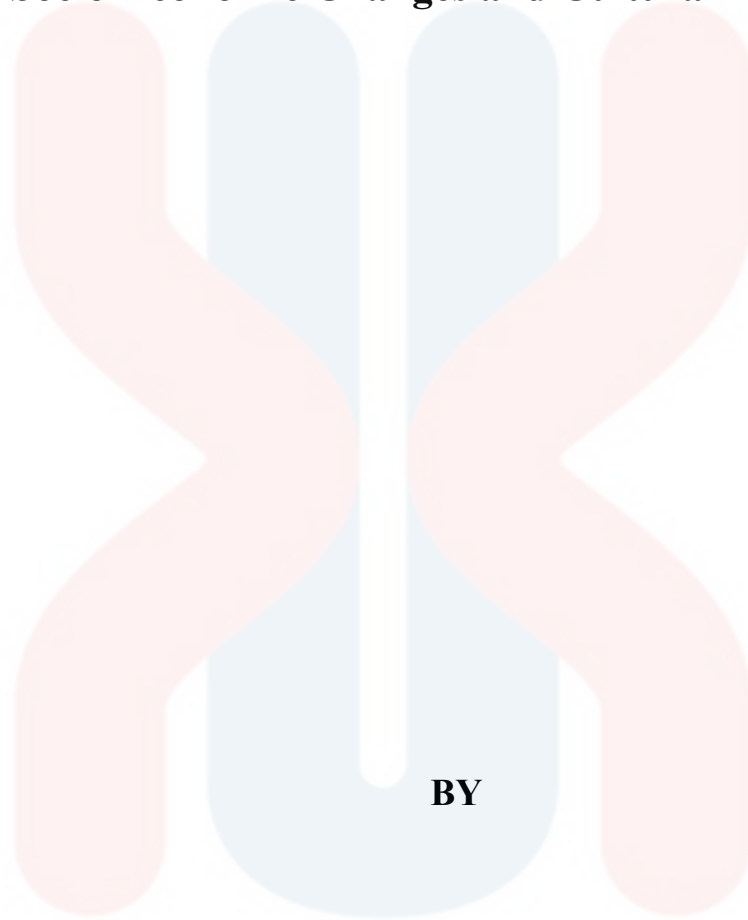


**Cultural Dynamics and Preservation in Malaysian Indian
Earthenware: Analysing the Impacts of
Socio-Economic Changes and Cultural Diversity.**



BY

ABILASHINI A/P MURUKHESEN

UNIVERSITI

MALAYSIA

BACHELOR OF STUDIES HERITAGE WITH HONOR

2023
KELANTAN

**Cultural Dynamics and Preservation in Malaysian Indian
Earthenware: Analysing the Impacts of Socio-Economic
Changes and Cultural Diversity**

by

Abilashini A/P Murukhesen

**A thesis submitted in fulfillment of the requirements for the
Degree Of Bachelor Of Studies Heritage With Honor**

**Faculty of Heritage Studies With Honor
UNIVERSITI MALAYSIA KELANTAN**

2023

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Cultural Dynamics and Preservation in Malaysian Indian Earthenware: Analysing the Impacts of Socio-Economic Changes and Cultural Diversity.

ABSTRACT

This analytical study delves into the Cultural Dynamics and Preservation in Malaysian Indian Earthenware: Analysing the Impacts of Socio-Economic Changes and Cultural Diversity, aiming to elucidate the impact of dynamic societal changes on pottery techniques and uses. Employing a multi-method approach, including literature review, case studies, field research, and data analysis, the study aims to provide recommendations for cultural preservation, economic development, and the strengthening of cultural identity. The literature review establishes the foundation for the study, emphasizing the need to analyse and synthesise existing scholarly sources on earthenware pottery in Indian society. Chapter 3 employs a qualitative approach, specifically utilising ethnographic methods to examine the social and cultural roles of earthenware pottery, employing participant observation, interviews, focus groups, and document analysis. The study places a strong emphasis on research ethics, ensuring informed consent, privacy, confidentiality, and cultural sensitivity throughout the investigation. By employing this research approach, the study seeks to contribute a thorough understanding of the social and cultural functions of earthenware pottery in Indian civilisation, considering the perspectives of diverse participants.

Keywords : Earthenware pottery, social and economic changes, cultural diversity, pottery-making techniques, patterns, symbols, cultural identity, preservation, conservation, sustainability, traditional knowledge.

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**Budaya Dinamik dan Pemeliharaan dalam Tembikar India Malaysia:
Menganalisis Kesan Perubahan Sosio-Ekonomi dan Kepelbagaian Budaya**

ABSTRAK

Kajian analitikal ini menyelidiki fungsi sosial dan budaya tembikar tembikar dalam masyarakat India Malaysia, bertujuan untuk menjelaskan kesan perubahan masyarakat yang dinamik terhadap teknik dan kegunaan tembikar. Menggunakan pendekatan pelbagai kaedah, termasuk kajian literatur, kajian kes, penyelidikan lapangan, dan analisis data, kajian ini bertujuan untuk memberikan cadangan untuk pemeliharaan budaya, pembangunan ekonomi, dan pengukuhan identiti budaya. Kajian literatur mewujudkan asas untuk kajian, menekankan keperluan untuk menganalisis dan mensintesis sumber ilmiah sedia ada mengenai tembikar tembikar dalam masyarakat India. Bab 3 menggunakan pendekatan kualitatif, khususnya menggunakan kaedah etnografi untuk mengkaji peranan sosial dan budaya tembikar tembikar, menggunakan pemerhatian peserta, temu bual, kumpulan fokus, dan analisis dokumen. Kajian ini memberi penekanan yang kuat terhadap etika penyelidikan, memastikan persetujuan termaklum, privasi, kerahsiaan dan sensitiviti budaya sepanjang penyiasatan. Dengan menggunakan pendekatan penyelidikan ini, kajian ini bertujuan untuk menyumbang pemahaman yang menyeluruh tentang fungsi sosial dan budaya tembikar tembikar dalam tamadun India, dengan mengambil kira perspektif peserta yang pelbagai.

Kata kunci : Tembikar tembikar, perubahan sosial dan ekonomi, kepelbagaian budaya, teknik pembuatan tembikar, corak, simbol, identiti budaya, pemeliharaan, pemuliharaan, kelestarian, pengetahuan tradisional.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

The research into the role of earthenware pottery in Malaysian Indian civilisation is extremely important for comprehending the region's complex cultural and social dynamics. The purpose of this study is to give a comprehensive look of the role that earthenware pottery had in creating Malaysian Indian civilisation throughout history. Pottery's varied impact on different parts of everyday life, such as food preparation, storage, and ceremonies, has made it an integral component of Indian cultural fabric.

India is a country with many varied traditions, and the usage of earthenware pottery is a commonality that links across cultures and regions. The variety of techniques, materials, and designs used by artists across the country reflects the diversity of Indian pottery traditions. The evolution of pottery processes over time reflects historical and technological advancements in Indian civilisation.

Pottery in India has a wide ranging societal importance. Pottery serves a variety of functional purposes in addition to having symbolic and religious significance. The use of earthenware pots during religious rituals, customary celebrations, and auspicious occasions exemplifies the long-standing bond between pottery and the spiritual world. Additionally, pottery-making has been a crucial part of the economic and social development of many communities, providing a source of income and safeguarding ancient knowledge and abilities.

Indian pottery in Malaysia was introduced through Indian traders and migration. The pottery in both Indian and Malaysian cultures exhibits similarities in variation and function. However, over time, these similarities have evolved differently due to the fusion of cultures and changing functions. In order to understand the social and cultural roles earthenware pottery plays in Malaysian Indian civilisation, this research will look at its historical growth, regional variances, and use in numerous facets of daily life. The study will examine the role that pottery plays in religious and cultural rites, how it affects local economies and social structures, and how modernity and globalisation have affected conventional methods of creating pottery. This study will clarify the continued relevance and significance of earthenware pottery in Malaysian Indian civilisation through an in-depth analysis.

1.2 Background Of Study.

The following are essential components of the study's historical context for "Cultural Dynamics and Preservation in Malaysian Indian Earthenware: Analysing the Impacts of Socio-Economic Changes and Cultural Diversity":

1.2.1 History of earthenware pottery in Indian society.

The long and complex history of earthenware pottery production in India, including its development from ancient times to the present, is crucial in understanding the role of pottery in Indian society.

As acknowledged, there three types of pottery which is earthenware, stoneware and porcelain was in use among the Northwestern regions of Sout Asia. Nevertheless, the usage of Earthenware material pottery was in high demand because of the material of the earthenware pottery. For the whole of the Indus civilisation there were identified 69 types of earthenware pottery that were used reflecting the social, and cultural values of the South Asia regions (S.Ramanathapuram, 2016).

Focusing on how evolution made throughout decades , this history was discovered from the Neolithic Age in Hindu civilisation. Then, the evolution continues in the Stone Age which is called the Chalcolithic Age. Continuing in 6000 BC in Harappan civilisation then the evolution started to grow even bigger in Vedic Age at 1500 BC to 1600 BC by cultural and social groups based on Aryans or Indo Aryans tribes. Moving to Mauryan either Maurya Period which is known as Iron age in Indian civilisation (321 BC - 185 BC), then in the time period of about three centuries, from c. AD 30 to c. 375 the evolution of pottery was mixed with a lot of culture from other regions (Keay, 2000).

1.2.2 Cultural diversity and pottery techniques.

India is a land rich in cultural diversity and varied pottery techniques. This study will highlight how earthenware pottery reflects cultural diversity and how it is an essential element in the heritage and cultural identity.

These earthenware pottery are mainly made of terracotta which means cooked earth in Latin. It is a clay based material which is unglazed or glazed ceramic that fired in low temperature. The procedures for this pottery production starting with pre arranging the clay body which is depends on the type of the pottery, shaping has twelve types of shaping techniques, three types of drying which depends on the pottery types, firing has two stages Biscuits and Glaze fired and as the final step glazing and decorating (*Steps in the Ceramics Process*, 2023).

Based on that these pottery has been made with the desire which was wanted for the community for the social functions and practical. Therefore, there were sixty nine pottery that were discovered according to years of discovery.

1.2.3 Social functions and practical uses of pottery.

Speaking of the role of earthenware pottery in the daily life of Indian society, including food preparation such as cooking and storing the foods, storage, and the ritual used by the Indian culture, makes it an important aspect of communal life.

As for the symbolic and ritual significance of the pottery, earthenware pottery carries symbolic and ritualistic significance in Indian society. This study will investigate the relationship between pottery and the spiritual realm, as well as its role in religious ceremonies and traditional celebrations.

1.2.4 Role of pottery in the economy and social structure.

For many tribes in India, making pottery provides a means of subsistence and has an impact on the social and economic structure of the country. In addition to enabling communities to maintain their daily lives, this results in the structure of each pottery being built in accordance with the desired needs, which aids in the export of pottery manufacturing to other communities that want it. Consequently, this study will examine how earthenware pottery affects the social and economic well-being of the communities in question.

1.2.5 Influence of modernisation and globalisation.

This research will examine how traditional pottery-making techniques have changed as a result of industrialisation and globalisation, as well as how Indian culture has preserved and supported its pottery legacy amid social and economic changes.

1.3 Problem Statement.

The problems that are found in this study are:

1.3.1 Influences of social and economic changes in pottery uses and techniques.

Indian society's social and economic changes have an impact on the methods and applications of earthenware pottery. According to Basak and Chattopadhyay (2017), social and economic advancements have an impact on pottery-making processes and how people use ceramic products in their daily lives. Nowadays, these pottery are rarely used and it is really used in important occasions and special cooking by the Indian community. For example, in *Ponggal* day the use of pottery is important and for clay pot food these earthenware cooking potteries are important. So, since the usage of pottery was only used for special occasions it's solely described as high social thin and the economics of the pottery only peak on the special occasions.

1.3.2 The cultural variation in India influences the variation of pottery.

As acknowledged, cultural diversity in India and its influence on the variations in earthenware pottery-making techniques, as well as the distinct patterns or symbols specific to each cultural group. Srivastava and Narayan (2014) explain that India's cultural diversity gives rise to different pottery techniques and patterns. This is because each usage of pottery has its own pottery design for their easierdailylife.

1.3.3 Conservation and preservation of the earthenware pottery

Conservation and preservation of earthenware pottery heritage in Indian society. According to Saxena (2020), one challenge in preserving earthenware pottery heritage is ensuring the sustainability of traditional techniques and knowledge related to pottery-making. These pottery making required hand techniques which only pottery makers are able to give the exposure about the industrialisation techniques. Therefore, preserving those techniques required individual interest to bring it to the next generation continuously.

1.4 Research Question

This study has three main research questions as stated below

1.4.1 How do the impact of social and economic changes on Malaysian Indian earthenware pottery.

1.4.2 What is the influence of cultural diversity on Indian earthenware pottery making techniques?

1.4.3. What are the assessed challenges in preserving earthenware pottery heritage and propose sustainable solutions.

1.5 Objectives of the Study

The objectives for this study are based on the research question of the study as above.

Here is the objectives of the study :

1.5.1 Analyse the Impact of Social and Economic Changes on Malaysian Indian Earthenware Pottery.

1.5.2 Explore the Influence of Cultural Diversity on Indian Earthenware Pottery Making Techniques

1.5.3 Assess Challenges in Preserving Earthenware Pottery Heritage and Propose Sustainable Solutions

1.6 Scope of the Study

Some essential elements within the scope of the study "Cultural Dynamics and Preservation in Malaysian Indian Earthenware: Analysing the Impacts of Socio-Economic Changes and Cultural Diversity" include:

1.6.1 Historical and cultural context

Analysing the development and history of earthenware pottery within Malaysian Indian society, examining its roots and historical progression, as well as the cultural practices and beliefs connected to it.

1.6.2 Techniques and materials

Analysing the different techniques and methods, variety of materials, and tools used in the creation of earthenware pottery across various regions and communities in India and Malaysia. Plus, exploring the local knowledge, skills, and innovations involved in the pottery-making process.

1.6.3 Social and economic aspects

Analysing the role of earthenware pottery in the daily lives of people in Indian society, including its use in households, religious and cultural ceremonies, and trade, as well as the impact of economic development and globalisation on pottery production and consumption.

1.6.4 Cultural diversity and identity

Assessing the significance of earthenware pottery as a symbol of cultural identity and its representation of regional and community specific characteristics, as well as its role in maintaining cultural heritage and fostering social cohesion.

1.6.5 Conservation and preservation

Identifying the challenges faced in preserving and conserving earthenware pottery, including issues such as damage, decay, and loss of knowledge, and exploring potential solutions and strategies to ensure the sustainability of this important cultural heritage.

1.6.6 Educational and awareness programme

Exploring the role of education, outreach, and awareness programmes in promoting the appreciation, preservation, and continuation of traditional earthenware pottery techniques and knowledge within Malaysian Indian society.

1.7 Location of the study

Based on the aims and issues raised aforementioned, the scope of this study focuses on the Indian community from Malaysia and India. These are the roots that the study needs to analyse the scope of studies and objectives which are the history of pottery and its industrialisation, the social and its practical effects of the pottery. So for this study, it's required to communicate and observe the Indian community from Malaysia and India.

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In Malaysia, the pottery industrialisation grew by state. But specifically, Kuala Selangor is the focused place for Indian pottery because of the clay source. The speciality of the clay from Kuala Selangor is more preferable for the Indian potteries. Based on the interview with Mr Ramadaas, He explained that, once Kuala Selangor was the most important pottery export place because there were 50 families doing the pottery business. From years passed by the online five families continued the pottery business by generation as shown in the picture below.

