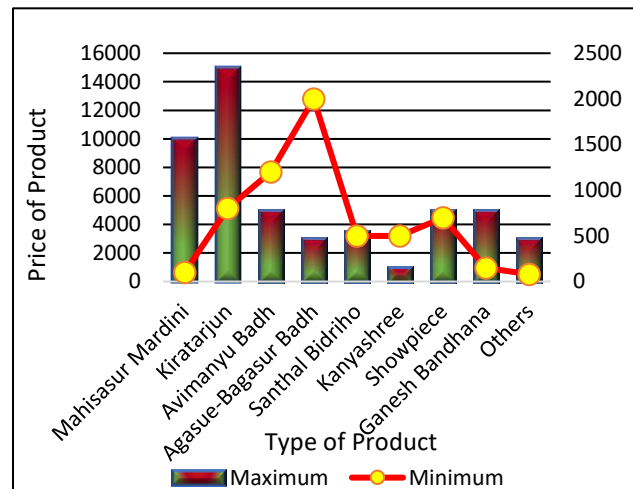


Figure 14. Price Range of Chhau Masks (High Range)

F. Influence of Modernization on the Industry

Modernization has greatly impacted the Chhau mask industry in both positive and negative ways. For example, modern technology has made it easier to buy and sell Chhau masks, with modern roads and the internet. There are also many more people visiting the locations where Chhau masks are made which supports the artisans who produce them. In contrast, the cost of making Chhau masks has generally increased and with other cheaper products available to consumers, the overall demand for Chhau masks has decreased. People's tastes have also been evolving which further impacts the Chhau mask industry negatively.

Artisans who produce Chhau masks identified that due to modernization, the way they produce and perform their sales has changed significantly. They also indicated that consumers seem to want everything instantaneously...Despite these changes, Chhau artisans continue to believe in producing Chhau masks in a traditional manner, as they wish to preserve the antique quality of each mask. To these artisans, preserving and maintaining the Chhau mask industry is a priority.