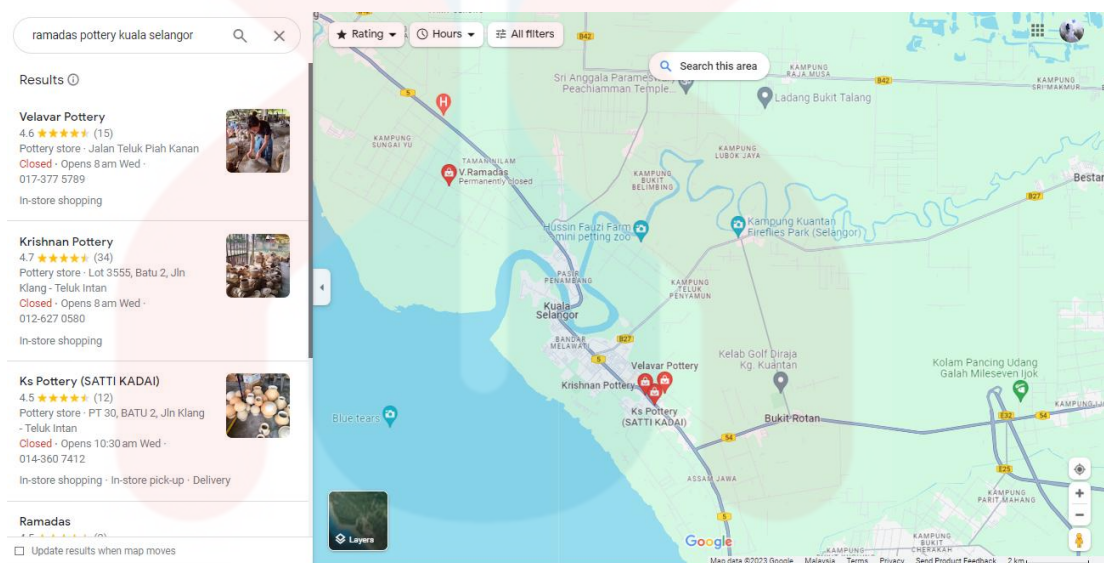


Figure 1.1: Shows the pottery remains now in Kuala Selangor .

Source: Google Maps

1.8 General Methodology

1.8.1 Literature review

In order to perform an in-depth assessment of the body of knowledge on earthenware pottery in Indian culture for this study, it was necessary to consult scholarly publications, books, reports, and other pertinent sources. This will make it easier to develop the study's theoretical framework and spot knowledge gaps that need to be filled.

1.8.2 Case studies

To guarantee a wide range of earthenware pottery practices and traditions are explored, choose many case studies that reflect various Indian areas and groups. These case studies can be chosen based on elements including accessibility, cultural relevance, and geographic position.

1.8.3 Field research

Make field observations on pottery-making procedures, materials, methods, and cultural practices by travelling to the chosen case study locations. To learn more about the social and cultural roles of earthenware pottery, this may entail speaking with and interviewing local makers, residents, and specialists.

1.8.4 Data collection

In the chosen case study locations, collect qualitative as well as quantitative data on the many characteristics of earthenware pottery. This might entail gathering data on methods, supplies, cultural practices, social roles, economic effects, and preservation initiatives. To gather the data, use instruments like surveys, interviews, questionnaires, and field notes.

1.8.5 Data analysis

Utilise the right analytical methods, such as statistical analysis for quantitative data and theme analysis for qualitative data, to analyse the obtained data. This will make it easier to spot trends, patterns, and connections about the social and cultural roles played by earthenware pottery in Indian civilisation.

1.8.6 Comparative analysis

Comparatively analyse the case studies to find patterns and distinctions in the social and cultural roles played by earthenware pottery in various Indian areas and people. This makes it easier to see how things have changed over time and how other people feel about Indian pottery.

1.8.7 Recommendations and conclusions

Based on the findings of the study, develop recommendations for preserving and promoting the cultural heritage of earthenware pottery in Indian society. This may include suggestions for policy, education, and awareness programs, as well as strategies for conserving and revitalising traditional pottery-making techniques and practices.

1.8.8 Dissemination

Present and publish the findings of the study through appropriate channels, such as academic conferences, journal articles, and community presentations, to ensure that the knowledge gained from the research is shared with relevant stakeholders and contributes to the broader understanding of earthenware pottery in Indian society.

1.9 Importance of the Study

Several key elements underscore the importance of the study "Cultural Dynamics and Preservation in Malaysian Indian Earthenware: Analysing the Impacts of Socio-Economic Changes and Cultural Diversity":

1.9.1 Cultural preservation and documentation

Indian civilisation has long-standing historical and cultural ties to earthenware pottery. Understanding its social and cultural roles would assist to conserve this rich history for future generations and advance knowledge of the distinctive features of Indian culture.

1.9.2 Support for traditional artisans and communities

The study can assist in discovering solutions to support traditional artists and communities that continue to practise pottery manufacturing by looking at the social and cultural roles of earthenware pottery. The restoration and preservation of traditional skills and crafts can result from this support. Plus an exhibition about this study might give more exposure about pottery.

1.9.3 Economic development and sustainability

The research might look at how earthenware pottery could help marginalised and rural populations flourish economically in a sustainable way. It is possible to create policies and activities that assist the expansion and sustainability of this industry by having a thorough understanding of the function that pottery plays in the neighbourhood economy.

1.9.4 Environmental implications

Compared to contemporary, mass-produced ceramics and plastics, earthenware pottery is frequently seen as a more ecologically responsible option. The study can help promote the use of earthenware pottery as a sustainable option for customers and provide light on the advantages of earthenware pottery for the environment.

1.9.5 Strengthening cultural identity

The study can reinforce the cultural identity of Indian communities who have a long legacy of pottery manufacture by looking at the social and cultural roles of earthenware pottery. Moreover, it will increase the pride and admiration for their cultural history.

1.9.6 Educational opportunities

The study's conclusions may be applied to the creation of instructional materials and initiatives that advance knowledge of earthenware pottery and its cultural value. Younger generations may become more aware of the worth of traditional crafts and their significance in Indian culture as a result.

1.9.7 Creating and implementing policy

The study's findings can help with the creation and application of policies pertaining to the promotion and preservation of traditional crafts, particularly earthenware pottery. This can result in improved community and artisan support, ensuring the survival of these traditions into the future.

1.10 Chapter Description

Chapter 1 of the introduction provides a summary of the research's main purpose, which is to delve into the origins of the study about the function of earthenware pottery within Indian society. The aim is to gain a deeper understanding of how earthenware pottery has been utilised and its significance in Indian culture.

To achieve this overarching goal, the study has formulated specific objectives that are based on the questions generated during the research process, as described earlier. These objectives serve as guiding points to investigate various aspects related to the function of earthenware pottery in Indian society. They help structure the research and provide a clear direction for exploration. Chapter 2 works as the Literature Review, presenting a thorough study of current scholarly works and research on earthenware pottery in Indian society. This chapter seeks to give a firm basis by covering pertinent ideas, concepts, and empirical investigations that lead to a better understanding of earthenware pottery's cultural and social purposes. This chapter will identify gaps in the current literature and propose research questions that will be answered in later chapters by critically analysing the existing material.

While it is acknowledged that the study may have certain limitations or flaws, the establishment of a well-defined scope and constraints ensures that the investigation will be thorough and comprehensive within its defined boundaries. By clearly delineating the scope, the research can concentrate on specific aspects and avoid unnecessary tangents. Similarly, by establishing constraints, such as time, resources, or available data, the study ensures that it remains feasible and achievable while Chapter 3 plays its role in elaborating the methodology. The research design, data collecting strategy, data analysis methodologies, and ethical issues are all covered in this chapter. It explains how the study was carried out, assuring transparency and repeatability. The chapter on Research Methodology displays the diligence and reliability of the research process, allowing readers to comprehend the technique used to collect and analyse data.

The combination of a clear purpose, well-defined objectives, and established scope and constraints enhances the credibility and rigour of the investigation. It ensures that the research remains focused, efficient, and provides meaningful insights into the origins and significance of earthenware pottery in Indian society.

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CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

As we acknowledge, pottery is one of the oldest and most prevalent decorative arts. The revolution of the word Pottery is from old French which is called as *Potier* which means as a potter who makes pot. From the time being it has changed to *Potter* and now in Middle English it has changed into Pottery (Italian Translation of ‘Pottery’ | Collins English-Italian Dictionary, 2020). This pottery has been characterised as the process and results of producing vessels and other items out of clay and other raw materials, which are then burnt at high temperatures to give them a hard and permanent form (Savage.G, 2023). This pottery has three main types which is Porcelain, earthenware and stoneware.

Speaking of its origin, researchers from the World History Encyclopedia (2023) identify that this pottery originates from the Neolithic period before 25000 BCE where archaeologists found out about Gravettian Culture Venus of Dolni Vestonice from the Czech Republic (*Dolni Vestonice Venus Figures*, n.d.). The oldest pottery vessel in Jiangxi, China in the year 16,000 BC (Oksana & Alexander, 2018). Furthermore, in 14,000 BC pottery production at Amur River during the period of modern-day Russia (*Amur River Pottery: Prehistoric Ceramic Pots, Russian Far East*, 2023.) and continuously in 8,000 BCE Near east, 5,500 BCE in Egypt, c. 4,000 BCE Uruk, c.2000 BCE Minoan civilisation founded pottery wheel, c.1000 BCE Proto-Geometric Style Greek pottery, c.900 BCE first geometric style pottery in Greek, 675

BCE -575 BCE at Etruria fine and transitional bucchero pottery style, c. 625 BCE - 600 BCE black figure pottery in Corinth and the attic black figure pottery becomes demand in Greek market, 575 BCE - 480 BCE bucchero pottery in Etruria gets popular, c. 570 BCE - 320 BCE black figure pottery and red figure pottery recorded as various type, c. 300 CE - 700 CE haniwa terracotta at Japanese mound tombs and Kofun (World History Encyclopedia, 2023).

2.2 History of Earthenware Pottery in Indian Society

Followed by the centuries, the usage of the pottery and its production was popular in every place in the world. On the other hand, this pottery was introduced to Indian civilization during the Middle Stone age in India. In this Indian revolution these pottery plays its roles till now as it was created. But with its distinct culture the pottery has changed as the time passed.

2.2.1 Who is Kumbhakara

The word of *Kumbhakara* called for the potters and was born from Dravidian language, which *Ku* means the earth and represent the material of the pot and *Kumbha* means pot in the Dravidian language (www.wisdomlib.org, 2022). So this word Kumbhakara means the potters in India during the earlier period of time. The word Kumbhakara has been extracted to other region which in Sanskrit called Kumbhara, Kanarese called them as Kovara, in Telugu called as Kumarala and Kumalu, in Malayam in Kusara and Kuyaran and in Tamil there were called Kusalan and Kulalan. They also found that Kulalan was also called the pot maker by the Dravidian of Tamil Nadu. The community who migrated from Pakistan from Amritsar, the potters were called as Kulali or Kalal and this term was found in Yajur Vedha preferred for the pot makers. On the

other hand, the Punjabs and Mahasastra people call the pot makers as Kuba or Kubha which are also extracted from Ku(m)bha(ra) (Kumbhar, 2023).

They also said that the term of Bhande was also extracted from Sanskrit and used for the Kumhar caste which is caste from India, Nepal and Pakistan in other word the potter caste (Dawoor,2022). Throughout the decades these terms have been improved and each region now has different calls. Now in Tamil, the potters were called Kuyavar, in Hindi they called as Kumhaar, Punjabi Ghumi'araru, In kannada they were called as Kumbararu, Marathi Kumbhara, in Telugu they called as Kumbaranor and Kummaralu in Gujarati called as Kumbharo (Dawoor,2022).

2.2.2 The Potters Caste

In the journal by Vasant Kumbhar (2023), The potters caste had a mythological story that says about the Lord Brahma and his sons.

Lord Brahma once gave sugar cane among his sons, and each ate their portion, but the one of his son Kumhara, who was preoccupied with his labour, and forgot to eat. The portion he'd saved near his clay lump took root and quickly blossomed into a sugar cane plant. When Brahma asked his sons for sugar cane a few days later, none of them could provide it, with the exception of the Kumhara, who supplied a complete plant. Brahma was pleased with the potter's commitment to his art and bestowed the title Prajapati upon him. There was the theory that the potters who have creative skills in pottery were titled as Prajapati (Vasant Kumbhar, 2023).

According to the book by Baidyananth Saraswati, On the contrary, in the origins, the Kumhars were called the potters caste. Caste in India was a social stratification in Hindu society. There were 200 and above castes in overall India because of diversity of localities and linguistics in India. But the community accepted a system of fourfold dimension, also called the four groups of Varna which is from the top of hierarchy Brahmins, Ksatriya, Vaisya and at the bottom Sudra. For the potter they belonged to the Sudra group which were famous and talented in arts and handicraft especially pottery. From the subcontinent of India, there were Kumhars which were the lowest sub-caste in the hierarchy. In Sudra caste, the Kumhars were divided into two which are clean and unclean castes.

Plus this Kumhars was homogeneous, where they are among all sub-caste. With the great advantage of linguistics and diversion of India, they were in Champa well known in making pitchers, Surahis and earthen lamps, Mahasastra they well known in making idols and pots , in Madya Pradesh they were called as Hathretie and Chakretie, Rajasthan Kumhars are well known as Prajapat which as six sub-groups and was placed in middle of higher caste hierarchy,

In the meanwhile, Odisha and Bengal was the pure caste by ritual because they distributes vessel for the rice in temple, Uttar Pradesh and Bihar called the potters as the Kannuja Kumhars and they were the decent caste and use the term of Pandit as their surname, and in Gujarat the potters were classed in Gujarathi Prajabathi. The Kumhars from these three distributions were classed among other backward classes in caste.

2.2.3 Pottery Culture by Ages in India

According to the book A History India by John Keay (2000), this pottery was developed among the tribe from Vindhya hunter gatherers from the Mesolithic age around back 7,000 -6000 BCE. This was proven by the funds from the archaeological sites in Lahuraweda and Chopanimando. As shown in Figure 2.1 below, the Oldest pottery that found and detected it was from Mesolithic age and the type was figured as Cord impressed style and used as the rice cultivation which represent the Mesolithic ceramic culture.



Figs. 2, 3,4: Potsherds of coarse variety corded ware, Period IA, Lahuradewa

Figure 2.1: Shows the remains found from the archaeological sites from Lahuraweda.

Source : Prehistory Of India, 2019

As the next, the Neolithic Cultures which is also called the last stage of cultural evolution within the prehistoric human. In South India Neolithic age began in 7000 BC and also its overlap till the early Hindu civilisation. For the pottery culture it has been found that in the Neolithic Age the pottery culture was hand made pottery and for time being it improved to the foot wheel as shown as the figure 2.2.



Figure 2.2: Shows the foot wheel pottery culture by early Indus Civilisation.

Source: InsightsIAS 2023

After the end of the Neolithic period, the civilisation in Central India and Deccan Region was developed as the Chalcolithic Period and it has mixed the certain culture from Harappan. Here the important Chalcolithic culture was divided into seven cultures and each culture had their own pottery style during the period of time. The common features of pottery in these cultures was Black on red pottery and painted pottery. However, each culture was specialised for a certain type of ware. For example, Kayatha cultures renowned for the red slipped ware. The Ahar owned the Black and red ware and it has decorated white paint, Prabhas and Rangpur from Harappan culture distinguished by Lustrous Red Ware. For the Malwa culture, the design was made in red or black (Chalcolithic Period of India, n.d.). Finally the Jorwe Culture owned the painted black on red ware and was also called Inamgaon pottery which is also used for trading in different places in Gujarat.

It also said that in the Chalcolithic period there also had OCP culture which means Ochre Colored Pottery Culture. As the figure 2.3 shown below, the uniqueness of this culture is that the pottery are in bright red slip and painted in black paint. This pottery was used as a big storage jar, bowls, cup and vases.



Figure 2.3: Shows the Black-red pot, Black on red ware and the OC Pot.