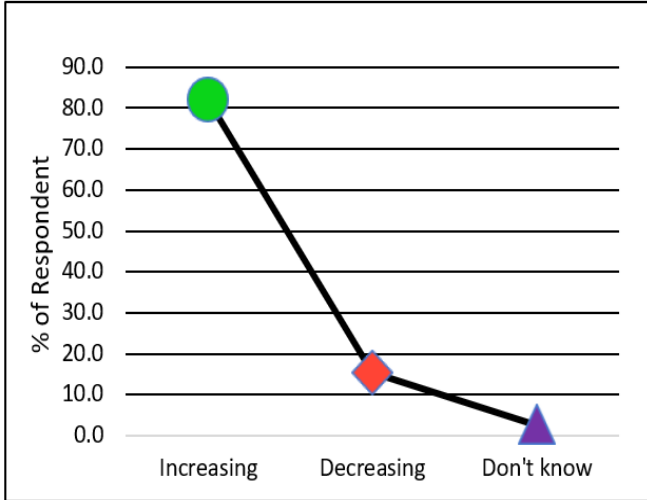


Figure 15. Present Trend of Chhau Mask Market

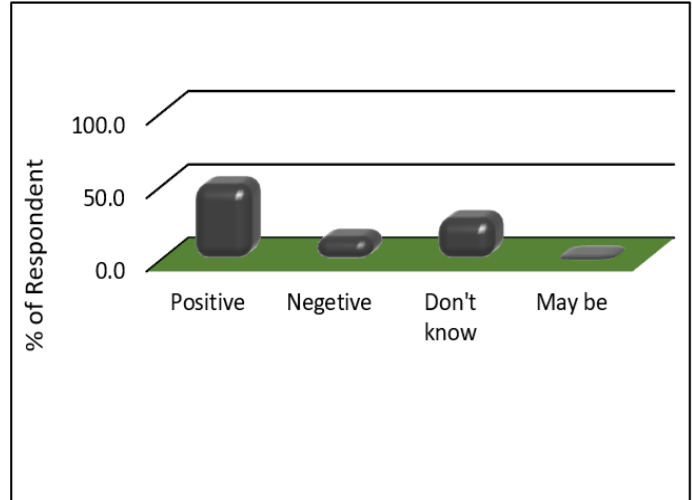


Figure 16. Effect of Modern Products on Chhau Masks

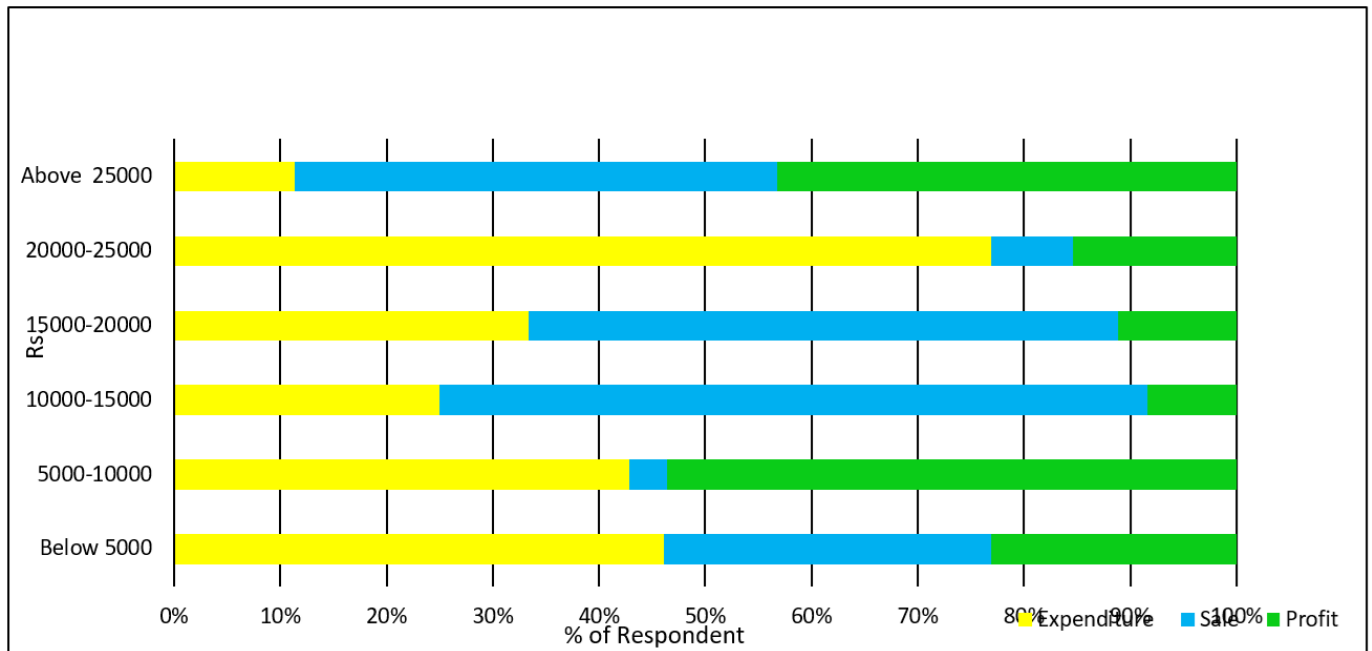


Figure 17. Expenditure, Sales and Profit of Artisan Households

G. Role of Tourism in Local Development

The impact of tourism is a major factor in terms of promoting both economic development and cultural development within Charida village. The rise in popularity of the Purulia Chhau dance, cultural festivals in the area and the Ayodhya Hills tourism circuit have brought many visitors to the area from various regions within West Bengal and throughout India. The increase in visitors has resulted in an increased demand for masks produced as souvenirs, decorative items or cultural objects.

The analysis also finds that tourism will also create a secondary source of income for artisans, traders, providers of lodging or local service operators. Ultimately through creating strong links between handicrafts produced in Charida village to the tourism industry, the relationship between tourism and handcrafted goods will increase in collaborative strength between the two industries providing for maximum independent sources of employment and developing the economic resilience of the village while also improving the visibility of its cultural heritage.

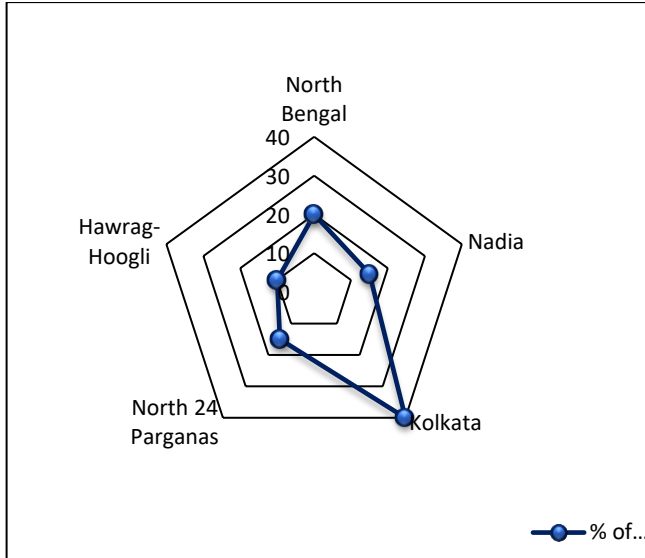


Figure 18. Tourist Origin by Region

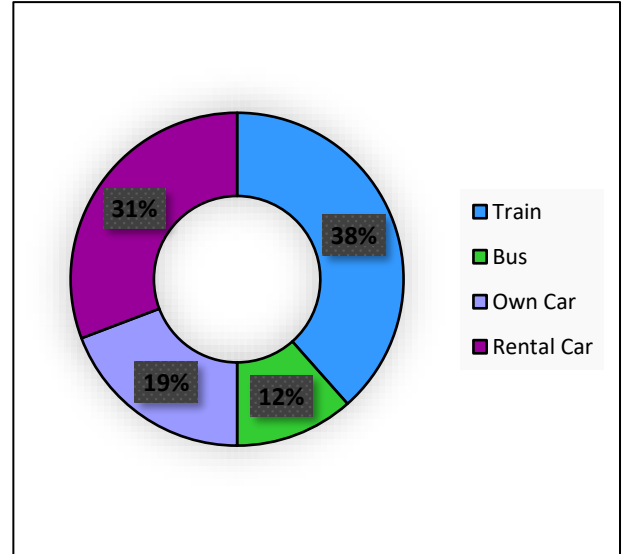


Figure 19. Medium of Travel Used by Tourists

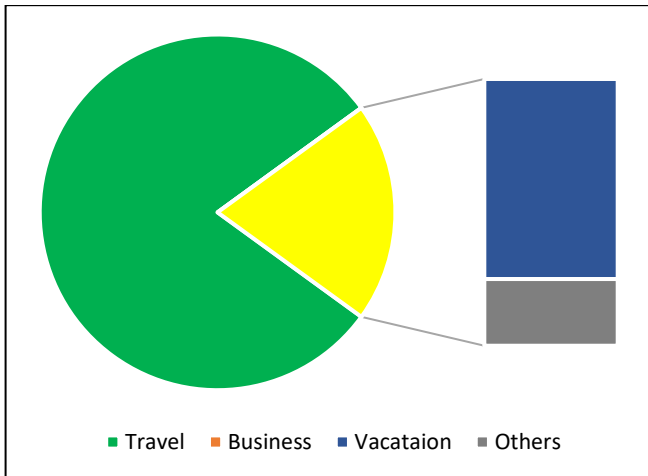


Figure 20. Purpose of Tourist Visit to Charida Village

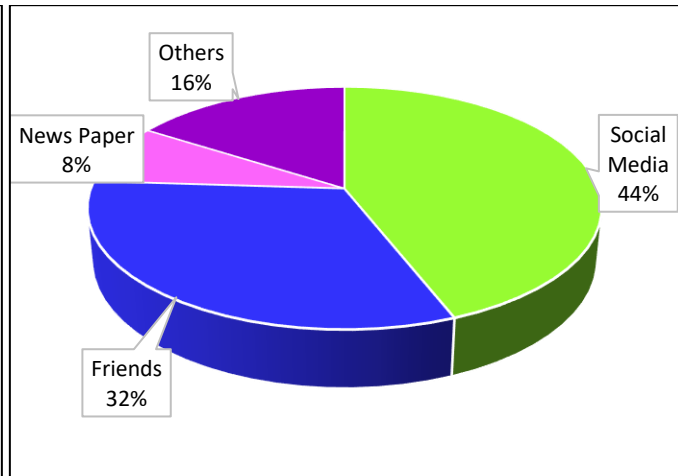


Figure 21. Source of Information about Charida Village

H. Tourist Characteristics and Perceptions

Tourists come from many different age, job and schooling backgrounds. A lot of tourists have advanced degrees and know the cultural importance of Chhau masks. Most tourists travel with their families, and most tourists are going to Charida for cultural reasons or for fun.