Source: InsightsIAS 2023

The civilisation has continued to Harappan civilisation which is called the Bronze age period. In the time period, it was the mature Harappan and also it blended with ceramic tradition from the pre Harappan culture. Here the pottery is made with wheel-made techniques. Moreover, the type of the earthenware was Black on Bright red surface which had the geometric and plant design on it as shown below in Figure 2.5 and Figure 2.6. Plus it was figured that the black grey burnished ware, grey ware, Painted grey ware and OCP were in use from the Chalcolithic period (Early Harappan 3500-2600 BCE). In this era the pottery were used as movements, big storage jars, ritual, and for disposal of dead where the pot contains food grains and ornament in belief of afterlife as shown in below at figure 2.7. As the three figures shown below these are the remains found from the Harappan age. This has been confirmed by the excavation that has been done throughout the years and the figure 2.4 below shows the excavation done in 2013 at Mayilatamparai, India that said it was used at 2500 BCE. Furthermore they also found other pottery from the same decade at different places in India.



Figure 2.4: Shows the pottery that was found at Mayilatamparai, India in 2013.

Source: TheHindu.com

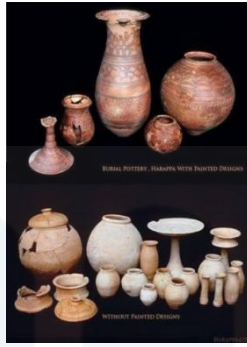


Figure 2.5: The Burial Pottery used for disposal Dead.

Source: Facebook, Harappa.com



Figure 2.6: The Great Jar of Chanhu-daro in Boston which has detailed with birds and the terracotta is a red slip and black painted decoration jar unvarnished exhibited at the Museum of Fine Art.

Source: Facebook, Harappa.com

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Figure 2.7: The first large ancient Indus Pot used for domestic earthenware utensils.

Source: Harappa.com

After the Harappan civilisation has fallen, the Vedic civilisation has risen around 1500 BC to 1600 BC where the society trusts the Vedas Culture. Here the culture divides the culture into fourfold dimensions which mentioned before, Brahamnas represent teacher and priest, Kshatriya represent ruler and administrative, Vaisya represent farmer, merchants and banker, and at the bottom of hierarchy Sudra represent the artisan and labourer. Here they owned Painted Greyware, Northern Black Polished ware as the figure 2.8 shown below, and megalithic pottery.



Figure 2.8: The Northern Black Polished

Source : BarakatGallery.com

Moving to Mauryan either Maurya Period which is known as Iron age in Indian civilisation (321 BC - 185 BC). In this era, the pottery wheel became in use and the Maurya Empire developed the pottery types and among the famous Northern Black Polished Ware from the Vedic Age was a hallmark of the preceding (Elena, 2013).

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After the Mauryan Empire falls, the Gupta period awakes and the most in use type during the period of civilisation was red ware mostly used for major uses such as storage jar as shown on below figure. Then in the time period of about three centuries, from c. AD 30 to c. 375 the types of the pottery continues with Bengal and North Indian culture which the type of the pottery are ceramic crafts with stamped designs and red ware (Pottery Tradition in India - INSIGHTSIAS, 2021)



Figure 2.9 Kushan empire earthenware storage jar.

Source : Barakatgallery.com

2.2.4 Techniques And Skills on Making of Earthenware Pottery.

From the Neolithic age till now, there were two types of pottery making which are handmade pottery making and wheel throwing. Starting from the earliest method of hand modelling. This method has three steps which are pressing, moulding and strip method. Starting from the pressing method the shaping for the pot will be using thumb finger pressing. Then the next step, moulding probably used for manufactures like cooking pots and water jars. As the final step the stripping method will be used before the final step.

For the wheel throwing method there needed to be the clay processing which the clay needed to be cleaning, mixing and kneading before the clay goes for throwing. While throwing the lump of clay the potter needs to control the speed of the wheel and go through the stage from centering, coning, raising up, plunging, drawing up, thinning the wall, forming, collaring, smoothing, cutting off, and finally removing. After going through these processes the pot needs to go for beating and enlarging prose. This process for enlarging the size of the wheel turned pot and gives the pot further cohesion of clay itself.

Finally the pot will go for the finishing and decoration purposes where for smaller pots they need to shave for a good profile. Then the process continues with slipping where the pot will be coated with yellow or real ochre before glazing. Then there goes for polishing with oil and the tools like pebbles and glass beads and painting. In this process the paintings can be used as organic or non-organic painting. The design appears here mainly from geometric and natural based figures (Saraswati, B, 1979). Natural patterns such as basil plants,

pine leaves and flowers. In this decoration process the pot design required as the demand. For example, ceremonial pots are required to be perforated under the ritual prescription. Moreover engraving, cut facets, relief design are the process for certain decorative pots. After the pot is decorated as wanted to be the pot will go to a last stage which is drying.

For the firing method there are three types of firing : Open firing, Oven firing and kiln firing. For the open fire (figure 2.10) the pot can be fired with apical fire channel either with horizontal fire channel or can be without any fire channel. As figure 2.11 and 2.12 Oven firing is a method where the heat conserves much because its enclosed firing will usually take five to ten hours for the pot to be fired equally. The differences between open firing and oven firing is the limited capacity of the chamber. The Kiln (figure 2.13 and 2.14) firing method is like a muffling method. This method conserves a lot of temperature but, the disadvantages of the method like long process of fuel feeding and difficulty on controlling the flame might not be comfortable for some pot makers (Smith et al., 1995). The figure below the demonstration of firing method :





Figure 2.10 : Shows the open firing techniques which only used the wood for firing around the pot.

Source : Ancient Pottery



Figure 2.11 and 2.12: The demonstration of oven firing pottery.

Source: Dreamstime.com



Figure 2.13 and 2.14: The demonstration before the kiln firing and during the kiln firing

Source : Georgiamuseum.org

2.3 Sociocultural of Earthenware Pottery

The focus of social and cultural studies is on how society and culture impact daily living (The Kumbaran of India, 1997). Courses examine the rites, doctrines, and customs of many societal groups. In this sociocultural in earthenware pottery those element can be divided into as per below:

2.3.1 Socio-economic

Food and beverages were stored in earthenware pottery. These pottery was used on a regular basis and was in high demand among the South Indian people. One of the reasons it was in high demand was because these earthenware were for disposal. In North India, the Brahmin culture forbids women on their period and whores from touching domestic potteries. This is due to the fact that they were left unclean during menstruation. If they touch someone, the pot will be discarded, and the new pot will be substituted. Pot manufacturers have excellent marketing resources here. Furthermore, these potteries were required for special reasons in ceremonies.

In addition, since large storage jars aided moving transport for exporting and importing, these earthenware needed to be produced, and for travel the suhari an ornamental water jar was in high demand because the water jar pot was easy to carry along during earlier period age.

These pots were also traded for items in other regions. The pot goes for commerce that raises the economy based on the quality that has been created on the pot. Furthermore, because earthenware pottery had such an influence on the economy, pot makers were elevated to a higher caste in the artisan community, simply because the pottery traded in a variety of goods and was required in every household.

2.3.2 Bio medicine and Bioscience

As previously stated, the clay used in earthenware pottery is made from organic materials and includes a high concentration of minerals. Some places utilise clay as medication for mouth sores, detoxification, stomach problems, diarrhoea, and other ailments. Some people believe that cooking in clay pots can improve the quality of meals by releasing minerals into the dish. As for the drinks, people use the pot to produce the natural ice water as shown in the figure below. As below in figure 2.15 shows the evaporation between hot and the material makes the water become cool naturally.



Figure 2.15: Shows the pot used as water storage.

Source : Doctor NDTV.

Furthermore, the alkaline composition of clay ceramics enhances health. This is because it will enhance the calcium, phosphorus, sulphur, and magnesium that our bodies require. Because earthenware pottery retains all of the nutrients of the meal, it was also used to make medicine and is still in use today.

2.3.3 Sociocultural in Religion and Ritual

In previous times, Hinduism had an animistic undertone, with believers in spirit essences. These ceremonial potteries are required for their job, whereby they dance in front of their idol with the flower-filled pots. It is also stated that throughout the ceremony, such as sacrificing vows and presents, people utilise ceremonial pots to display their ancestors while praying for the continuation of production.

It has also been discovered at ancient sites that the ceremonial pot was buried with the dead individuals who believed in the afterlife period. The dead pots carry grains, money, or decorations for the dead males.

2.3.4 Sociocultural in Art and Music

Pottery also had an impact on the art and music of the time. As figure 2.16 shows Ghatam is a musical instrument from South India that is specialised in music. The brass and copper fillers, as well as a tiny quantity of copper in a range of sizes, provide a varying pitch depending on the application. The figure below shows the Ghatam used in this modern era.



Figure 2.16 The Ghatam used in Indian ancient times as musical instruments till now.

Source : Guftugu.in

Moreover, in art the pottery has shown the artistic part of the ancient people. In the ancient pottery there's applicants of naturalistic and geometric elements painted around the pot. Plus, the engraving and moulding on pots created by the Shunga period mostly has the elements of dancing women and floral motifs. As attached below in figure 2.17 and 2.18 there are some remains that show the engraving and moulding method of pottery from the auction house.



Figure 2.17 Ancient Indian Chandraketugarh Moulded pottery

Source: LOT-ART Auction Hse



Figure 2.18 A pottery from Indus Valley civilisation that has an animal and natural motive .

Source: LOT-ART Auction House

There is also a pottery dance called Bhavai dance (figure 2.19) in North India, Rajasthan. Here in the culture they carry different sizes of pottery in their head and dance with the rhythm of the tradition as per the demonstration of the dance attached below. In Tamil Nadu, a part of Bharathanatyam and Kiraha attam also uses pots for the dance with the ethnic musics.



Figure 2.19: Bhavai dance from Rajasthan

Source: Mavank.com

2.3.5 Sociocultural in Lifestyle

The influence of pottery in the ancient lifestyle was big. On those periodic days every household has the function of pottery to keep up their lifestyle. As stated in Mainly the pottery were used for the cooking and storing of food which has a lot of types to store the food like rice, grains, milk and water. In ancient times the alcohol was fertilised in the clay jar and used for special occasions such as ceremonial and ritual.

As the picture shown below, there was also a pot called suhari as shown below in figure 2.20 and 2.21 that was created for the traveller to bring the amount of water during their travelling. This suhari water jar eases society to move and travel to far places.



Figure 2.20 and 2.21: Type of suhari used during ancient times.

Source : Google Image

Moreover these pots help people for the movement purpose which requires the import and export within the region through the river and seas. Plus there also helps for the trading beaches. Some of the pottery from specific pottery styles such as Nizamabad black clay pottery has its trading prices till now.

2.4 Indian Pottery in Trading

2.4.1 India - Malaysia Trade

Malaysia has a long history of Indian influence in the country of gold. It is thought that these trades have existed from the early 2nd century BC and have continued to exist since civilisation. Beads, cotton, fabric, copper, perfume, glass, and pottery were among the crafts. From then, the expansion of commerce brought the coastal peoples of most of the Malay world into touch with two major religions, Buddhism and Hinduism, both of which had well-established notions of governmental authority in India. Other than using it as trading and storing food, by ritual also pottery has been found in the SG. Batu Archaeological site as the figure 2.22 below shown. It's proven the ritual of Hinduism and Buddhism was done by the people here.



Figure 2.22: Earthenware pottery from India found at the archaeological site from Kedah and displayed at Lembah Bujang Gallery.

Source : Lembah Bujang Gallery.

2.5 Role Of Earthenware Pottery In Economy And Sustainable Development.

According to the Paños (n.d.), earthenware pottery plays a significant role in the economy and sustainable development in several ways:

2.5.1 Employment and Livelihood

Numerous individuals find employment in earthenware pottery, particularly in rural regions. Making pottery is a traditional craft that is typically passed down through generations, and many craftsmen rely on it as their principal source of income. It helps to sustain local economies and preserve traditional skills by supporting the ceramic industry.

2.5.2 Local Craftsmanship and Cultural Heritage

Earthenware pottery represents a region's cultural history and creative traditions. It acts as an essential cultural emblem and helps to preserve local identity. Earthenware pottery manufacture and sale may increase tourist and craft-based businesses, offering economic possibilities and encouraging sustainable development.

2.5.3 Environmental Sustainability

Earthenware pottery is often created from locally sourced clay, a renewable and environmentally beneficial resource. Traditional firing processes, like wood-fired kilns, are commonly used in the pottery-making process, which is typically energy-efficient. Earthenware pottery has a lower carbon footprint than industrial ceramic manufacture, making it a more sustainable alternative.

2.5.4 Waste Reduction and Recycling

Earthenware pottery is durable and may be reused and recycled. Broken or broken pottery may be recycled for a variety of uses, including landscape decoration, mosaic artwork, and even being crushed into a fine powder and utilised in clay-based construction materials. This lowers waste and creates a circular economy, which helps to ensure long-term resource management.

2.5.5 Community Development and Social Empowerment

Earthenware pottery is generally associated with a strong sense of community and teamwork. Workshops and cooperatives for pottery-making offer chances for skill development, training, and social engagement. Earthenware pottery promotes social cohesion and sustainable development by supporting local artists and empowering communities.

In general, the relevance of earthenware pottery in the economy and sustainable development extends beyond its artistic and utilitarian value. It encourages cultural preservation, local livelihoods, environmental stewardship, waste reduction, and community building. Emphasising and investing in the long-term development of earthenware pottery may have far-reaching positive effects on both local communities and society as a whole.

2.6 Continuity and Preservation of Tradition Skills

The continuity and preservation of traditional skills of earthenware pottery are crucial for the following reasons:

2.6.1 Cultural Heritage

Traditional earthenware pottery techniques express a community's or region's cultural history and identity. Keeping these talents alive helps to keep a connection to the past alive, allowing future generations to appreciate and comprehend their cultural heritage. It ensures the transmission of traditional earthenware pottery knowledge, methods, and aesthetic values.

2.6.2 Artistic Excellence

Traditional talents frequently demonstrate a high level of workmanship and artistic brilliance. Specific skills, like hand-building, wheel-throwing, surface ornamentation, and fire procedures, take years of practice and expertise to perfect. By maintaining old techniques, craftsmen may continue to create outstanding and one-of-a-kind earthenware ceramics, adding to the richness and diversity of aesthetic expressions.

2.6.3 Economic Sustainability

Many craftspeople and towns rely on earthenware pottery for a living. These artists can sustain their craft-based companies and produce revenue by retaining traditional skills. This helps to sustain local economies, encourages entrepreneurship, and protects traditional vocations that are often inextricably linked to the local culture and economy.

2.6.4 Social Cohesion

Traditional pottery-making is frequently associated with a strong feeling of community and social cohesiveness. The transmission of talents from one generation to the next enhances inter-generational connections and communal linkages. It promotes mentoring, cooperation, and shared experiences, which improves social well-being and a sense of belonging.

2.6.5 Environmental Stewardship

Traditional pottery-making procedures frequently prioritise environmentally friendly practices. They use materials acquired locally, use low-energy fire processes, and promote trash reduction and recycling. By maintaining historic skills, craftsmen may continue to practise ecologically beneficial ways, contributing to natural resource conservation and sustainable manufacturing methods.

Various approaches can be implemented to ensure the continuity and preservation of traditional earthenware pottery techniques. These include documenting and documenting traditional techniques, establishing training programmes and apprenticeships, organising workshops and exhibitions, providing access to markets and financial support for artisans, and raising awareness among the general public about the value of traditional pottery skills. Integrating ancient pottery techniques into educational curriculum and fostering cultural exchange programmes can also assist to nurture and preserve these talents for future generations.