Most visitors to Charida felt positively about how well-made the masks are, how valuable the masks are culturally, and how unique the masks are. Visitors were mainly aware of Charida through social media, referrals by family/friends, and travel-appropriate websites. A high number of people have returned to Charida would suggest that it is becoming a more popular choice for cultural tourism.

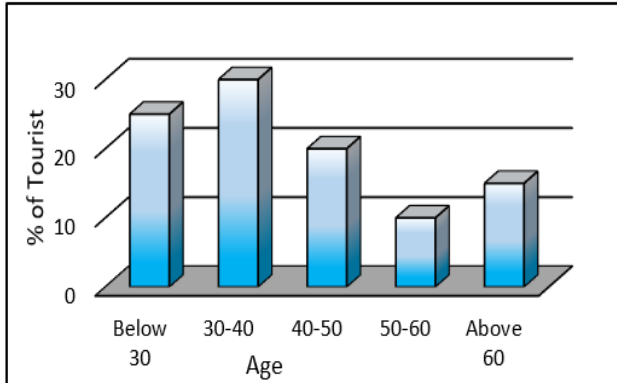


Figure 22. Age Structure of Tourists

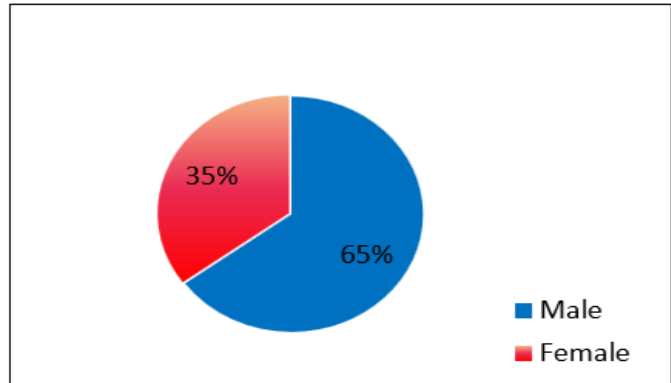


Figure 23. Gender Distribution of Tourists

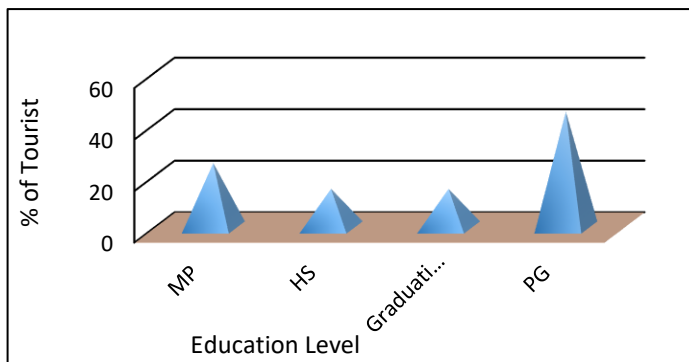


Figure 24. Educational Status of Tourists

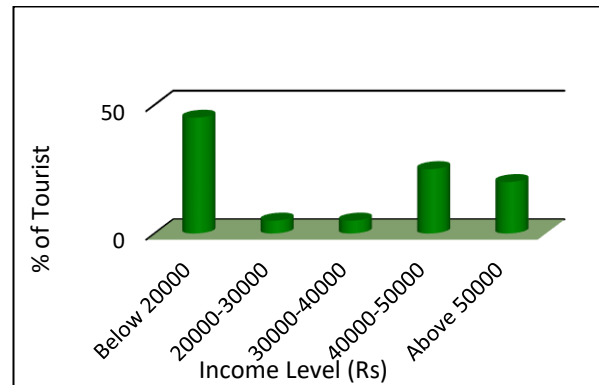


Figure 25. Monthly Income Level of Tourists

I. Challenges and Sustainability Concerns

The Chhau mask industry is an important part of both the economy and the culture, yet it is facing many challenges. These include variations in the market, increases in the costs of raw materials, limited access to institutional credit, weak marketing infrastructure, and unknowns about whether or not younger generations will continue to participate in traditional craftsmanship.

Respondents expressed concerns about the government's lack of support and that it needs to promote Chhau masks more effectively.

The long-term viability of the Chhau mask industry will be determined by the degree to which traditional knowledge can be integrated with modern market trends. The Chhau mask industry will benefit from developing skills, using digital marketing, gaining financial assistance, expanding tourism efforts, and receiving institutional support to help create a sustainable future.

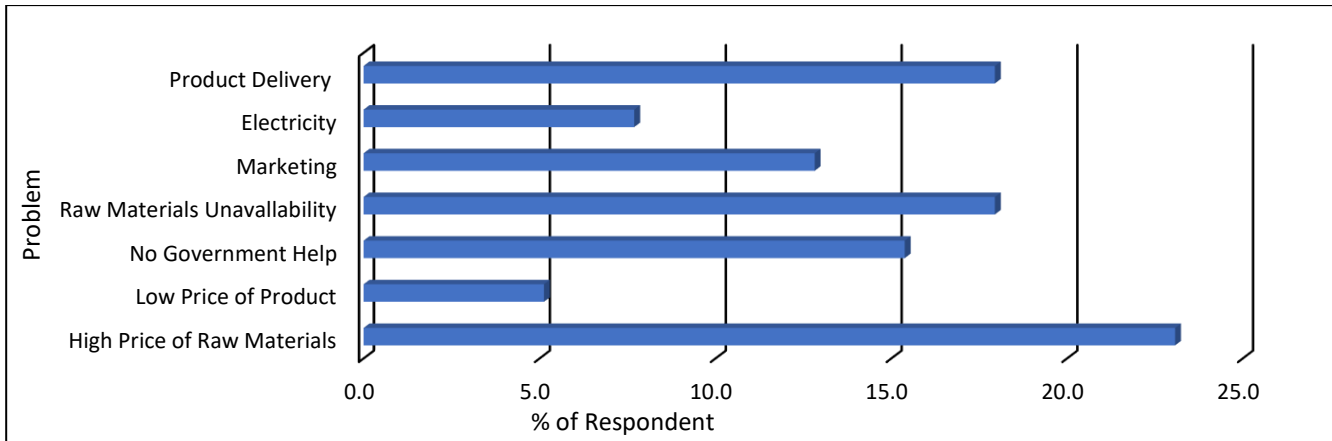


Figure 26. Problems Faced by Chhau Mask Artisans

J. Discussion

The findings of the study show that the Chhau mask industry is not only an economically viable and culturally important business but also serves as an avenue for both preserving cultural heritage and creating jobs and developing tourism related to traditional crafts. By creating economic opportunities for rural communities through the production of handicrafts, tourism will not only create more jobs for people living in rural communities but also provide an opportunity for these communities to remain connected to their culture. As a result of continuing to develop the Chhau Mask sector; More policy intervention is needed to develop more competitive markets; Create better working conditions for artisans; And continue to protect the empirical knowledge of traditional crafts; All of which must benefit from a sustainable and inclusive rural development perspective.

IX. CHALLENGES

The Chhau mask industry in Charida Village is very important to the culture. It has a lot of potential to grow. It is facing problems that affect its survival and profit. One big problem is that Chhau mask demand is not steady. This means people who make Chhau masks do not have an income. Chhau mask sales depend on tourist seasons, festivals and exhibitions. As a result Chhau mask makers have varying incomes throughout the year.

Another big challenge is the increasing cost of materials needed to make Chhau masks, such as paper, cloth, glue, paint and decorations. The cost of making Chhau masks is rising. This means Chhau mask makers are not earning much. This is a problem for small-scale artisans who do not have money to invest. Also it is hard for many producers to get loans or financial help. This makes it difficult for them to grow their businesses or improve Chhau mask making.

The study also found that marketing is an issue for Chhau mask makers. Even though the internet has created opportunities many Chhau mask makers still rely on markets and middlemen. Many artisans do not know how to use the internet to sell Chhau masks. This makes it hard for them to reach people and sell Chhau masks in parts of the country or internationally. Furthermore, the Chhau mask industry in Charida Village does not have marketing systems. Many artisans do not participate in trade fairs. This hurts the Chhau mask industrys ability to grow.

The fact that younger people are not interested in craftsmanship is also a concern for the Chhau mask industry in Charida Village. Many younger people want to go to school and get jobs. They are not learning how to make Chhau masks. If this keeps happening the traditional knowledge of making Chhau masks may be lost. The Chhau mask industry in Charida Village needs to find a way to get younger people interested, in making Chhau masks. This way the tradition can continue.