2.7 Relevant Previous Studies

2.7.1 An Ethnographic study of pottery workshop in central kerala, South India, Jaseera C.M, (2017)

This ethnographic study focuses on pottery workshops in Central Kerala, South India, aiming to provide an in-depth understanding of the pottery-making process, techniques, and the cultural significance of pottery in the region. By immersing in the workshops and engaging with the local artisans, the study explores the traditional practices, knowledge transmission, and social dynamics involved in pottery-making. Through observation, interviews, and participation, the research sheds light on the historical and cultural context of pottery in Central Kerala, highlighting its role in the local economy, community identity, and the preservation of traditional craftsmanship.

2.7.2 Lipid residues in pottery from the Indus Civilisation in northwest India. Akshyeta Suryanarayan (2020).

This study focuses on the analysis of lipid residues found in pottery from the Indus Civilization. The research examines the organic compounds preserved in the pottery to gain insights into the ancient food practices, culinary traditions, and dietary patterns of the Indus Civilisation. By identifying and analysing lipid residues, the study sheds light on the types of foods prepared and consumed during that time, as well as the cooking methods employed. This research provides valuable information about the dietary habits and social aspects of the Indus Civilisation, contributing to our understanding of the culture and daily life of this ancient society in northwest India.

2.7.3 Story of Indian Clay. Taino, V. (2018)

"Story of Indian Clay" is a narrative that traces the historical and cultural significance of clay in India. The story begins with the ancient Indus Valley Civilisation, where clay was first utilised for pottery. It explores the diverse uses of clay throughout Indian history, including its role in religious rituals, architectural construction, and artistic expressions. The narrative delves into the rich traditions of pottery-making, highlighting regional variations in techniques, designs, and cultural symbolism. It also acknowledges the influence of globalisation and modernization on the traditional practices of working with clay. Ultimately, the story of Indian clay showcases its enduring importance as a material deeply intertwined with Indian culture, heritage, and artistic traditions..

2.7.4 Materiality, Techniques and Society in the Pottery Production: The Technological Study of Archaeological Ceramics Through Paste Analysis.. Daniel Albero Santacreu. (2014)

The study focuses on the analysis of archaeological ceramics through paste analysis, which involves examining the composition and characteristics of the clay used in pottery making. By studying the technological aspects of pottery production, such as clay sources, preparation methods, and firing techniques, the research aims to understand the social and cultural context in which pottery was created. The study highlights the importance of material analysis in revealing insights into ancient societies, their technological advancements, trade networks, and social interactions.

2.7.5 A Study on the Socio-Cultural Significance of the Terracotta Craft of Asharikandi. Mohibul Houque. (2016)

The research delves into the historical and cultural context of the craft, examining its origins, techniques, and symbolic meanings. The study analyses the role of terracotta in local traditions, rituals, and ceremonies, highlighting its significance in community identity and heritage. Furthermore, the research investigates the socio-economic impact of the craft, including its contribution to livelihoods and the preservation of traditional knowledge. Overall, the study provides a comprehensive understanding of the socio-cultural significance of the terracotta craft in Asharikandi, demonstrating its integral role in the fabric of the community.

2.8 Chapter Description

As discussed in Chapter 1, the study will dive into the history of pottery in India, its cultural variety and skills, its social and economic functions, and the influence of modernity and globalisation. The study concerns the impact of social and economic changes on pottery, variances in pottery-making skills due to cultural variety, and the problems and solutions for preserving pottery history.

In Chapter 2, ultimately earthenware pottery has enormous sociocultural significance in Indian civilisation. It is a physical representation of cultural history, creative expression, and communal identity. Pottery manufacturing in India has been affected by centuries of tradition, which has been passed down through generations and is connected with local customs, rituals, and beliefs.

India's earthenware pottery exhibits the variety of regional styles, methods, and ornamental patterns. It functions as a visual language, conveying stories, symbols, and cultural values. Pottery serves as a means for conserving and expressing India's rich cultural tapestry, from the exquisite patterns of the Hindus Valley civilisation to the lively folk art traditions of rural communities.

Aside from its aesthetic appeal, earthenware pottery is an important part of Indian society's socio economic fabric. It helps many craftspeople, particularly in rural regions, by promoting economic sustainability and entrepreneurship. With potters cooperating, learning, and sharing their knowledge and abilities, the practice of pottery-making typically fosters a feeling of community and social cohesion.

Furthermore, ceramic pottery in India displays environmentally responsible practices. It uses locally produced clay, employs energy-efficient firing procedures, and encourages recycling and waste reduction. Indian civilisation may embrace a more sustainable approach to cultural production and resource management by retaining these historic abilities.

The continuation and maintenance of earthenware pottery traditions is critical to India's cultural legacy, artistic quality, economic sustainability, social cohesion, and environmental well-being. Efforts should be made to document, promote, and support traditional pottery-making techniques. Indian culture can assure the continuous celebration and preservation of this historic art form for future generations to adore and admire by recognising and respecting its sociocultural value.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

The chapter about research methodology describes the methodical technique used in this study to explore the social and cultural roles of earthenware pottery in Indian society. This chapter describes the study's design, data gathering strategy, data analysis methodologies, and research ethics issues. It gives a complete framework for carrying out the study while also assuring its authenticity and validity.

The chapter proceeds by going through the study's design, which might include qualitative, quantitative, or mixed-methods techniques. The justification for choosing a certain design is described, taking into account its connection with the research objectives and the nature of the research questions. The chapter also goes into the methods used to acquire data, such as interviews, observations, and textual and visual analysis. It goes through the methods for selecting participants, data collection methodologies, and strategies for maintaining data that are accurate and reliable.

In addition, the chapter discusses the data analysis methodologies used in the study. It might go through coding and categorising data, developing themes and sub themes, and analysing the results. The analytical methodologies are chosen to efficiently capture and analyse the richness of the acquired data, allowing for a thorough knowledge of earthenware pottery's social and cultural functions in Malaysian Indian society.

Finally, the chapter discusses the ethical issues raised by the research. It highlights the importance of getting participants' informed permission, preserving their anonymity and confidentiality, and obeying ethical rules and legislation. The chapter presents a summary of the actions taken to protect the participants' rights and well-being, as well as to conduct the study with honesty and respect.

3.2 Study Design

The qualitative technique is best suited for investigating the social and cultural roles of earthenware pottery in Malaysian Indian society since it emphasises in-depth exploration of participants' viewpoints, experiences, and beliefs. Researchers can collect rich and refined data that gives a deep insight of the issue by employing qualitative research methods such as interviews, participant observation, and focus groups.

Textual analysis is the process of extracting relevant information and insights from written documents, historical records, and literature related to earthenware ceramics. By reviewing these literary sources, we may gain a greater understanding of the cultural significance, historical context, and social functions associated with pottery in Malaysian Indian society.

Visual analysis is the study of the visual expressions of earthenware pottery, such as pictures, artworks, and objects. By carefully examining these visual sources, we can discover patterns, symbolism, and aesthetic elements that contribute to the social and cultural objectives of pottery. Visual analysis adds a visual layer to our knowledge and provides essential insights into the material culture of pottery.

Following with an ethnographic approach which includes observation and interviews. Adopting an anthropological method involves becoming immersed in the

cultural background of pottery making cultures. This method permits researchers to watch and engage and conduct observation in the community's everyday routines, rituals, and interactions. Researchers may obtain an intimate grasp of the social and cultural components of pottery and how it is woven into the fabric of Indian culture by spending time with the community.

The ethnographic method relies heavily on participant observation. The practices, skills, and rituals related with pottery manufacturing are actively observed and documented by researchers. They may collect field notes, pictures, and record audio or video to document all the details of the pottery-related activities in the community from interviews. This immersive experience assists academics in understanding earthenware pottery's larger social and cultural purposes, such as its significance in rituals, customs, community identity, and interpersonal interactions.

By combining the qualitative approach with an ethnographic lens, researchers can go beyond surface level descriptions and delve deep into the social and cultural dynamics surrounding earthenware pottery in Indian society. The approach allows for a holistic understanding by capturing the lived experiences, meanings, and practices associated with pottery making, thereby providing valuable insights into its social and cultural functions.

3.3 Selection of Study Area and Population

The selection of the study area and population for this research on the social and cultural functions of earthenware pottery in Malaysian Indian society was carefully conducted to ensure a thorough and comprehensive understanding of the topic.

To gain a complete knowledge of the various social and cultural purposes of earthenware pottery, it was crucial to include individuals from diverse backgrounds. By selecting participants from different geographical locations and socio-economic backgrounds, researchers aimed to capture a wide range of perspectives, practices, and attitudes towards pottery.

One important aspect taken into consideration was the regional variations in pottery manufacturing methods, styles, and symbolic meanings across India. By involving individuals from various regions, the study sought to identify and analyse the differences in pottery practices and their social and cultural implications. Each region in India has its own unique pottery traditions, techniques, and artistic expressions, and by including participants from different locations, researchers aimed to explore and understand these regional variations.

In addition to geographic diversity, the study also recognized the significance of social factors in shaping the social and cultural functions of pottery. By including individuals from different social backgrounds, such as varying castes, communities, and religious groups, the research aimed to shed light on how pottery is intertwined with identity, customs, and social structures within Indian society. This approach allowed for a more nuanced examination of the complex interplay between pottery and various sociocultural factors.

By including multiple communities and considering various criteria, this study aimed to provide a comprehensive and holistic examination of the social and cultural functions of earthenware pottery in Indian society. The diversity of participants and their backgrounds allowed for a deeper understanding of the subject, taking into account the rich variety and regional variations prevalent in pottery-making communities across the country.

3.4 Data Collection

To conduct an analytical study of the social and cultural functions of earthenware pottery in Indian society, those are the following data collection methods can be

3.4.1 Participant Observation

Integrate yourself in pottery making groups to engage in participant observation. Spend time with the people and witness their earthenware pottery practices, rituals, and relationships. Take careful field notes to capture the intricacies of social and cultural factors associated with pottery. Take note of the techniques utilised, the materials used, the potters' social dynamics, and any rituals or rites linked with pottery creation. For this study the observation is mainly conducted in the Kuala Selangor Pottery shop which is Jeyam brothers and Krishnan Pottery. There the participant was the shop owner and had a chance to have conversation with them.

3.4.2 Interviews

Conduct comprehensive interviews with people who are knowledgeable about or involved in earthenware pottery. Explore their opinions, experiences, and ideas about the social and cultural roles of pottery using semi-structured or open-ended interview techniques. Allow people to express their ideas and stories in their own terms. Inquire about the importance of pottery in their life, the significance of certain pottery shapes or patterns, and the role of pottery in rituals, customs, or communal identity.

Mr Ramadaas was the local artisans who interviewed for this study. Mr Ramadaas is a potter who takes after his father's business who came from India

as potter. In 1976, After he took his father's business fully he innovated the business according to technologies and techniques. After he adventures through learning pottery around the world, he started to do workshops and education about pottery to others. After his achievements and success in his business he received Tokoh Adiguru Keramik in 2012 from Kraf tangan Malaysia. Besides the award, he also received Fellowship of Indian Academy of International Understanding (FIAIU). Figure shows the interview that took place at his studio at Kuala Selangor.



Figure 3.1 : Shows Mr Ramadaas Vengatasalam giving a souvenir of his pottery after the interview.

Source : Interview at Ramadaas pottery workshop

3.4.3 Focus Groups

Organise focus groups with participants from various professions and views on earthenware pottery. Facilitate debates about the social and cultural roles of pottery in Indian society. Encourage group participants to contribute their thoughts, experiences, and knowledge. Focus groups' participatory character allows for the interchange of ideas, the sharing of collective knowledge, and the creation of varied opinions.

3.4.4 Document Analysis

In addition to the qualitative data, collect and analyse relevant historical documents, literature, and archive materials. Investigate historical writings, museum collections, archaeological reports, and other academic resources for information on the social and cultural purposes of clay pottery. Document analysis contributes to the establishment of a historical and contextual framework, allowing for a deeper understanding of the cultural importance and history of pottery in Indian civilisation.

3.5 Data Analysis

The collected data will be analysed using qualitative analysis methods. This may involve Transcription and translation, coding and categorising data, creating themes and sub themes ,and interpreting findings.

3.5.1 Transcription and Translation

To preserve participant confidentiality and anonymity, transcribe or translate the obtained data. Converting recorded interviews, conversations, and field notes into written text for subsequent analysis is part of this process. Maintain confidentiality of participants by utilising anonymous identities or participant codes instead than actual names.

3.5.2 Coding And Categorizing Data

The data collected, which includes textual and visual materials, observations, and in-depth interviews, will be thoroughly evaluated and coded throughout this phase of data analysis. Coding is the process of giving labels or codes to data segments depending on their content or significance. Researchers will look for relevant concepts, topics, or trends in the data and assign them suitable codes. This coding procedure aids in the organisation and categorization

of data into meaningful units, making it easier to analyse and comprehend afterwards.

3.5.3 Creating Themes and Sub themes

Once the first coding of data segments is complete, the researchers will move on to discover and generate general themes and sub themes. Themes are broad patterns or subjects that develop from the coded data, representing essential characteristics connected to the social and cultural roles of earthenware pottery in Indian society. Sub themes, on the other hand, are more detailed groupings that lie inside each primary theme. The process of developing themes and sub themes include reviewing the coded data segments for associations, repeating concepts, or commonalities across diverse data sources. It assists in further organising the data and provides a formal foundation for analysis.

3.5.4 Interpretation and Findings

Generate relevant interpretations and insights from the data that has been analysed. Draw links between themes and concepts to summarise the results. In light of current ideas, literature, and historical context, interpret the facts. Provide a thorough grasp of the social and cultural functions of earthenware pottery in Indian society. To reinforce the conclusions, support the interpretations with vivid quotes or examples from the data.

By following this data collection and analysis process, researchers can gain a holistic understanding of the social and cultural functions of earthenware pottery in Indian society, drawing from participant observations, interviews, focus groups, and relevant historical records.

3.6 Ethical Consideration

3.6.1 Informed Consent

Researchers should seek informed permission from participants prior to their involvement in the study. This includes clearly stating the research's objective, methodology, and any potential risks or advantages connected with participation. Participants should be fully aware of their rights and the fact that their participation is entirely voluntary. Participants can make an educated decision about whether or not to participate in the study with informed consent.

3.6.2 Privacy and Confidentiality

It is critical to respect participants' privacy and confidentiality. Researchers should use pseudonyms or participant codes instead of actual names in any reporting or publications to guarantee that participants' identities remain anonymous. Data should be securely kept and safeguarded against unauthorised access. Maintaining secrecy not only protects participants' privacy but also develops trust and transparency throughout data gathering.

3.6.3 Cultural Sensitivity

Cultural understanding is vital when conducting research on earthenware pottery in Indian civilisation. Respect should be shown for local ceramic traditions, practises, and customs by researchers. When dealing with indigenous or traditional pottery-making cultures, it is necessary to observe culturally specific ethical guidelines and to get permission and instruction from community leaders or elders. This ensures that the study approach is culturally

appropriate and promotes collaboration and understanding among researchers and participants.

3.6.4 Archival and Museum Data:

When accessing and using archive or museum data, researchers must follow ethical principles and receive all relevant permits. Respect the intellectual property rights connected with the data and follow any limitations on data usage or distribution. When using archive or museum data into a study, researchers should properly recognise and credit the sources.

3.6.5 Potential Impact

Researchers should examine the research's possible influence on both participants and the larger community. Steps should be taken to minimise potential undesirable consequences while maximising the study's advantages. Sharing research findings with participants and the community, encouraging cultural appreciation and knowledge of earthenware pottery, and developing collaborations that contribute to the preservation and promotion of this cultural legacy are all examples of what this might entail. It is critical to approach the research with tact, acknowledging the importance of earthenware pottery to the people involved and working in a way that respects and supports their interests.

By following research ethical rules, researchers ensure the protection and well-being of participants, maintain the integrity of the research process, and contribute to responsible and culturally sensitive research practices. These ethical considerations are essential for conducting research that is respectful, impactful, and beneficial to all involved parties.