X. FUTURE PROSPECTS

Despite the challenges the future of the Chhau mask industry looks promising. This is because people are becoming more interested in our heritage and in visiting places with a rich history. The unique art of Chhau masks offers chances for growth in different markets within our region across the country and even globally. There is a growing interest in handicrafts and cultural items which is good news for the Chhau mask craft. The growth of technology and online platforms provides new ways for artisans to sell their products to more people. Websites, social media and online exhibitions can help make Chhau masks more visible and accessible to buyers. If artisans can sell their products online they might earn more. Be less affected by market changes.



The Ayodhya Hills region is becoming a tourist destination and this is good for the Chhau mask industry. As more tourists visit they will want to buy masks as souvenirs, decorations or cultural items. Promoting tourism, handicraft villages and experiential tourism can help connect tourism and traditional craft production. The government can help the Chhau mask industry by supporting handicrafts, skill development and heritage conservation. Programmes that help artisans improve their skills get assistance and promote their products can make them more productive and competitive. Collaboration, between government agencies, academic institutions, tourism organizations and artisan communities can help ensure development and cultural preservation. The recognition of Purulia Chhau and its mask-making tradition is also an opportunity for Charida to become a known cultural tourism destination. This recognition can help preserve our heritage and improve the lives of the community. The Chhau mask industry and tourism can grow together benefiting both the artisans and the region.

XI. CONCLUSION AND RECOMMENDATIONS

A. Conclusion

This research discusses how important the Chhau Mask Industry is in maintaining rural livelihoods, preserving heritage, and supporting tourism growth in the Charida Village, Purulia District. This information supports the mask industry as a significant player in the socio-economic structure. The mask industry also provides a source of employment/income for many families. Additionally, the craft itself is a form of cultural heritage that carries with it the artistic tradition and historical significance of the region.

It also demonstrates how the advent of tourism has catalyzed the expansion and commercialization of the mask industry. The increased demand for masks by tourists, collectors, cultural enthusiasts and artisans has opened up new markets to purchase masks, and has dramatically increased the profile of the craft. However, there continue to be multiple issues: unpredictable demand, high costs of production, limited support from institutions, and diminishing interest among youth. These issues hinder the sustainability of the Chhau Mask Industry as an important source of local economic development as well as preserving intangible cultural heritage. The Chhau Mask Industry is an example of a traditional cultural resource contributing towards local economic development and tickling the preservation of intangible cultural heritage initiatives. Long-term success will depend on how successfully traditional knowledge systems can be incorporated with contemporary economic opportunities and sustainable development strategies.

B. Recommendations

Based on what we found out from the study here are some suggestions:

1. We should make it easier for artisan households to get help and support from institutions. They can get loan options, subsidies and business training programs. This will help households a lot.
2. Artisans need to learn how to use tools and e-commerce platforms. This way they can sell their products to people not just in India but also abroad. The artisans can sell their products online.
3. We can create tourism plans. These plans will showcase Charida Village as a place with a history connected to the Ayodhya Hills tourism area. Charida Village has a history.
4. We need to improve the infrastructure for tourists. This includes transportation, hotels, signs, information centers and places to display handicrafts. Tourists need these things to have an experience.
5. *We should have handicraft fairs and exhibitions and festivals. This will be a way for artisans to show people the things they make. Artisans will be able to meet the people who want to buy their handicraft products. The handicraft fairs and exhibitions and festivals will be good, for artisans because they will get to connect with the buyers of handicraft products. The artisans can sell their products in these events.
6. Artisans need training and skill-building programs. They can learn crafts and pass them down to the next generation. This way the traditional crafts will not be lost.
7. Government agencies, schools, tourism organizations and local communities should work together. They should. Preserve cultural heritage. We all need to work
8. Artisans should form groups or associations. Thi will increase their bargaining power create a brand identity and help them compete better in the market. The artisans can work together.
9. We can update Chhau mask designs. Create new products. We need to keep the significance intact. The Chhau mask is very important.
10. We need to develop long-term plans. These plans should balance preserving culture promoting growth and supporting tourism. This way the Chhau mask industry will thrive sustainably.



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By implementing these measures we can help artisan communities become more resilient. We can secure the future of Indias heritage including the Chhau mask for generations to come. The Chhau mask is very important, to Indias heritage.

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