3.7 Limitations

Every study has its limitations. While this study aims to provide a comprehensive understanding of the social and cultural functions of earthenware pottery in Indian society, it is important to acknowledge and discuss its limitations. These limitations can impact the reliability, generalisability, and validity of the findings. Some potential limitations include:

3.7.1 Sample Size and Selection

Due to practical restrictions such as time and resources, the sample size of the study may be limited. This might impact the findings' representativeness and restrict their generalizability to the greater Indian community. Furthermore, participant selection may add bias, since specific populations or locations may be over- or under-represented, possibly impacting the outcomes.

3.7.2 Subjectivity and Interpretation

Qualitative analysis includes subjective interpretation, and different researchers may interpret the data differently. This subjectivity may create bias or impact the detected themes and sub themes. Researchers should be mindful of their own biases and use ways to counteract them, such as peer review or triangulation procedures.

3.7.3 Data Collection

The data gathered through interviews, observations, and textual and visual analysis may be compromised due to the participants' desire to provide information or their own biases. Some participants might provide lacking or incorrect data, reducing the data's consistency. Furthermore, the researcher's presence during observations or interviews may impact participant behaviour, potentially contributing to social attractiveness errors.

3.7.4 Cultural Context

Because the study focuses on earthenware pottery in Indian civilisation, the findings may be culturally particular to Indian society and may not be immediately transferable to other societies or circumstances. The cultural subtleties, geographical variances, and historical circumstances unique to India may restrict the findings' generalizability to a larger global setting.

3.7.5 Time Constraints

The study's limitations on time may limit the depth of data collecting and analysis. To fully capture the richness and diversity of the social and cultural purposes of earthenware pottery in Indian civilization, more study and data collecting may be required.

It is important to acknowledge these limitations and communicate them transparently to ensure the readers and researchers have a clear understanding of the study's scope and potential constraints. Despite these limitations, the study can still provide valuable insights and contribute to the existing knowledge on the topic, while also highlighting areas for future research and exploration.

3.8 Chapter Description

In previous Chapters this study aims to analyse the impact of social and economic changes on pottery techniques, explore the influence of cultural diversity on pottery variations, and assess challenges and solutions for preserving pottery heritage in Indian society. The study utilises various methods including literature review, case studies, field research, and data analysis to develop recommendations for cultural preservation and economic development while strengthening cultural identity.

Furthermore, The Introduction of the Literature Review chapter emphasises the purpose of conducting a comprehensive review of existing literature on earthenware pottery in Indian society. It highlights the need to analyse and synthesise scholarly sources to contribute to the field, identify gaps, and understand the sociocultural aspects of pottery. The introduction provides an overview of the chapter's structure and its relevance to the research study.

In Chapter 3, the research technique for examining the social and cultural roles of earthenware pottery in Indian culture employs a qualitative approach with a focus on understanding participants' viewpoints and experiences. Using an ethnographic method, researchers may immerse themselves in pottery-making groups, witness pottery related practices, rituals, and interactions, and get a comprehensive grasp of its social and cultural importance.

To collect rich and contextual data, the study strategy includes participant observation, interviews, focus groups, and document analysis. Purposive sampling guarantees that people with knowledge, expertise, or participation in earthenware ceramics are included. Participants from varied backgrounds are chosen to capture distinct viewpoints, practises, and attitudes about pottery.

Participant observation is used to capture field notes, in-depth interviews are used to investigate participants' viewpoints, and focus groups are used to stimulate conversations among participants. Document analysis is often performed to enhance the qualitative data with historical and contextual information.

Transcription and translation of gathered data are followed by qualitative data analysis techniques such as theme or content analysis. Patterns, motifs, and repeating notions are discovered to offer a thorough knowledge of earthenware pottery's social and cultural roles. Interpretations and results are created, which are backed by illustrative quotations or data samples.

Throughout the investigation, research ethics are critical. When accessing archive or museum data, participants provide informed consent, privacy and confidentiality are respected, cultural sensitivity is ensured, and ethical principles are observed. The research's possible impact is examined, and attempts are taken to minimise any undesirable consequences while maximising the benefits to participants and the larger society.

Researchers may acquire a thorough grasp of the social and cultural functions of earthenware pottery in Indian civilization by using this study approach. The qualitative method allows for a more detailed examination of participants' opinions, whereas the ethnographic method gives a comprehensive grasp of the cultural background. The research design, sample methodology, data collecting, analysis, and ethical concerns are all critical components of a rigorous and complete study of the social and cultural roles of earthenware pottery.

CHAPTER 4

RESULT AND DISSCUSSION

4.1 Introduction

As we delve into the heart of this chapter, we embark on a journey of exploration and analysis that mirrors our deep appreciation for the cultural tapestry. This chapter unfolds the findings from our extensive research into earthenware pottery and its profound role within Malaysian Indian society. We will delve into the cultural, social, economic, and sustainable dimensions of this cherished craft, culminating in a holistic understanding of its significance.

Earthenware pottery also has a rich history in Malaysia, comparable to its counterparts across the world, signifying the historical, cultural, and artistic threads that have woven together the tapestry of the nation. This chapter unveils the unique insights derived from an analysis of earthenware pottery within the Malaysian context.

With the method of research used, our exploration commences with a detailed analysis of earthenware pottery and its multifaceted role within Malaysian society. We scrutinise the craft's historical significance, drawing connections to its ancient origins and its evolution within the Malaysian cultural landscape. With archaeological findings as our guide, we trace the roots of pottery in Malaysia and illuminate its cultural significance.

Additionally, we delve into the social functions that earthenware pottery serves within Malaysian households and communities. From its utilitarian role as storage containers to its presence in cultural and religious ceremonies, we explore the ways in which pottery fosters community bonds and bolsters traditions.

The cultural dimensions of earthenware pottery are equally captivating, with each piece embodying a unique story and reflecting the rich heritage of Malaysia. We delve into the aesthetic and artistic expressions embedded in pottery, recognizing its role as a medium for artistic creativity, storytelling, and a repository of cultural myths.

The economic impact of earthenware pottery in Malaysia is a pivotal aspect of our exploration. We investigate how pottery production is intertwined with livelihoods, employment opportunities, and sustainability. Additionally, we examine the role of Malaysian earthenware in trade and exports, contributing to the nation's economy.

In an era of modernisation and shifting consumer preferences, we acknowledge the challenges faced by traditional pottery producers and the innovative strategies employed to ensure the craft's preservation. Our analysis extends to the discussion of preservation strategies, governmental support, and empowerment initiatives that empower pottery producers.

This chapter brings us to a comprehensive discussion of our study findings, revealing the diverse dimensions of earthenware pottery in Malaysian society, its historical underpinnings, cultural and social roles, economic significance, and the sustainable efforts undertaken. With each section, we unravel the nuanced layers of this art, presenting the profound cultural, social, economic, and environmental implications.

In the pages that follow, we immerse ourselves in the world of earthenware pottery in Malaysia, embracing its past, recognizing its present, and envisioning its future. Our exploration seeks to not only acknowledge the historical and cultural significance of this craft but also provide a platform for contemporary appreciation, preservation, and sustainable growth in the vibrant landscape of Malaysian society.

To achieve these objectives, the research employs a robust methodology encompassing participant observation, interviews, focus group discussions, and document analysis. Through participant observation, the researchers immerse themselves in the lived experiences of pottery-making communities at Kuala Selangor, gaining first-hand insights into the evolving techniques and applications. The Observation places took at Klang Little India, Jeyam Brother pottery and Krishnan Pottery. Interviews provide a platform for direct communication with artisans, scholars, and stakeholders, allowing for a nuanced understanding of their perspectives and experiences.

The inclusion of focus group discussions facilitates a collective exploration of cultural diversity, identifying shared patterns and symbols specific to various communities. This method enables a more comprehensive understanding of the intricate relationships between cultural identity and pottery heritage. Lastly, document analysis involves a systematic review of historical records, archival materials, and relevant literature, providing a contextual framework for the study.

In summation, the research endeavours to unravel the complex dynamics between societal changes, cultural diversity, and the preservation of earthenware pottery heritage in India. The chosen methodology ensures a holistic and nuanced exploration, aiming to contribute meaningfully to both academic scholarship and practical initiatives for sustaining this invaluable cultural legacy.

4.2 Analysis of the Impact of Social and Economic Changes

The analysis of the impact of social and economic changes on earthenware pottery in Indian society in Malaysia reveals a complex interplay between historical shifts, cultural adaptations, and economic dynamics. The study explores how these changes have influenced the techniques and applications of earthenware pottery and their subsequent implications on the historical and cultural context.

4.2.1 Economic Transformations:

Market Influence. The integration of Indian society into the global economy has altered the market dynamics for earthenware pottery. Traditional pottery, once primarily produced for local consumption, is now subject to market demands, affecting production techniques and aesthetic choices.

Industrialisation Impact. Economic shifts towards industrialisation have led to the decline of traditional artisanal practices. Mass production and modern materials may have displaced certain traditional techniques, impacting the authenticity and uniqueness of earthenware.

4.2.2 Social Changes:

Changing Lifestyles. Evolving societal lifestyles have altered the demand for pottery. As households shift towards modern alternatives like stainless steel, aluminium products, the utilitarian aspects of earthenware may have diminished, impacting the traditional applications of pottery.

Educational and Occupational Shifts. Changes in education and occupational patterns influence the transmission of pottery-making skills. Younger generations might opt for alternative career paths, leading to a potential decline in the transfer of traditional techniques from older generations.

4.2.3 Cultural Adaptations.

Syncretism of Styles. Cultural diversity plays a role in the adaptation of earthenware pottery techniques. Different regions and communities may adopt and adapt styles, resulting in a syncretism of techniques that reflect a blend of various cultural influences. In Malaysia the influences of different region in pottery has been in Indian pottery.

Cultural Revival Movements. Conversely, social and economic changes have also spurred cultural revival movements, where communities strive to preserve and promote their unique pottery heritage. This can lead to a resurgence of interest in traditional techniques.

4.2.4 Impact on Historical and Cultural Context.

Loss of Cultural Significance. Economic pressures and changing social dynamics may contribute to the loss of the cultural significance attached to certain pottery practices. This can result in the erosion of cultural identity and the historical continuity of these traditions.

Innovations and Hybridisation. On the positive side, social and economic changes may also lead to innovations and hybridisation of pottery techniques. Artists might incorporate contemporary elements while preserving the essence of traditional practices, contributing to a dynamic cultural landscape.

Over time, the techniques employed in pottery-making have evolved, blending traditional practices with technological innovations. This evolution is a testament to the dynamic nature of the craft and its adaptation to the changing needs and influences within Malaysian Indian society. Based on the interview with Mr Ramadaas blending these two techniques ease up the potters and gives some advantages through it.

4.2.5 Traditional Techniques

Hand-building is a time-honoured method in Malaysian Indian pottery, allowing artisans to mould clay into intricate shapes without the use of a wheel. This technique has been passed down through generations, contributing to the uniqueness of Malaysian Indian pottery. Artisans often create functional and decorative pieces, such as ceremonial vessels and figurines, using hand-building techniques. The connection between the artisan and the clay is palpable, adding a personal touch to each creation.

Moreover, Wheel-throwing also called as Pambhasakkaram, another traditional technique, involves shaping clay on a spinning wheel. Malaysian Indian potters adeptly use this method to produce a variety of vessels, from everyday utensils to elaborate ceremonial items. The wheel allows for precision and consistency, and skilled potters can create symmetrical and refined pieces. The wheel-throwing tradition has been a cornerstone of Malaysian Indian pottery, embodying both craftsmanship and cultural identity. During the interview, Mr Ramadaas also shown demonstration of how the wheel throwing techniques made as the figure show below.



Figure 4.1 shown Mr Ramadaas wheel throwing techniques with the

Phambasakkaram be thrown by his father

Source: Interview

4.2.6 Technological Innovations

Technological advancements have played a pivotal role in transforming the pottery-making process in Malaysian Indian society. Traditional wood-fired kilns have given way to more efficient electric and gas-fired kilns. This shift has not only increased the production capacity but also improved temperature control, resulting in consistent and high-quality firing. The adoption of modern kiln technology has allowed Malaysian Indian potters to meet market demands and expand their reach beyond local markets.

Innovations in glazing techniques have brought a new dimension to Malaysian Indian pottery. While traditional glazes made from locally sourced materials continue to be cherished, the introduction of imported glazes has expanded the colour palette available to potters. Experimentation with glazes, including combinations and layering, has become a creative outlet for Malaysian Indian artisans, enabling them to produce contemporary and visually appealing pottery.

The evolution of earthenware pottery techniques in Malaysian Indian society reflects a delicate balance between preserving traditional craftsmanship and embracing technological advancements. Hand-building and wheel-throwing remain rooted in the cultural identity of Malaysian Indian pottery, while innovations in kiln technology and glazing techniques contribute to the industry's growth and adaptation. This synthesis of tradition and modernity ensures the continued vibrancy and relevance of Malaysian Indian earthenware pottery in both local and global contexts

On the other hand, as we delve into the implications of these changes, we embark on a journey that explores not only the evolution of pottery techniques but also the profound impact on the cultural identity and heritage of both India and Malaysia.

The historical ties between India and Malaysia provide a backdrop for understanding the trajectory of Indian ceramics in the region. The continuous exchange of cultural elements, particularly during the colonial period marked by British and Portuguese influences, has likely left an indelible mark on the ceramics produced in Malaysia. The syncretism of traditional Indian practices with local influences may be evident in the historical artefacts, reflecting a journey of adaptation and resilience.

Malaysia's cultural diversity, bolstered by a significant Indian diaspora, contributes to the richness and diversity of pottery-making techniques. The blending of Indian ceramic traditions with local influences gives rise to a vibrant tapestry of artistic expressions. The symbolism embedded in these ceramics often reflects religious or traditional practices, serving as a tangible connection to India's cultural heritage. This diversity becomes a testament to the multicultural ethos that defines Malaysia.

The economic landscape plays a pivotal role in shaping the destiny of Indian ceramics in Malaysia. Shifts in consumer preferences and the demand for modern goods can pose challenges to traditional techniques if they do not align with contemporary tastes. The tourism industry, while offering opportunities for cultural preservation and economic support, also presents the risk of commercialisation that may alter the authenticity of traditional pottery.

As globalisation impacts artistic practices worldwide, the uniqueness of Indian ceramics faces the risk of standardisation and homogenisation. Efforts toward cultural preservation become imperative, necessitating intentional initiatives to safeguard these traditions. Education and awareness play a crucial role in this endeavour, ensuring that both locals and visitors appreciate the historical and cultural significance of Indian ceramics in Malaysia.

In conclusion, the implications of social and economic changes on Indian ceramics in Malaysia unveil a narrative that transcends mere artistic evolution. It speaks to the resilience of cultural identity, the adaptability of traditions, and the challenges of balancing heritage with contemporary demands. As we navigate this dynamic landscape, intentional efforts toward preservation and education become paramount, ensuring the continued vibrancy of Indian ceramics within the rich cultural mosaic of Malaysia. This exploration not only deepens our understanding of pottery techniques but also underscores the importance of cherishing and safeguarding cultural heritage in an ever-changing world.

4.3 Influence of Cultural Diversity in Indian Pottery

4.3.1 Overview Of Indian Pottery in Malaysian.

The historical roots of Indian pottery in Malaysia are a testament to the extensive and enduring connections between India and South-east Asia. This ancient trade and cultural exchange laid the foundation for the presence of Indian pottery in Malaysia, influencing local ceramic traditions in profound ways.

In early Maritime Exploration Indian traders and merchants were among the first to venture into the vast expanse of the Indian Ocean, using advanced shipbuilding and navigational skills. They set out to explore new lands, establish trade routes, and expand their commercial horizons. These mariners embarked on long, hazardous sea voyages that took them to various parts of South-east Asia. These Indian maritime explorers established trade routes that spanned the Bay of Bengal, connecting the Indian subcontinent to the coastal areas of South-east Asia, including the Malay Peninsula. They navigated the waters of the Bay of Bengal, using monsoon winds to their advantage. The winds made it possible to sail back and forth between India and South-east Asia, facilitating the movement of goods and people (Hindustantimes).

In the Early Centuries CE the interactions between India and South-east Asia began as far back as the early centuries CE, with some evidence suggesting that trade may have started even earlier. This period marked the beginning of a deep and enduring relationship between the two regions. Indian traders and merchants established trade settlements and ports in various parts of South-east Asia. Over the time, this maritime trade between India and South-east Asia intensified. Indian merchants brought a wide range of commodities, including spices, textiles, precious metals, gemstones, and pottery, to the shores of South-east Asia. In return, they acquired items native to the region, such as spices like cloves and nutmeg, forest products, and ceramics. (Muzium Arkeologi Lembah Bujang)

Beside the traders, In the 19th century, Malaysia experienced significant demographic changes, including the arrival of migrant workers from Southern India. This migration was driven by various factors such as economic opportunities, labour demands, and colonial influences. Among these migrant workers were Indian potters who played a crucial role in shaping the cultural and economic landscape of Malaysia during that time.(Gopal & Musa, 2020)

Based on the research by Gopal & Musa, (2020), The 1800s saw the expansion of economic activities in Malaysia, particularly in sectors such as agriculture and infrastructure development. The British colonial administration, which controlled parts of Malaysia during this period, actively encouraged the migration of Indian labourers to meet the increasing demand for manpower. These migrant workers were drawn by the prospect of employment and better economic prospects. So, Malaysia, under British rule, underwent transformations that required a large and diverse workforce. The demand for labour in plantations, mines, and construction projects was significant. Indian migrant workers, including those with specialized skills such as pottery, were sought after to contribute to the economic development of the region.



The migration of Indian potters also brought with it cultural elements, including traditional craftsmanship. The Indian potters likely continued their traditional pottery practices in Malaysia, contributing to the rich cultural diversity of the country. Their skills and techniques may have influenced local craftsmanship and artistic expressions. Over time, the Indian migrant workers, including the potters, formed communities in Malaysia. These communities often retained their cultural practices, language, and traditions, creating a mosaic of cultural diversity in the region (Mick Shippen, 2005).

Indian merchants and labourers brought not only valuable goods such as spices, textiles, metals, and gemstones but also their cultural traditions, including pottery-making techniques. The exchange of goods and culture was a two-way process, with local products also finding their way back to India, creating a dynamic trade network. As Indian traders and the labourers settled in different parts of the Malay Archipelago, including Malaysia, they established a cultural and commercial presence. Along with their goods, they introduced their pottery traditions to the local population. This included techniques for shaping, firing, and decorating pottery, which began to merge with indigenous practices. Over time, the blending of Indian pottery techniques and styles with those of the local Malay culture led to a unique hybrid of ceramic traditions. This cultural fusion resulted in pottery that bore the imprint of both Indian and local influences, resulting in distinctive forms and designs.

This evidence was proven by ceramic artefacts and archaeological evidence. Archaeological excavations have yielded various Indian pottery artefacts in Malaysia, dating back to different historical periods (Muzium Lembah Bujang Kedah). These artefacts provide tangible proof of the presence of Indian pottery in the region and the historical importance of ceramics in the cultural exchange. Indian pottery in Malaysia holds a dual significance as both an art form and a cultural heritage. It serves as a medium of artistic expression, embodying the aesthetics, symbolism, and craftsmanship of the Indian-Malaysian community. Simultaneously, it is a tangible link to the shared history and cultural interactions between India and Malaysia. This pottery, with its fusion of Indian and local influences, represents a cultural bridge that transcends time, making it an invaluable part of Malaysia's cultural tapestry.

4.3.2 Variation of the Indian Pottery In Malaysia.

India boasts a diverse tradition of pottery, with various forms evolving over centuries, shaped by regional cultures, traditions, and local resources. According to insights from Mr. Ramadaas in a recent interview, Indian pottery benefits from a wide array of clay types, totalling around 2000, contributing to the richness of earthenware pottery materials. Notably, India features several distinctive pottery types, each characterized by specific clay compositions and crafting techniques, as highlighted on Pottery 2023. As the table 4.1 below the diversity of potteries by regional.

Table 4.1 shown the type of the earthenware pottery by regional			
Num	Type of pot	Characteristic	Region
1	Terracotta Pottery 	Material: Terracotta refers to baked earth and is a type of porous clay that turns reddish-brown when fired. It is one of the most common materials used for traditional pottery in India.	Terracotta pottery is found throughout India, with variations in styles and techniques in different states. Regions like Uttar Pradesh, West Bengal, and Gujarat are known for their terracotta traditions.
2	Red Clay Pottery 	Red clay is another popular material for earthenware pottery. It is abundant in many regions and is often used to create functional and decorative items.	Red clay pottery can be found across India. Different states and regions have their distinct styles, such as the red clay pottery of Rajasthan, which includes items like the famous red clay Chittorgarh water pots.

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3	Black Clay Pottery	 <p>Source: The Arts Store</p>	<p>Longpi pottery, also known as Manipuri or Naga pottery, is made using a mixture of black serpentinite stone and weathered rock. It has a unique black color.</p>	<p>Manipur, in north-eastern India, is known for Longpi pottery. The Naga tribes also produce black pottery with distinctive designs.</p>
4	Multani Mitti (fuller Earth) pottery		<p>Multani Mitti, or Fuller's Earth, is a type of clay used in pottery. It is known for its smooth texture and is often mixed with other materials for pottery production.</p>	<p>Khurja in Uttar Pradesh is famous for its blue pottery that often involves the use of Multani Mitti.</p>
5	Khavda Pottery (Kutch, Gujarat)tery		<p>Khavda pottery is made using locally available clay in the Kutch region of Gujarat. The clay is shaped using hand-coiling techniques.</p>	<p>Khavda village in Kutch is known for its unique pottery, characterized by intricate designs and vibrant colors.</p>






6	Clay from Riverbeds:		<p>Artisans in various regions use clay sourced from riverbeds to create earthenware. This clay is often mixed with other materials for strength and durability.</p>	<p>Riverbed clay is used in pottery across India, and specific techniques and styles vary based on regional traditions.</p>
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Table 4.1 shown the type of the earthenware pottery by regional
Source: InsighstIAS.com & The Better India.com






Beyond the regional diversity, the variation in Indian pottery extends to the shapes of the pots. Throughout the history of earthenware pottery, there have been 69 distinct pot shapes in use, dating back to their inception in Siva (2023). Each type of pottery serves unique functional and ritualistic purposes, emphasizing the cultural significance and versatility of this ancient craft.





When Indian traders and labourers arrived in Malaysia, they brought along craftsmen, particularly potters, who introduced Hindu culture and traditional cooking practices. According to Mr. Ramadaas in his interview, he highlighted that his father, along with 50 other families, engaged in pottery work in Malaysia in 1936. Despite continuing the pottery tradition, the craftsmen adapted to local conditions by using clay from Malaysian soil, leading to a reduction in the variety of pottery due to the limitations of available materials and the cultural blend in Malaysia. Plus the types of soil is different from India. He continued that in Penang the pottery clay calle sand clay which only can be used for the decorative potteries. In Kuala Selangor the land has Ball Clay which is suitable for fire conductance potteries. During the interview he also mentioned that, the during the innovation of standard steels, brass coil, the perspectives on pottery production get lesser on people get the potteries on several function and occasions. Plus, the types of the pottery in Malaysia get lesser because peoples desire. So the types of the potteries which used here in Malaysia, only differs by the function and vessel which shown in Table 4.2.

Table 4.2 shows the types of the potteries which used in Malaysia, differs by the function and vessel			
Cookings Earthenware Pots			
Num	Type of vessel		Function
1	Cooking pot small vessel		To cook rice
2	Cooking Pot (Big vessel)		for Normal cookings
3	Small serving		Storage spices
4	Shallow pot		For Serving in large
5	Bowl		For serving in small quantity
6	Large cooking		Large cooking usually used in occasion

7	Water Storage		Store water (Water can)
8	Glazed Storage pot		Store Salt or Spices
9	Cooking Pot with handle		Easy carry cooking Pot
10	Coconut Toddy		For frementing Kallu (Fermented coconut drink)

Ritual And Ceremonies			
Num	Type of vessel		Function
1	Shallow pot		Used for Fire pot Ritual

2	small vessel pot		<p>Carrying ritual thing like milk, rose water, sandalwood, as their vow to god</p>
3	Insence burner pot		<p>used for burning the insence burner during rituals</p>
4	Arasani / Adukku pot		<p>A mangala pan which is placed next to the feet of the arasani on the stage of marriage ceremony.</p>
5	Mullupari (Karakam)		<p>A vow carrying ritual where the shallow pot will used to grow grain like Mung beans and carriend to present in ritual</p>
6	Kalasam		<p>At the end of the pooja or rituals water from the 'Kalasam' is sprayed all around as a form of blessing all with abundance as well as purifying the people</p>

<p>7</p>	<p>Pongal Pot</p>		<p>Used for Pongal festival. and come with big and small pots.</p>
<p>8</p>	<p>Kollu Catti</p>		<p>Kollic catti is a clay pot with fire carried during funeral rites by a family member, either a son or father. The carrier shaves their hair beforehand, symbolizing a fresh start and a happier life, reflecting respect for the deceased and the continuity of meaningful life for the family.</p>
<p>9</p>	<p>Akkap paanai</p>		<p>“plants of nine varieties,” the Navadhanyam, which include sprouts of bengal gram, wheat, horse gram, green gram, rice, white beans, black sesame seeds, chickpeas, and black gram. This will be used in the dead ritual.</p>
<p>10</p>	<p>Vilakku</p>		<p>A "vilakku" is an oil lamp commonly used in South India for religious ceremonies, festivals, and daily rituals, symbolizing light and purity. It's also used decoratively in homes and temples during special occasions.</p>

11	Karakam		<p>The Karakam ritual is a traditional folk dance in Tamil Nadu, India, performed to honor the goddess Mariamman and seek her blessings for a good harvest and well-being.</p>
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Arts and Entertainments			
Num	Type of vessel		Function
1	Warli Pottery		<p>Warli pottery is a traditional Indian craft known for its unique geometric patterns and depictions of tribal life.</p>
2	Souvenirs		<p>Souvenir pottery encompasses a diverse range of crafted ceramic items, reflecting local culture and traditions, often purchased by tourists as mementos of a specific place or experience.</p>
3	Ghatam		<p>The ghatam is a traditional clay percussion instrument from South India, played by striking different parts of its body to produce a variety of tones.</p>

Table 4.2 shows the types of the potteries which used in malaysia, differs by the function and vessel

4.3.3 Social Function of Earthenware Pottery: Connecting Communities Through Tradition and Craftsmanship.

In the context of Malaysian Indian society, earthenware pottery holds a distinctive and significant role, contributing to the social fabric through its connections to rituals, daily life, communal activities, and cultural identity. Indian pottery has a profound and enduring role in various rituals and ceremonies. Its significance goes beyond mere utility, as it is often integrated into religious and cultural practices, symbolising tradition, spirituality, and cultural identity.

Clay pots and containers are commonly used during Hindu religious ceremonies, especially in the context of "pooja" which is prayer rituals. These pots are used for holding water, flowers, grains, and other offerings to deities.

In various fasting ceremonies, clay pots are used to cook and store specific foods that are consumed during the fast. These pots play a central role in the observance of religious vows and are often associated with purity and austerity.

Clay pots and containers are used in various stages of traditional Indian weddings which are called as Arasani catti and adukku catti . For example, they are used to store grains, fruits, and other items essential for marriage rituals. Additionally, during some rituals, the bride and groom may exchange pots symbolizing their new life together.

Many regional and cultural festivals in India involve the use of clay pottery for specific rituals. For instance, during the harvest festival of Ponggal, clay pots are used to cook a special dish called Ponggal as an offering to the God of Sun. Plus in Karthigai Deepam the diyas used as celebration in praise of Lord Muruga. In some Indian traditions, clay pots are used in funeral ceremonies (collu catti). After the cremation, the ashes are collected in clay pots, which are then immersed in a river or other body of water as a final rite.

As in daily life, earthenware pottery in Malaysian Indian households transcends its practical utility to become a cultural marker. Traditional cooking pots, storage jars, and eating utensils crafted from clay are not just functional items but artefacts that connect individuals to their cultural roots.

The shared use of earthenware vessels in daily life activities like cooking and dining fosters a sense of community among Malaysian Indians. The act of preparing and sharing meals using traditional pottery becomes a communal experience, reinforcing social bonds and creating a shared sense of identity within the community.

In Malaysia, for those who continuing the pottery usage, earthenware pottery has played a significant role as household utility items. These pottery items have been valued for their practicality, versatility, and sustainability. Here's how Indian pottery serves various household utility functions, including storage, cookware, and water storage, while also being economical and sustainable:

Pottery containers, such as clay jars and pots, have been traditionally used for storing grains, pulses, and other food items. The porous nature of clay helps maintain the freshness of stored goods by allowing some airflow while keeping them cool.

Small clay pots are often used for storing spices, preserving their flavour and aroma. The natural properties of clay help in regulating moisture and temperature, which is beneficial for spice storage. Earthenware Cookware pottery includes a range of cookware like clay pots, tandoors (clay ovens), and handis (earthenware pots) for cooking a variety of dishes. Clay cookware distributes heat evenly, enhancing the flavours of dishes and allowing slow cooking for delicious curries and stews. These practices can be seen at Indian households and Indian Claypot restaurants. Plus, Traditional clay tandoors are used for baking bread like naan and making tandoori dishes. The high-temperature cooking in these ovens imparts a unique smoky flavor to the food.

Clay water pots, known as matkas, are commonly used in India for storing drinking water also used in Malaysia Indian households. The porous clay material allows for evaporative cooling, keeping the water inside cool, which is especially important in hot climates. Some clay water pots are designed with an internal filter made of sand or charcoal, providing a simple yet effective method of filtering and purifying water.

4.3.4 Cultural Function of Earthenware Pottery in Malaysian Indian Society: Preserving Heritage and Expressing Identity.

Malaysian Indian earthenware pottery is not just utilitarian; it serves a profound cultural function, acting as a vessel for tradition, identity, and expression within the Malaysian Indian community. This cultural significance is deeply embedded in various aspects of pottery-making, from symbolic representation to artistic diversity and storytelling.

Religious symbols are prevalent in Malaysian Indian earthenware pottery, acting as conduits for spiritual expression. Pots, lamps, and figurines adorned with images of deities, yantras, and sacred symbols symbolize purity, spirituality, and auspiciousness. The pottery becomes an integral part of religious rituals, connecting the community to its spiritual roots. Pottery crafted for ceremonies and festivals often features auspicious imagery such as swastikas or lotus flowers. These symbols, deeply rooted in cultural beliefs, signify good luck and positive energy. The pottery's role extends beyond functionality to become a bearer of blessings and positive vibrations during significant cultural events.

Moreover, certain pottery items, like clay water pots (matkas), symbolize the cyclical nature of life and renewal. Associated with earth, water, and the sustenance of life, these pieces become tangible representations of cultural beliefs related to existence, growth, and the interconnectedness of life's cycles.

Malaysian Indian earthenware pottery exhibits a rich diversity of regional styles influenced by local materials, cultural practices, and artistic expressions. Each region, from Penang to Selangor and Johor, contributes unique pottery traditions, reflecting the multicultural influences within the Malaysian Indian community.

Local artisans play a pivotal role in shaping the cultural identity of Malaysian Indian pottery. Their creativity and skills contribute to distinct regional styles, connecting the craft to the specific identity of each locality. Through their work, artisans become custodians of regional heritage and traditions.

Earthenware pottery in Malaysia embodies cultural values associated with tradition and heritage. The use of traditional techniques and motifs emphasizes the importance of preserving and passing on cultural legacies. Pottery-making becomes a living tradition, actively connecting present generations with the cultural wisdom of their ancestors.

The use of natural materials and eco-friendly practices in pottery aligns with cultural values that prioritize sustainability and harmony with nature. This commitment to environmentally conscious practices reflects the Malaysian Indian community's respect for the earth and a desire to maintain a balanced relationship with the natural world.

Pottery-making is often a communal activity, particularly in rural areas, fostering a sense of unity and cultural identity within local communities. Shared crafting experiences contribute to the preservation of cultural practices, and the communal aspect of pottery workshops strengthens social bonds within the Malaysian Indian community.

Intricately designed and artistically crafted pottery items may serve as symbols of social status within Malaysian Indian society. Displaying decorative pottery, such as ornate vases or figurines, becomes a way for individuals to showcase affluence and aesthetic taste. Pottery, in this context, transcends its functional role to become an expression of social standing.

The use of specific types of pottery in religious ceremonies can indicate social and religious standing within the Malaysian Indian community. Elaborate pottery items may be reserved for special occasions, signifying the importance of the event and the elevated status of the individuals involved.

Malaysian Indian earthenware pottery is characterized by intricate and ornate designs. Hand-painted motifs, relief work, and vibrant colors showcase a high level of craftsmanship and attention to detail. The aesthetics of the pottery contribute to its artistic expression and make it visually appealing. Certain forms of Malaysian Indian pottery go beyond mere functionality to incorporate sculptural qualities. Terracotta figurines, clay sculptures, and decorative items become artistic expressions in their own right, blending practicality with aesthetic appeal.

The use of different clay types, firing techniques, and methods like slip trailing and incising allows for a variety of textures and forms in Malaysian Indian pottery. These variations add depth and visual interest, contributing to the artistic diversity within the craft.

Malaysian Indian pottery often integrates religious symbols associated with Hinduism, Buddhism, Islam, and other faiths. From lotus flowers to depictions of deities, these motifs enrich the pottery with cultural symbolism, connecting it to broader spiritual narratives.

Nature plays a significant role in Malaysian Indian artistic motifs. Depictions of animals, birds, trees, and flowers reflect a deep connection with the natural world. These motifs not only contribute to the aesthetics but also embody cultural values related to environmental harmony. Geometric patterns, such as mandalas and intricate shapes, are commonly found in Malaysian Indian pottery. Beyond their aesthetic appeal, these designs carry symbolic and cultural significance, linking the pottery to broader cultural motifs and expressions.

The influence of the Mughal dynasty is evident in Malaysian Indian pottery, with intricate floral patterns and Persian-style designs contributing to the artistic richness of the craft. This historical influence adds layers to the cultural expressions within Malaysian Indian pottery. Traditional Indian textiles, with vibrant and intricate patterns, influence pottery designs in Malaysia. These patterns often find expression in tiles and ceramic pieces, showcasing the integration of diverse artistic traditions within Malaysian Indian pottery.

Ancient Indian art forms, such as Madhubani paintings, miniature art, and temple carvings, inspire motifs and design elements in contemporary Malaysian Indian pottery. These influences connect the pottery to India's rich cultural heritage, adding layers of meaning to the artistic expressions within the Malaysian Indian context.

Malaysian Indian pottery often serves as a means of storytelling, incorporating mythological themes. Just like Kalasha, Kamandalam, Khumbha, Akshya paathiram. Depictions of gods and goddesses, scenes from ancient epics, and religious tales are vividly portrayed on pottery, connecting the craft to cultural and spiritual narratives within the Malaysian Indian community.

Certain pottery items are designed to tell a story through a series of images or scenes, capturing episodic storytelling. These visual narratives may include depictions of life events, historical occurrences, or tales from folklore, adding depth to the storytelling tradition within Malaysian Indian pottery.

Influences from folk art, such as Madhubani and Warli pottery, enrich Malaysian Indian pottery. These styles incorporate intricate patterns and figures from local folklore and mythology, transforming pottery into a canvas for cultural storytelling within the Malaysian Indian context. Pottery adorned with symbolic elements conveys cultural stories, with symbols representing fertility, protection, blessings, and other values. Additionally, pottery designed to celebrate cultural festivals tells stories through motifs and designs, adding vibrancy and cultural richness to Malaysian Indian pottery as a dynamic expression of heritage and identity.

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4.4 Preservation of Pottery Heritage.

4.4.1 Assess the Current State of Preservation and Conservation of Earthenware Pottery in Indian Society

The preservation and conservation of earthenware pottery in Indian society stand at a critical juncture, reflecting a diverse range of efforts, challenges, and opportunities. A comprehensive assessment unveils the multifaceted landscape of the current state of preservation.

a) Local Initiatives:

Certain regions and communities exhibit commendable efforts in preserving their earthenware pottery heritage through local initiatives. Workshops, festivals, and community-driven projects contribute to the documentation and revival of traditional techniques. However, the impact of these initiatives is often localised and may not encompass broader regions. The sustainability of such efforts depends on community engagement and financial resources, posing challenges to widespread preservation.

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b) Museum Collections

Museums play a pivotal role in preserving earthenware pottery as repositories of historical artefacts. Their collections provide valuable insights into traditional techniques, offering a platform for public appreciation and education. Some challenges include inadequate storage conditions, limited conservation resources, and the need for continuous efforts to update displays and engage the public. The accessibility of museum collections may be restricted, limiting the broader impact on preservation.

c) Endangered Practices

In certain regions, traditional pottery-making techniques face the risk of extinction. Economic pressures, changing consumer preferences, and a lack of awareness about the cultural significance of these practices contribute to the endangerment of traditional pottery heritage. Raising awareness about the threatened status of certain practices and implementing targeted conservation programs can be instrumental in safeguarding endangered techniques.

d) Economic Pressures

Economic pressures often lead artisans to prioritise commercial viability over traditional practices. The focus on efficiency and profitability may result in the neglect of time-consuming traditional techniques. Implementing economic support systems, fair trade practices, and marketing strategies that emphasise the cultural value of handmade pottery can address these challenges, creating sustainable livelihoods for traditional artisans.

e) Lack of Documentation

Many traditional pottery-making techniques lack proper documentation, making it challenging to pass down knowledge through generations and increasing the risk of losing specific skills.. Establishing comprehensive documentation and archiving systems is essential. This involves recording the processes, materials, and cultural context to ensure the preservation of knowledge for future generations.

f) Urbanisation and Industrialisation

The rapid pace of urbanisation and industrialisation contributes to the decline of traditional pottery practices. Younger generations may be drawn to alternative livelihoods, leading to a potential loss of intergenerational knowledge transfer. Integrating traditional pottery-making into urban development plans, promoting cultural tourism, and implementing educational programs can help counter the adverse effects of urbanisation on traditional practices.

In conclusion, the assessment of the current state of preservation and conservation of earthenware pottery in Indian society reveals a landscape marked by both resilience and challenges. While local initiatives and museum collections contribute positively, there is a pressing need for more comprehensive and widespread efforts. Addressing economic pressures, promoting documentation, and integrating traditional practices into contemporary contexts are key strategies to ensure the continued vitality of India's diverse earthenware pottery heritage.

4.4.2 Examine and Discuss Challenges Faced in the Preservation and Conservation of Pottery Heritage.

The preservation and conservation of pottery heritage in India encounter a myriad of challenges that span economic, cultural, and systemic domains. Understanding and addressing these challenges are essential for devising effective strategies to safeguard this integral aspect of cultural identity.

a) Economic Pressures:

During the focus group observation, economic pressures often force artisans to prioritise commercially viable practices over traditional techniques. The demand for more efficient and cost-effective methods may compromise the authenticity and richness of traditional pottery. Balancing economic viability with cultural preservation is a delicate task. The need for sustainable economic models that recognise the cultural value of handmade pottery is crucial to mitigate this challenge. Plus the material that need to produce the product such as machines, the raw material and managing the workers below them costing more from the profits their produce. The figure 4.2 the observation at Jeyam Brothers pottery at Kuala Selangor.



Figure 4.2 : Shows the observation made at Jeyam Brother Pottery at Kuala Selangor

Source : Observation at Jeyam Brothers pottery

b) Lack of Documentation

Many traditional pottery-making techniques lack comprehensive documentation. The absence of recorded processes, materials, and cultural context hinders the effective preservation and transmission of knowledge across generations. Establishing systematic documentation processes becomes imperative. Archiving traditional techniques ensures their accessibility for future artisans, scholars, and enthusiasts, fostering continuity. During the research conducted, the lack of documentation about the Indian pottery at Malaysia gave the impact to having the solid evidence.

c) Urbanisation and Industrialisation

Rapid urbanisation and industrialisation contribute to the decline of traditional pottery practices. Mr Ramadaas shared about the thoughts of the younger generations may be drawn to alternative livelihoods, risking the loss of intergenerational knowledge transfer. Integrating traditional pottery into urban development plans, promoting cultural tourism, and creating educational programs that highlight the importance of traditional practices in contemporary contexts are strategies to counter urbanisation challenges.

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d) Globalisation Impact

The influence of global markets and mass production can overshadow traditional pottery. Standardisation and homogenisation may diminish the cultural richness of handmade pottery in favour of more standardised alternatives. Promoting fair trade practices, creating awareness about the unique cultural value of traditional pottery, and exploring international markets that appreciate authentic handmade crafts are avenues to counteract the impact of globalisation.

e) Limited Conservation Resource

Museums and institutions responsible for the conservation of pottery heritage often face limitations in terms of funding, expertise, and infrastructure. Advocating for increased financial support, collaborative partnerships between public and private entities, and the development of conservation expertise can strengthen institutional capacities.

f) Lack of Public Awareness

Since the function of the pottery only used minimal the awareness among public about the cultural significance of traditional pottery may result in reduced appreciation and support for preservation efforts. Educational initiatives, cultural programs, and public engagement campaigns can enhance awareness, fostering a sense of pride and responsibility toward preserving pottery heritage.

g) Cultural Shifts and Changing Demands

Evolving societal preferences and changing consumer demands may lead to a decline in the popularity of traditional pottery, impacting the market for handmade artefacts., Encouraging the integration of traditional techniques into contemporary art, creating platforms for artisans to showcase their work, and educating consumers about the cultural value of traditional pottery can counteract this challenge.

In conclusion, the challenges faced in the preservation and conservation of pottery heritage in India are complex and interconnected. Addressing these challenges requires a holistic approach that involves economic, educational, and cultural interventions. By recognizing the importance of traditional pottery in the broader cultural narrative and implementing targeted strategies, there is potential to overcome these challenges and ensure the sustained preservation of this invaluable cultural heritage.

4.4.3 Propose Measures to Maintain the Sustainability of Traditional Techniques and Knowledge in Pottery-Making

Preserving the sustainability of traditional pottery-making techniques and knowledge in India is a multifaceted endeavour that requires a comprehensive approach. Educational programs can take the form of workshops, seminars, and school curricular that not only impart technical skills but also still a deep appreciation for the cultural and historical significance of traditional pottery. For instance, initiatives like "Pottery Heritage Awareness Workshops" could be organized in communities, engaging both artisans and the general public to create a shared understanding of the importance of preserving these techniques. For example there are a lot of potter arrange a pottery workshop privately around the country but not as dominant. This idea of workshop suggested to work with some organisation throughout the Malaysia so that the public get the awareness about it. Figure below shown Mr Ramadas went workshop in several places to shor the art of potteries.



Figure 4.3 : Shows the workshop where Mr Ramadaas attended before.

Source: Photobook from Mr Ramadaas.

Community-based conservation projects are crucial, as they empower local artisans and communities to actively participate in the preservation of their pottery heritage. One exemplary project is the "Community Pottery Documentation and Revival Program" in a rural village, where artisans collaboratively document traditional techniques, share knowledge, and collectively work towards the revitalization of fading practices. This approach ensures that preservation efforts are rooted in the cultural values and needs of the community, fostering a sense of ownership and responsibility. Figure below shows the example of short video documentary that created by RTM Malaysia 5 years ago.



Figure 4.4: Shows the short documentary found in Youtube published by RTM Malaysia.

Source : Youtube

The establishment of comprehensive documentation and archiving systems is imperative for systematically recording processes, materials, and cultural contexts associated with traditional pottery-making. An example is the creation of a digital archive, accessible to both artisans and researchers, featuring videos, images, and narratives that capture the nuances of specific techniques. This archive serves as a living repository, aiding in the transmission of knowledge across generations.

Economic support through fair trade practices and marketing strategies plays a pivotal role in sustaining traditional artisans. For instance, the "Heritage Pottery Collective" could be established, connecting traditional artisans with a global market that values the cultural authenticity of handmade pottery. By fostering economic sustainability, this initiative ensures that artisans can continue practising traditional techniques without compromising their livelihoods. This explain from the web articles shown below by Jeol Cherrico (2021).

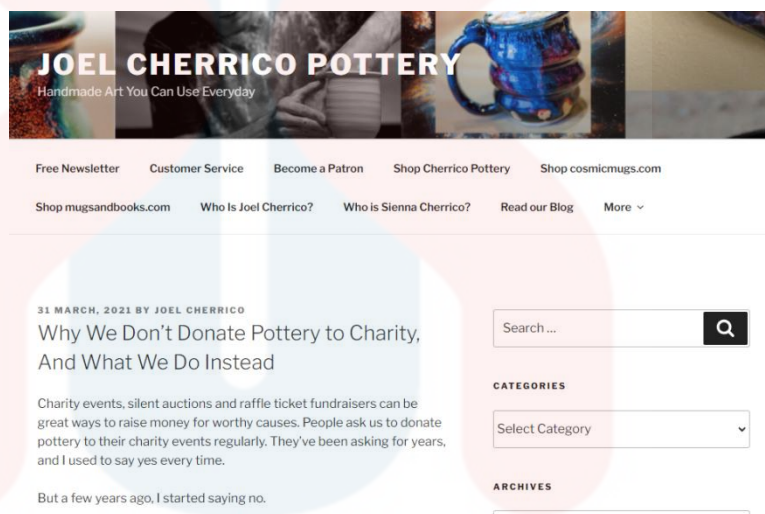


Figure 4.5 : The article about why we don't donate pottery to charity and what we do instead by Joel Cherrico

Source : Joel Cherrico pottery, 2021

The integration of traditional techniques into contemporary art practices offers a bridge between the past and the present. Artists could collaborate on projects that fuse traditional pottery methods with modern aesthetics. An example is a public art installation in an urban setting, where traditional pottery techniques are employed to create modern sculptures or functional pieces, showcasing the adaptability and timelessness of these practices.

Cultural tourism initiatives can provide economic opportunities for artisans while increasing awareness about the cultural significance of traditional pottery. In a tourist destination, workshops could be organized where visitors actively participate in pottery-making under the guidance of local artisans. This not only generates income but also educates visitors about the intricate skills involved, creating a market for authentic handmade pottery.

Specialized educational programs for artisans, supported by public-private partnerships, can enhance skills, provide access to resources, and strengthen institutional capacities. An example is the "Artisan Empowerment Program," a collaboration between a local government body and private organizations, offering skill development workshops, access to modern equipment, and financial support for traditional potters.

International collaboration and exchange programs can facilitate the sharing of knowledge, techniques, and experiences with other cultures. For instance, a cultural exchange program could bring Indian pottery artisans to collaborate with artists from a different cultural background, fostering cross-cultural understanding and inspiring innovative approaches to traditional techniques.

Incentives for artisans who actively engage in preservation efforts are crucial. An annual "Heritage Artisan Awards" ceremony, sponsored by both government bodies and private organizations, could recognize and reward artisans for their contributions to the preservation of traditional knowledge.

This incentives continued dedication to the craft. Like Mr Ramadass given the title of Adiguru kraftangan Seramik (Figure 4.6), there are also a lot of artisans deserve for their recognition of their hard work.



Figure 4.6 : Shows the certificate received by Mr Ramadass

Source: Photobook of Mr Ramadass

In summary, these examples illustrate how each proposed measure can be implemented in practice, creating a comprehensive framework for maintaining the sustainability of traditional pottery-making techniques and knowledge in India. By combining educational, economic, and cultural strategies, these measures collectively contribute to the preservation of India's diverse and culturally rich earthenware pottery heritage.

4.5 Chapter Description

In conclusion, Chapter 4 has provided a comprehensive exploration of the influence of social, economic, and cultural factors on pottery heritage in Indian society in Malaysia. The study has unveiled how economic pressures and shifting societal dynamics impact traditional pottery-making techniques. Artisans, facing the challenge of balancing commercial viability with cultural preservation, adapt their practices in response to these economic influences.

Plus, the examination of cultural diversity has highlighted the rich tapestry of pottery techniques influenced by various Indian cultural groups in Malaysia. The variations observed reflect not only the adaptability of these communities but also their contributions to the vibrant mosaic of pottery heritage. The study has identified challenges in the preservation and conservation of pottery heritage, including economic constraints, documentation gaps, and the influence of globalisation. Proposed solutions encompass community-led initiatives, educational programs, and economic support to address these challenges.

By delving into the historical and cultural context, the study has underscored the significance of colonial influences and cultural exchange in shaping the trajectory of Indian ceramics in Malaysia. Understanding these contextual elements enriches our comprehension of the historical roots of pottery heritage. Moreover, the impact of globalisation on traditional pottery practices has been scrutinised, emphasising the potential risks of standardisation and homogenisation. The findings highlight the need for deliberate efforts to preserve the authenticity of traditional techniques amidst the influences of the global market.

These findings hold profound implications for the understanding of pottery heritage in Indian society in Malaysia. The variations in techniques and the adaptive strategies of artisans not only showcase the resilience of cultural identity but also contribute to the ongoing dialogue between tradition and modernity. The emphasis on community-led preservation efforts, economic support, and educational programs signifies the importance of a holistic approach that involves active participation from both artisans and the broader community.

Furthermore, the recognition of the historical and cultural context provides a foundation for appreciating the nuanced evolution of pottery heritage, acknowledging the syncretism of traditional Indian practices with local influences. In this multicultural landscape, pottery becomes not just a craft but a living testament to the intersection of diverse cultural narratives.

As Indian ceramics navigate the challenges posed by globalization, the study underscores the need for intentional efforts in preserving and promoting traditional techniques. The proposed measures offer a road map for sustaining pottery heritage, ensuring its continued vitality within the dynamic sociocultural fabric of Malaysian society. This chapter, therefore, serves as a pivotal contribution to the broader discourse on cultural heritage preservation and the intricate interplay of tradition and change in the realm of pottery in Indian communities in Malaysia.

CHAPTER 5

CONCLUSION

5.1 Introduction

In reaching the conclusion of this comprehensive study, the multifaceted nature of earthenware pottery within Malaysian Indian society has been thoroughly illuminated. The findings underscore the profound significance of this traditional craft, woven intricately into the cultural, social, and economic tapestry of the nation. The historical exploration has revealed pottery's deep-rooted connection to Malaysia's heritage, positioning it as more than a mere artisan pursuit but as a tangible cultural artefact embodying centuries of tradition.

The social functions and cultural dimensions explored in this study showcase the dynamic roles that earthenware pottery plays within Malaysian Indian communities. Beyond its utilitarian purposes, pottery emerges as a communal force, fostering bonds and acting as a preserver of cultural traditions. Its capacity to serve as a canvas for artistic expression and storytelling adds layers of cultural richness, turning each piece into a narrative that transcends time. The economic impact, as highlighted, emphasizes the craft's contribution to livelihoods, providing employment opportunities and playing a role in trade—a testament to its tangible and measurable significance in the economic landscape.

The concluding assertion that earthenware pottery is not merely a craft but a dynamic and living cultural heritage echoes a call for acknowledgement, appreciation, and preservation. This encapsulates the essence of the study, advocating for the recognition of pottery as a vital element of Malaysian Indian identity and culture. As a living heritage, it requires not only acknowledgement of its historical roots but active efforts in appreciation and preservation to ensure its continuity for future generations. In essence, the study concludes by emphasizing the imperative need to safeguard and celebrate this invaluable cultural treasure.

5.2 Interpretation of Findings

The impact of social and economic changes in Indian society in Malaysia on earthenware pottery techniques and usage reveals multifaceted dynamics. Economic pressures have led artisans to navigate a delicate balance between traditional techniques and commercial viability. This adaptation is a response to evolving societal demands and reflects the pragmatic challenges faced by artisans in sustaining their craft.

In historical and cultural contexts, the findings underscore the enduring influence of historical ties and cultural exchange on the trajectory of Indian ceramics in Malaysia. Colonial legacies and multicultural interactions have shaped the evolution of pottery heritage, emphasizing the need to comprehend these contextual elements for a holistic understanding.

Cultural diversity in Malaysia contributes significantly to variations in pottery-making techniques. Different Indian cultural groups bring distinct nuances to the craft, resulting in a rich tapestry of styles. The study identifies specific patterns and symbols unique to each cultural group, revealing a nuanced expression of cultural identity through pottery. These variations not only showcase the adaptability of communities but also contribute to the broader narrative of Malaysia as a melting pot of cultural influences.

The identified patterns and symbols become crucial elements in understanding the intricate relationship between pottery heritage and cultural identity. Whether influenced by religious motifs, traditional art forms, or symbolic representations, these variations provide a tangible link to the cultural roots of each community. The preservation of these symbols becomes not only an artistic endeavour but also a means of sustaining cultural identity amidst changing landscapes.

In conclusion, the findings highlight the resilience of earthenware pottery in the face of social, economic, and cultural changes in Indian society in Malaysia. The adaptability of techniques, the recognition of historical influences, and the celebration of cultural diversity contribute to a vibrant and evolving pottery heritage. Understanding these dynamics not only enriches our appreciation of the craft but also sheds light on the intricate interplay between tradition and adaptation in the multicultural context of Malaysian society.

5.3 Recommendation Based on Study

To further elaborate on the recommendations for enhancing the preservation and conservation of earthenware pottery heritage in Indian society in Malaysia, a multi-faceted approach is essential. Leverage technology involves the creation of a centralized digital archive, where traditional pottery-making techniques, cultural contexts, and artisan narratives are systematically documented. This not only addresses the documentation gaps identified but also ensures the preservation of this valuable knowledge for future generations. Collaborating with technology experts and cultural institutions can facilitate the development of user-friendly platforms, making the information accessible to a wider audience.

In terms of marketing strategies, an integrated approach is crucial. Establishing an online marketplace specifically dedicated to traditional Indian pottery can connect artisans directly with consumers who appreciate the cultural significance of handmade artefacts. Utilizing social media platforms and influencers to showcase the stories behind each piece can create a narrative that resonates with consumers, fostering an emotional connection to the cultural heritage embodied in the pottery. Additionally, partnerships with fair trade organizations can ensure that artisans receive fair compensation for their work, reinforcing the economic sustainability of traditional pottery-making.

Educational programs should not only target artisans but also the broader public. Specialized courses and workshops, conducted both online and in-person, can educate artisans on adapting traditional techniques to contemporary demands while emphasizing the importance of preserving cultural identity. Simultaneously, outreach programs in schools and communities can raise awareness among the general public, instilling a sense of pride in the cultural heritage represented by traditional Indian pottery.

International collaborations and exchange programs can be facilitated through partnerships with cultural organizations and diplomatic channels. This not only exposes Indian artisans to diverse perspectives but also provides a platform for showcasing their skills on the global stage. Initiatives such as joint exhibitions, cultural exchange events, and collaborative projects with international artists can contribute to the cross-cultural appreciation and understanding of Indian earthenware pottery.

In summary, the detailed elaboration of these recommendations involves a strategic integration of technology, marketing, education, and international collaboration. By fostering a holistic and adaptable approach, these recommendations aim to create a sustainable ecosystem that preserves, promotes, and celebrates the rich heritage of Indian earthenware pottery in the diverse cultural landscape of Malaysian society.

5.4 Conclusion

Chapter 5 encapsulates a comprehensive exploration of the role of technology in enhancing the tourist experience and understanding of historical heritage, with a specific focus on the study's findings related to Indian earthenware pottery in Malaysia. The chapter delves into the integration of technological solutions, such as virtual tours, augmented reality applications, and interactive exhibits, to enrich the visitor's engagement with historical heritage sites and traditional pottery experiences.

The significance of technology in this context is underscored by its capacity to transcend geographical constraints, allowing tourists to virtually immerse themselves in the intricacies of Indian pottery-making even before arriving at the physical site. Virtual tours offer a dynamic and interactive experience, enabling visitors to explore historical and cultural contexts, witness traditional techniques, and appreciate the artistic nuances of earthenware pottery. Augmented reality applications further enhance this experience by overlaying digital information onto the physical environment, offering a layered and immerse understanding of the historical significance embedded in each artefact.

The study findings emphasize the potential benefits for both the tourism industry and the preservation of historical heritage. Firstly, the integration of technology serves as a powerful marketing tool, attracting a broader audience by creating a virtual bridge between potential tourists and the cultural richness of Indian pottery heritage. This not only promotes cultural tourism but also generates interest and curiosity among diverse demographics.

Secondly, by leverage technology, the tourism industry can offer a more inclusive and accessible experience. Virtual tours and interactive exhibits can cater to individuals who may face physical limitations or geographical barriers, democratizing access to historical heritage sites and cultural experiences. This incivility aligns with the principles of sustainable and responsible tourism.

Lastly, the study's findings underscore how technology can contribute to the preservation of historical heritage. Digital archives, interactive exhibits, and virtual platforms serve as repositories for historical information and cultural narratives, ensuring that the knowledge associated with Indian earthenware pottery is not only disseminated to a global audience but also safeguarded for future generations. The immerse and engaging nature of technological interventions fosters a sense of connection to the past, cultivating a collective responsibility for the preservation of cultural heritage.

In conclusion, Chapter 5 highlights the trans formative potential of technology in the tourism industry, emphasizing its capacity to enrich the tourist experience and contribute to the preservation of historical heritage. By incorporating these technological advancements, the tourism sector can not only attract a diverse audience but also play a vital role in safeguarding and promoting the cultural legacy embedded in historical artefacts, such as Indian earthenware pottery in Malaysia. The findings present a compelling case for the symbiotic relationship between technology, tourism, and heritage preservation, paving the way for a more immerse, accessible, and sustainable approach to cultural tourism.

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Interview Transcript

Cultural Dynamics and Preservation in Malaysian Indian Earthenware: Analysing the Impacts of Socio-Economic Changes and Cultural Diversity

Research Objectives:

1. Analyse the Impact of Social and Economic Changes on Malaysian Indian Earthenware Pottery.
2. Explore the Influence of Cultural Diversity on Indian Earthenware Pottery Making Techniques
3. Assess Challenges in Preserving Earthenware Pottery Heritage and Propose Sustainable Solutions

Informan 1 : Mr Ramadass

Date of Interview : 7 November 2023

Location : Studio Ramadass Pottery, Kuala Selangor

	Interview Transcript
A	Good Morning uncle. My Name is Abilashini Murukhesen. And Im coming from Universiti Malaysia Kelantan. Can we direct to questions uncle
B	Yes can.
A	So my first question is tell me about yourself uncle and tell me about how the Indian pottery came to Malaysia?
B	<p>Vanakam. Im Ramadaas. My father came from India to Malaysia in 1936. But before that this pottery has in Malaysia. So my family is a big family that I have 13 siblings along me. Plus my father educated them finely till highschool and universities. Because of that education, I went across the Malaysia and Southeast Asia to learn the potteries around the world. And now im contuinuing the business. It was started by father Vengadeshwaran. And now im inherit my father’s busines as second generation, plus my son also now inheriting mine.</p> <p>So why here Kuala Selangor famous is the clay we get from this land is suitable for fire conductable pots. Even at Kuala Kangsar also making the pottery but there are more to decorative pottery. Here the clay we used called ball clay. And for get the clay we need to dig till 1 feet of garden soil, after the garden soil we will get 2 feet of clay and futhermore the soil cant be used because it’s a crooked layer from passed days. So after we get the clay we will to wheel throwing (pambhasakkaram) and</p>

	<p>after shaping the pots we will do wood firing either open firing.</p> <p>Nowadays the wheel throwing changed into shaping, and the traditional wheel throwing changed into machine wheel throwing. As you can see that machines was gifted from Kraftangan Malaysia which cost around RM 3000. They also gave me the title of Adiguru Keramik and Tukang Guru.</p>
A	<p>Wow that's really inspiring Uncle</p> <p>Going through next question. What is the differences of the India Ceramics and Malaysian Indian Ceramic?</p>
B	<p>Oh That has a lot differences. At India the also have the same varieties as well as here. But there got differences in clay type. From India has 2000 types of clay. And each type of clay has the own characteristics. And it has its own smell too. If you look into Malaysia Ipoh has the type of clay the suitable for flower pots which call sandy clay. At Kuala Kangsar they doing Carbonised claypots.</p> <p>Earlier in 1950, there were 50 families as potter here. Each potter families will produce 1000 pots each month, So approximately , they produced 50000 pot over a month. But after the evolution of standard steels, aluminium they production decreased and since the work as potters value downgraded the amount of potters now also lesser then earlier. Now only got 5 families only in Kuala Selangor.</p>
A	<p>What type of Pot do produced in Malaysia Uncle?</p>
B	<p>Here in Malaysia, a lot we do flowerpots, Containers, from Ipoh</p> <p>From Kuala Selangor a lot we do fire based pot, and each variant differs by the shape and the vessels. (Show the type of pots in his workshops)</p> <p>For the price also differs by the type of the pot.</p>
A	<p>What are the social and cultural function of these pots?</p>
B	<p>Most are for the cooking purpose. As I said earlier the uses of the pots are lesser than passed years. So people just use occasion cooking, only. Nowadays people also buying the water dispenser pot which evolution from jihar. As for storage people not using it nowadays.</p> <p>As for cultural the usage of the pots are more to ritual and ceremonies. Just like Arasani paanai for wedding, Kollic Catti for dead ritual, ponggal pot, Karthigai and Motcha vilakku,</p>
A	<p>Is that true there are 69 type of vessel pots</p>
B	<p>Maybe yes. Because we yet know about the early ages used. The pots usage was drastic during that ages so maybe it will that many type of vessels.</p> <p>For now as I earlier said around 20 type of vessel here produced in Malaysia</p>
A	<p>How about the production way uncle ?</p>

B	As earlier, said, after getting the clay we need to knead the clay till its smooth. we will do wheel throwing, and now the shaper ease the work, after that the product need to be dried for two days before firing process. The they use open firing, Now they use gas firing either they say kiln firing.
A	Nowadays I see a lot earthenware potteries are glazed how they made Uncle?
B	Those glazed potteries are China influenced. India don't have glazed techniques. Here nowadays influenced the culture and the pot turned into fusion cultured pot
A	What are the science technologies that caught in earthenware potteries?
B	Ok. If we take the water dispenser the pot has a lot of pores that we cant see through so the air ventilation worked out in and outside of the pot makes the water in pots cold always. As for the chemical there no chemicals transferred thorough the pot. Since the material all organic
A	What are your opinion about the interest within the youngsters in the preservative ways
B	So the reason I established this studio was to educated more students upcoming generation about the potteries. And government gives us donation to improve the studio and all. So now they can do like a workshop here and learn the culture. Other than that, Media Socials and documentaries helps to promote. More, If you go to Kraftangan Malaysia, My name and contact is there for direct contact. My two student also now have factories as their own doing this business.
A	Orite uncle. Thank you so much for your time
B	No mention.
Mr Ramadass continued to show the pambhacakkaram and his achievements.	

Note : the interview conducted in Tamil language and the transcript is the translated version.

MALAYSIA

KELANTAN